

Manfred Klutmann

Part 1

JESUS II.

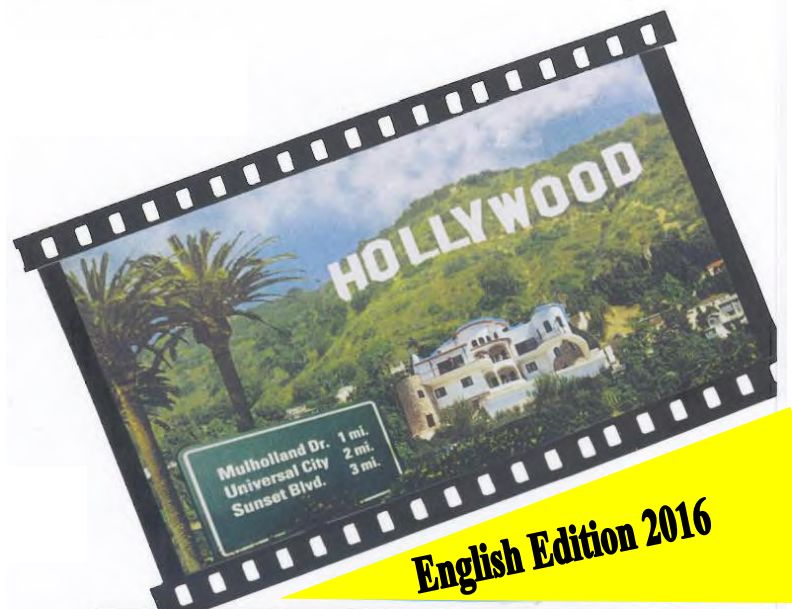


Hollywood stories:

True
stories
about a love
and the screenplay
ROCKY 6 – LADIES FIRST
for Claudia Schiffer,
Yolanda Egger and
Sylvester Stallone



www.mani-verlag.de



English Edition 2016



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Name des Paßinhabers / Name of bearer / Nom du titulaire

KLUTMANN

Vornamen / Christian names / Prénoms

MANFRED ALEXANDER

Geburtsdatum / Date of birth / Date de naissance

24. DEZEMBER 1949

Geburtsort / Place of birth / Lieu de naissance

BONN

Wohnort / Residence / Domicile

LÜDENSCHIED *Erkrath 1. S. 5-*

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Couleur des yeux

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Manfred Klutmann

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Weltfrieden**

Die unmögliche Mission des Barack Obama

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WASHINGTON, D.C. 20560

The UN-(United Nations) possible mission of Barack Obama

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Hollywood makes everything possible: In front of the First Lady Laura and the President of the United States George W. Bush, Hollywood actor Bruce Willis holds a speech about supporting orphaned children.



Noch ein Held im Weißen Haus...

GALA Germany No. 32
dated 01-AUG-2002

IN FEINSTES TUCH GEHÜLLT, den kahlen Kopf auf Hochglanz poliert, ist er kaum wiederzuerkennen. Und doch: Der Mann hinter dem Rednerpult mit dem Emblem des mächtigsten Mannes der Welt ist tatsächlich Hollywoodheld Bruce Willis. Im Weißen Haus stellte er seinen neuen Streifen vor. Nein, diesmal kein Action-Spektakel, sondern ein betont sanfter Kurzfilm mit Präsidentengattin Laura Bush (I.) in der zweiten Hauptrolle. Ein Werbespot, in dem die beiden zur Adoption elternloser Kinder ermuntern wollen. „Seien Sie ein Held und informieren Sie sich heute über Adoption“, sprach Willis, und George Bush jr. sah ihm ganz verzückt zu. Der Hausherr: „Wir alle wissen, Bruce ist in seinen Filmen ein harter Kerl. In Wirklichkeit hat er ein weiches Herz.“ Und gäbe einen verdammt schmucken Präsidenten ab.

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Manfred Klutmann

When Mister Amthor at CANTZMEDIA in Stuttgart-Ostfildern and myself tried to write a round shaped point into the Computer behind the title for the cover of *Hollywood stories: JESUS II.*, we didn't succeed in week of 20th APRIL 2001: The point was always a square one...

JESUS II.

Hollywood stories:

Wahre

Geschichten

ber eine Liebe

und das Drehbuch

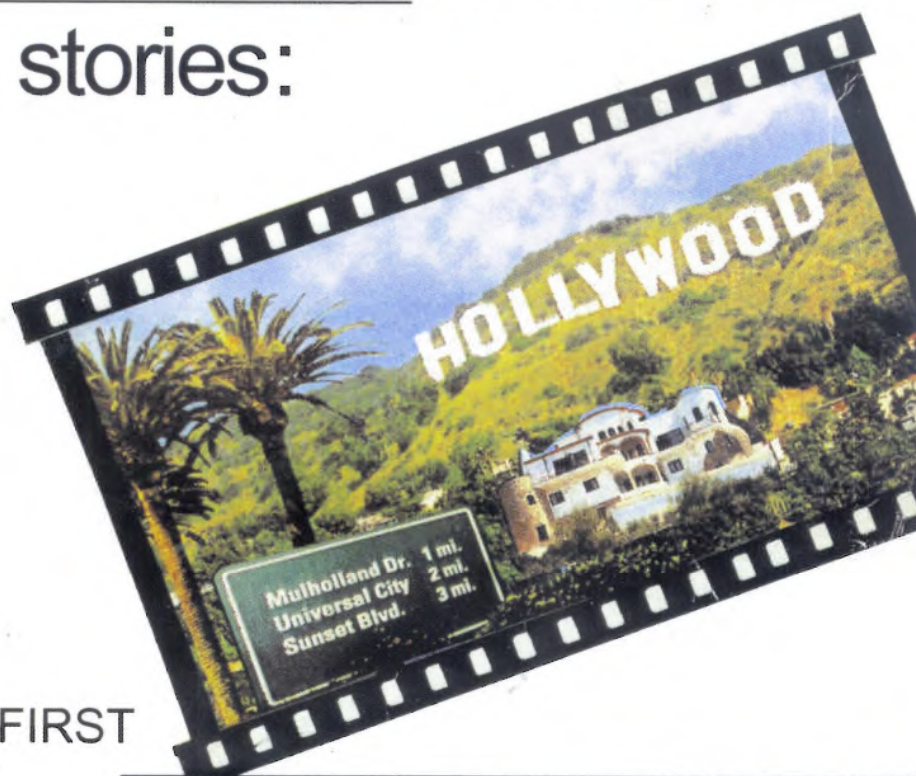
ROCKY 6 - LADIES FIRST

r Claudia Schiffer

Yolanda Egger und

Sylvester Stallone

M.A.N.I. Verlag





SILBERLING
AC 428: gut gedacht



ROTE GEFAHR
Maserati: neue Kraft



À LA CRÈME
Delahaye: alte Pracht

AUSGABE 19 / NOVEMBER 2015

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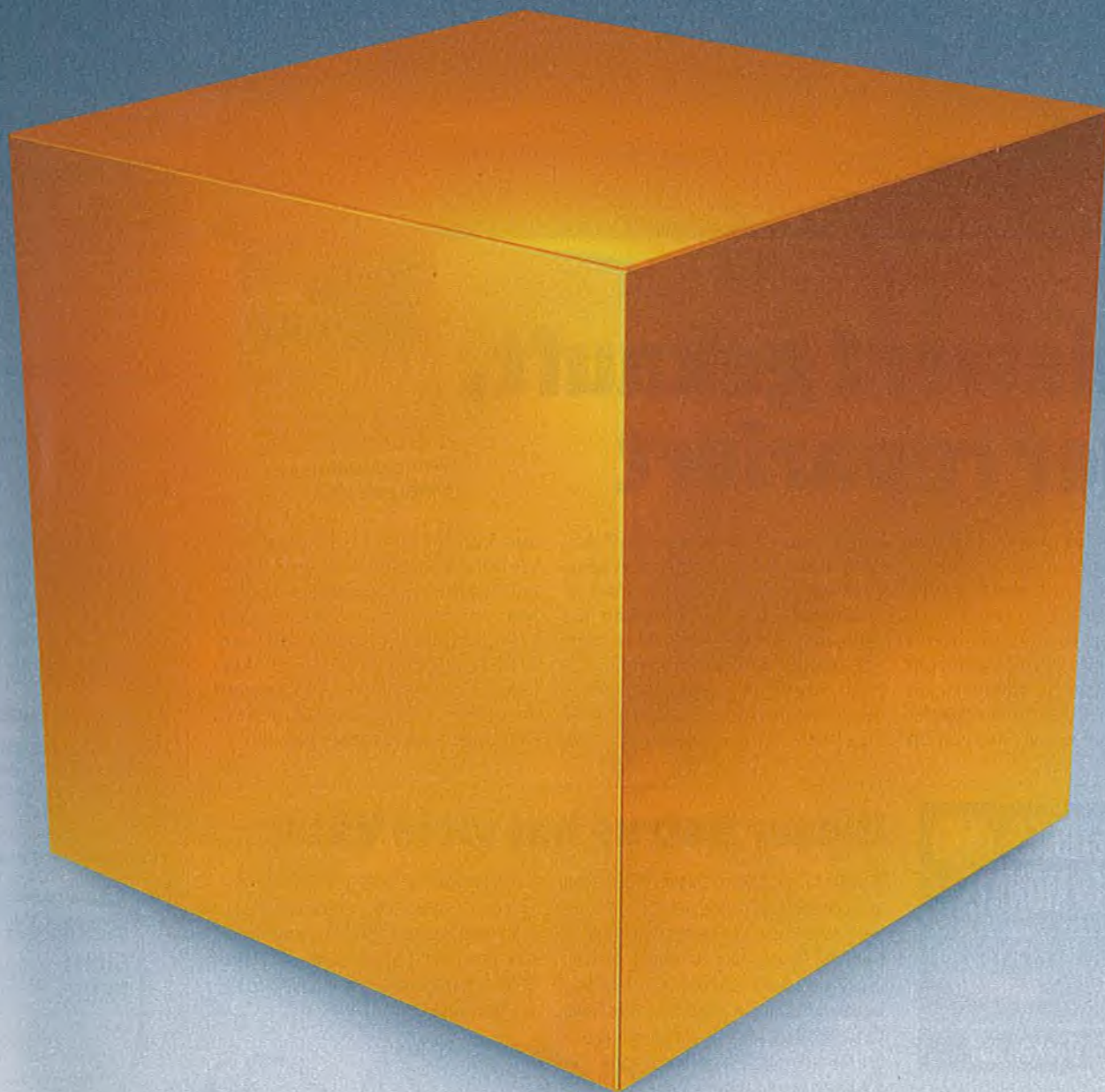
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 **N24**



Alea iacta est

Hengst 2014-JUN-26

When the Roman Emperor Gaius Julius Cesar crossed the river Rubicon, the legend says, that he spoke the words: “*Alea iacta est!*” – (English for: “The dice has fallen!”) This means something like, ‘the decision has been taken’ or ‘the destiny is clearly visible now’. – Here my playing comrades of the successful Abitur class (Examen at Zeppelin Highschool 1969) try to change the position of the heavy metallic dice of destiny in front of the town-library at Lüdenscheid in JUNE-2014. - From the left: Stefan (Doctor) – Peter (Patent attorney) – Jochen (French teacher) – Jo (French teacher) – Ulli (Manager) – Gerd (Business Manager) – Bernd (Doctor) – Photo: Manfred (M.A.N.I. Verlag).

The left tie is the Original tie for Coca-Cola Concessionaires worldwide. The right tie bears all the colors of the parties involved in German Federal Republic Parliament at Berlin.



Ties: see PDF-page 131, chapter 200.



Jesus went to Hollywood

Jesus ging nach Hollywood

MEL GIBSON verfilmte die Kreuzigung – wie er sie sieht. Ein Werk, das heftig kritisiert und als antisemitisch bezeichnet wird. Im BUNTE-Interview wehrt sich der Star gegen die Vorwürfe

Ein paar Sekunden lang musterte er mich. Würde er mir vertrauen? In den nächsten Monaten wird Mel Gibson sein neues Werk „The Passion of the Christ“ (deutsch: „Die Passion Christi“) auf den Markt bringen. Für den Film hat er schon über 10 Millionen Dollar investiert. Sein neuer Film ist ein religiöses Werk. Ich habe den Eindruck, dass Mel Gibson, wenn auch unglaublich, die Kreuzigung verantwortlich für die Organisation des Antisemitismus zu schütten. Schwere Vorwürfe,

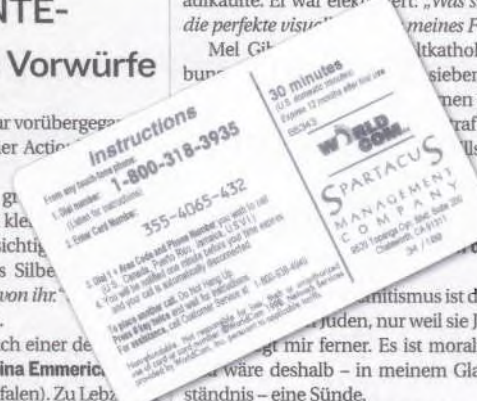
kurlos an dem Star vorbeigegangen. Der unverwundliche Actionstar, der ihm kam. Er hat einen Ruck, grüßte ihn. Er holt einen kleinen Koffer. Vorsicht! Er hält ein silbernes Silberrückenteil. „Das ist von ihr.“ Er bewegt er ist. Er hatte Mel Gibson nach einer der Nonnen gefragt. Anna Katharina Emmerich, bis 1824) aus Dülmen (Westfalen). Zu Lebzeiten soll sie Wunder gewirkt haben. Sie trug Kreuzigungsmale. Ihre Visionen über die letzten Stunden im irdischen Leben Christi schilderte sie

dem deutschen Romantiker Clemens Brentano. Dessen Buch „Das bittere Leiden unseres Herrn Jesus Christi“ (1833) fand Gibson, als er die Bibliothek eines amerikanischen Nonnenklosters aufkaufte. Er war elektrisiert: „Was sie sah, war die perfekte visuelle Darstellung meines Films.“

Mel Gibson ist ein römisch-katholischer, Abtreibungsgegner. Er hat sieben Kinder, die zu seinem Leben gehören. Er traf ihn im

at Juden gesprochene Wunden. Antisemitismus ist die bewusste Verhöhnung der Juden, nur weil sie Juden sind. Es ist moralisch falsch. Es ist mir fern. Es ist moralisch falsch. Es wäre deshalb – in meinem Glaubensverständnis – eine Sünde.

Im Film fordern israelitische Hohepriester, gegen den Willen der römischen Besatzer, den Tod des Rebellen Jesus, weil der



Telephone card: see PDF-page 128, chapter 184.

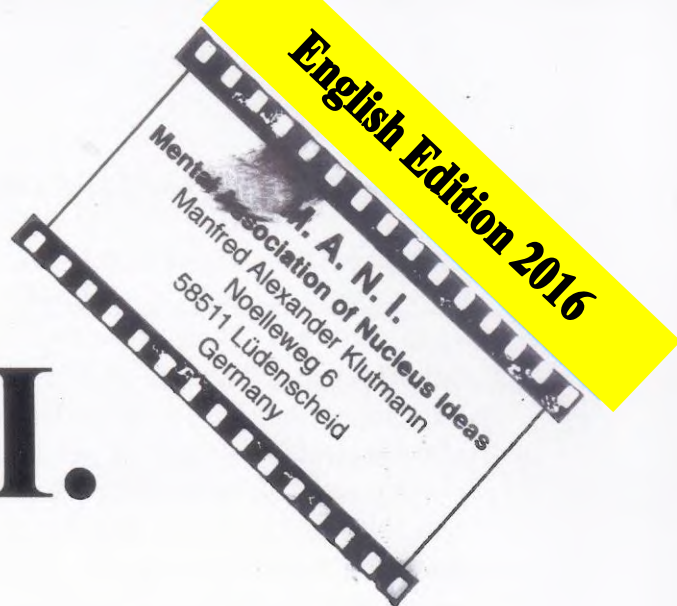
Manfred Klutmann

JESUS II.

Hollywood stories:

**Wahre
Geschichten
über eine Liebe
und das Drehbuch
ROCKY 6 – LADIES FIRST
für Claudia Schiffer,
Yolanda Egger und
Sylvester Stallone**

M.A.N.I. Verlag



Declaration:

The underwritten person,
Jorge Ibeid, of KIASA,
Távea - Spain, has
seen chapter 8.36 and
accepted it.



27-4-2001

Manfred Klutmann
above date:

27 April 2001

done in Spain,
the exact date
of first appearance
of DRIVEN film
by Sylvester Stallone
in American
cinemas.

Witnessed also
14 May 2004

Manfred Klutmann

proof of my copyright:

INGO S. WETZEL

Similarity to living persons has been done by intention.

Manfred Klutmann



**An autobiographical
AUTO BIOGRAPHY
with religious background**

IMPRINT - 2016 -

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CIA-film Identity card received 2004 at Park-Theater Luedenscheid

This book is dedicated to all people with good common sense !!!

Manfred Alexander Klutmann



In year 1992 the three brothers drove BMW cars (from the right to the left): Dr. med. Martin, Dr. rer. nat. Michael and myself...

Photo: K. Neef

HOLY BIBLE

New Living Translation 2nd edition
Tyndale House Publishers, Inc.
Carol Stream, Illinois USA

PROVERBS



1,1 These are the **proverbs** of Solomon, David's son, King of Israel.

1,3 Their purpose is to **teach people** to live disciplined and successful lives, to help them to do what is right, just and fair.

3,9 Honour the LORD GOD with your **wealth** and with the best part of everything you produce.

3,18 Wisdom is a **tree of life** to those who embrace her. Happy are those who hold her tightly.

4,13 Take hold of my instructions, don't let them go. Guard them, for they are the **key to life**.

6,16 There are six things the LORD GOD hates – no, **seven things** he detests: 1. haughty eyes, 2. a lying tongue, 3. hands that kill the innocent, 4. a heart that plots evil, 5. feet that race to do wrong, 6. a false witness who pours out lies, 7. a person who sows discord in a family.

16,33 We may throw the **dices**, but the LORD GOD determines how they fall.

17,15 **Intelligent people** are always ready to learn. Their ears are open for knowledge.

24,26 An **honest answer** is like a kiss of friendship.

31,31 A wife of **noble character**: Reward her for all she has done.

Matthews 5,9 God blesses those who **work for peace**, for they will be called the children of GOD.

Matthews 6,9 **Pray like this**: "Our father in heaven, may your name be kept holy. May your kingdom come soon. May your will be done on earth, as it is in heaven. Give us today the food we need, and forgive us our sins, as we have forgiven those who sin against us. And don't let us yield to temptation, but rescue us from the evil one. For yours is the kingdom and the power and the glory forever. Amen."

Luke 18,8-2 "But when the Son of Man returns, how many will he find on earth who **have faith**?"



ALCAN-Foto Goettingen:
Godmother Inge Franz-Mayntz
and brother Michael were driven by the mini-bus of
Goettinger Stadtwerke. At the steering wheel: a lucky driver,
myself...



Content of the book *Hollywood stories: JESUS II.*

Part 1 - English Edition 2016

(03-DEC-2015)

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-

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120 DVD: “Color of money” with **Paul Newman** and **Tom Cruise**
123 Book: **HOLLYWOOD** by **David Thompson** – coventgarden edit. – ISBN: 978-3-8310-9013-6 (DE)
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134 **111 Reasons to love Formula One** by Schwarzkopf – German-ISBN: 978-3-86265-354-6
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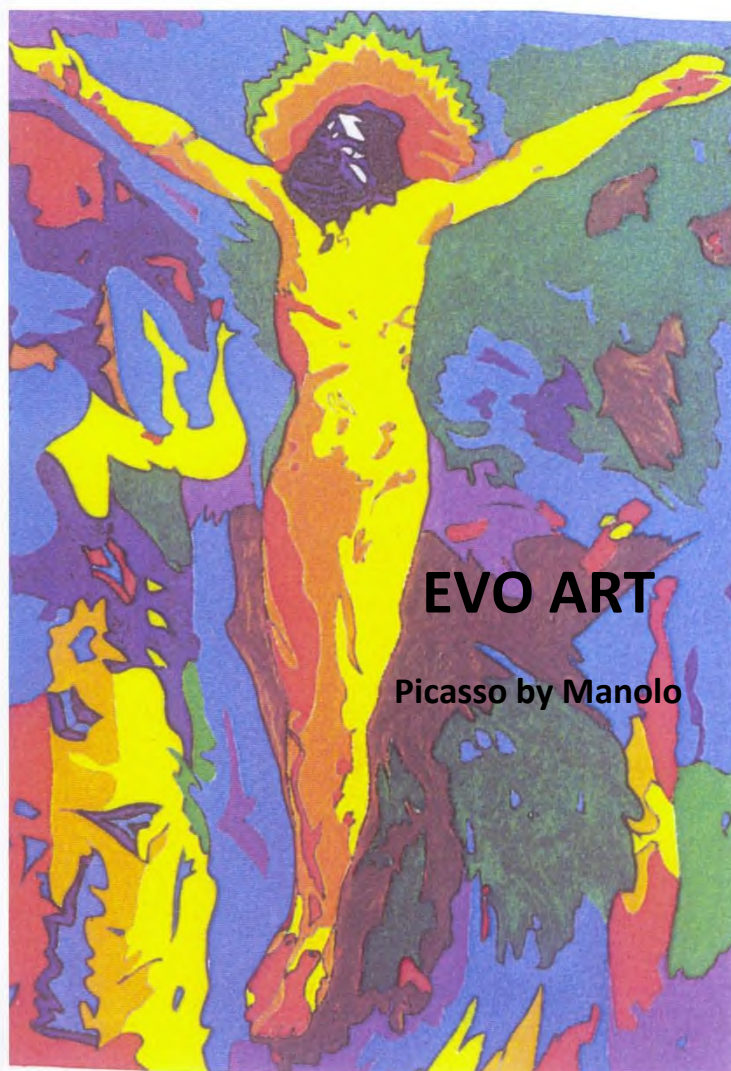
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- 504** Certificate University of **Cambridge** (Dependence Cologne) June 1992
- 505 Diploma** of Merit Racing Driver School **Jim Russell** England **John Paine** May 1976
- 506** Letter **Ford AG** **Mike Kranefuß** – **Schmitz** 16-APR-1974
- 507** Letter of **PP SAUBER AG** **Jochen Neerpasch** 12-JAN-1990
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- 508** Letter of **Robert A. Lutz** **EXIDE** – “R” like **Radioactivity**
- 509** Letter of **BILD KUNST** - **Picasso** / 22-JAN-1996 – Photo: **Picassos YO** by **Manolo d’Alessandro**
- 510** Certificate of the **Holy Chair** ROMA – **EXPO 2000** Hannover **Mr. Mehdorn**
- 511** Certificate of the Fed. Rep. of Germany - Trade Mark **EVOLUTION ART (!)**

512 Invoices of **BULLS PRESS** Frankfurt/M. **Mr. Alfred R. Hoffmann** 18-DEC-1998
513 **PRINCE VALIANT** / "Magic Aleta" painting of **Harold R. Foster** by **Manolo d' Alessandro**
514 **Lüdenschneider Nachrichten** report about "Magic Aleta" and **EXPO** by **Manolo d' Alessandro**
515 Contract **GALLERY UDO SCHMIDT** for oil paintings 16-DEC-2000
516 Story: **Price** development of **Manolo** oil paintings between 2000 and 2012
517 Letter of **CHRISTIE'S** INTERNATIONAL N.Y. 03-MAR-1995 by **Robert Locker/Laura Paulson**
518 **CHRISTIE'S** – International Real Estate magazine 2013 – Properties round the World
523 **FedEx** Transport box by **Cordt Lüdenschneider** for cargo to **CHRISTIE'S** at Beverly Hills –
524/5 Cargo Advertising **UPS**®: Crossing toll borders - **UPS**® is a Ferrari F1-partner

526/7 **My Fair Lady** – DVD – Musical with **Audrey Hepburn** and **Rex Harrison**
528 **Mamma mia!** – Musical with **Meryl Streep, Amanda Seyfried, Pierce Brosnan** – **ABBA** songs
530 **ROLLING STONE** Cover- The 100 best musicians of all times
531 The Band: **Rolling Stones** – Bournemouth 1965
532 **Cliff Richards** and **The Shadows** – Bournemouth 1965
533 **Michael Jackson** DVD - Dangerous
534 **Play Bach** Interview - **ZEPP/Stefan Berker** – **Jacques Loussier- Pierre Michelot- Christian Garros**
535 **global-jazz-academy.com** – **stefanberker.de**
536 **Galerie Udo Schmidt: Bracht-Twins** and **Peter Wever** - 537 A Music HI-Story
538 **Hi-You-There:** a band at **Dahlmann**
539 Book: **1001 Songs** you should have heard before you die **ISBN: 978-3-283-01153-6 Olms-Zürich**
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540 **The Beatles** CD by **Saturn Shop: Songs 1962-1968**

541 **EGO** Letter dated 21-FEB-1995 **copyright permission**
542 **EASY NOTEN** Vertical keys for piano, organs, keyboards etc. - **EGO Cheryl Foster**
543 **Prof. Sattler** (Vienna-Austria), **Buddy Baker (Disney-USA), G. von Einem (Vienna), L. Ingrisch**
544 **Prof. Sattler** (Vienna-Austria) at his piano – **Easy Noten: good idea? – Steinway and Sons**
545 **EASY NOTEN** Vertical keys for piano, organs, keyboards etc. - **EGO Cheryl Foster** – my mistake
546 **EASY NOTEN:** Statement for a new way of writing keys for piano, organ etc.
551 Prejudice: **Colors**
552 **Easy Noten: Harpsicord** and **Organ**
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556 **National Geographic** – **Egypt** – 4-disc **Collector's Edition**
557 **Vienna-Austria:** the town of music – view to the **Parliament** and **Major House**
558 **Vienna:** **States Opera** – **Robert Stolz** story
559 **Vienna: Johann Strauss Memorial** in **Stadtpark**
560 **Andre Rieu, Johann Strauss, his Stradivari** and his **Orchester** CD: ISBN-3145474562-8
561 **Messe Frankfurt/Main: EXPO of music 2012**
562 Envelope of a letter from **Buckingham Palace-London GB** – **HRH Prince of Wales**
563 Letter of **TRH Prince Charles of Wales** 19-APR-2013
564 **Rock'n Royal: Prince Charles** at the **B8** drums and **Gibson** guitar

565 Guitar book: **Easy Noten** should be written according to the guitar key tabs
566 **FACES** MAR-2012 – 567 **Elvis Presley** story
568 **Keyboards** mag: Live performance 2012
569 **Yamaha keyboards Motif XF8**
570 **KORG PA3-X**
571 **Allianz Assurance** Munich with Piano Superstar Chinese **Lang Lang**
572 Popular **Piano Solos** Book
573 **Refusals** in business relations: **TASCHEN**-Köln 16-NOV-2006 – Philosophy of **Joseph Wechsberg**
574 Letter of **BERTELSMANN** 19-JAN-2001
575 Letter of **ECON ULLSTEIN** LIST 09-APR-2001
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577 Letter of **BMW** – **Dr. Helmut Becker** – Theme: **ACEA** – application for a job as a Trainee
578 **Klutmann**-Certificate **ACEA-Brussels** – by Trade Director Mr. **Hugo Lüders (VW)** 01-MAR-1993
579 **ACEA**-CEO-Secretary **M. LePeu (Renault)** / Renault F1 racer with **Nigel Mansell** /Certificate
580 **ACEA** – System to master a chaos
582 Brussels: **ReVolvo**
583 Letter of Blind Mission **Christoffel** 2014
584 Letter of **SOS Gmeiner Children** Village Munich 29-MAY-2007
585 **Misereor** – letter 10-JAN-2012
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587 **unicef** – letter 23-NOV-2011

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590 **WIENER** front page JUN-2013 - with Hollywood-Star **Leonardo di Caprio** (Promo: **Gatsby**-Film)
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595 **Armageddon** – DVD- Hollywood blockbuster with **Bruce Willis, Liv Tyler, Ben Affleck**, etc.
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603 **EVO** – **ART** by **Manolo**: “Peace in universe!” says **E.T.**
604 **SPIEGEL** 42-2012 page 127 – **UFO** rebuilding plans according to aircraft 04-JUL-1947 **Rosewell**
605 Story: **UFO 1947** – touchdown at **Roswell** – New Mexico-USA at 04-JUL-1947
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607 **Bild** publicity – A single reporter might change our point-of-views -
608 Inter. C-Racing licence 2000 **Ingo D. Wetrust** / 1 US-Dollar: **IN GOD WE TRUST**
609 Pictures of **Prince Valiant**, **Arne vom Ord**, **Annette Doering** 1962
610 **PRINCE VALIANT** - First Exposé of my screenplay for **Mr. Bernie Ecclestone** Monaco MAY-1999
611 Pictures of a soccer Team **08 winner** with 75:0 in year 1964 overall / **Chess** is a game of life

613/4 The proof: **Sportsfreunde 08** won **31:0 !!!** BILD reported the result – Publicity: **Warsteiner**
615 LN – 06-JUN-2009: Emotions at Dresden – **Peace-candles Dr. Merkel, Obama** and **Jochen Bohl**
616 The three ??? ...and the secret of their success
617 Why **Vaillant?** – Because **Vaillant** thinks further

618 **Bridgestone** tyres – The only **F1 TM-tyre** – Passion for excellence
619 My lap times **Formula Ford 1600** at **Brands Hatch** 07-MAY-1976
620 Ruhr University Bochum **Study book** 1975 / **Opel** win 1969
621 Story: **Driving Licence**
623 **ams** - auto motor and sport – Driving **Practise** 2014 with **VW Golf GTI**
624 LN – 23-APR-1969: **Opel Kadett** LS and the winning Team Overall - **Klutmann / Maiworm** 1969
625 Pictures of a family **Dr. Karola** and **Dr. Martin Klutmann** with **Ben** and **Anna**
626 Pictures of a family **Sabine** and **Dr. Micha Klutmann** with **Franzi** and **Sandra**
627 Story: **Two fathers** – A **NAZI** and a **Jew**
628 My parents **Dr. Alfred** and **Ingrid Klutmann** / **Revelation Bible** 13,1 – 18: **DR.A.K.-E.**
629 The **Ricky Shayne** Story: **Brother**
630 Picture of a family: **Father Alfredo** with his sons **M1-M2-M3**
631 Book **JESUS II.** page **336** – The truth about an incredible story – **Zender Spain** visit card
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633 **Denia** – paranoid ?
634 Last, but not least: What did **Cassian Elwes** from **William Morris Agency** USA ask me?
634 **PLAYBOY** September 1991 / the mirrored **Barbie Twins** and **Bill Gates** article
635 Page 330: **Seeing double**

636 **DRIVEN:** The **Sylvester Stallone** film by **FRANCHISE PICTURES** 27-APR-2001
637 **DRIVEN:** **Shell** is a major partner of **Sylvester Stallones** Motorsport-film
638 **DRIVEN** actress **Stella Warren** makes Publicity for **CHANEL No. 5** Perfum
639 **DRIVEN** actress **Stella Warren** makes Publicity for **CHANEL No. 5** Perfum – in **Pop Art-Style**
640 **DRIVEN** actress **Stella Warren** - Publicity for **CHANEL No. 5** Perfum – Character explanation
641 **DRIVEN** actor **Til Schweiger** makes Publicity for **Bild** - ...a grenade (shell) in bed!
642/3 **DRIVEN** actor **Til Schweiger** performs in the film “**Where is FRED?**” – DVD -
644 **DRIVEN:** Hollywood-Film by **Franchise Pictures** and **Warner Brothers** - logo
645 **DRIVEN** – **Sylvester Stallone** was sponsored by **BOSS-Metzingen** DEUTSCHLAND in **ROCKY** saga
646 **DRIVEN:** The proof in film – US currency coin **1 Dollar** shows **IN GOD WE TRUST**
647 **CHROM & FLAMMEN** Brüssel Fam. **Willy van Caesbroeck** / Essen Motorshow 1984
648 **SPIEGEL** No. 16-1986 page 129: Russian **PRAWDA** in Germany by **Agence ETAPP** Paris
649 Russian **PRAWDA** with **Marlboro** tobacco advertising 1986
650 Book Cover: **Ferrari – Faszination auf Rädern** – **AUTO BECKER** book
651 Interview with **Enzo Ferrari** 11-AUG-1978 **Ferrari – Faszination auf Rädern** – **AUTO BECKER** book
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657 Letter by **FERRARI** President **Luca di Montezemolo** 13-SEP-2006 / **M. Schumacher- Jean Todt**
658 Interview with **Enzo Ferrari** 11-AUG-1978 **Brenda Vernor, Dr. E. Mortara**, Questions 16-24
659 **Enzo Ferrari** (1898-1988) - pictured by **Uscha Klutmann – Dr. Mortara** in my **VW Scirooco**
660 Fax from **SLEC – FOM London Lattunedu/Interview Enzo Ferrari** 14-SEP-2006 -Who works in **F1?**

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664 **Ferrari 360** with start no. 31 – **Ferrari Enzo** is signalling the future: with solar energy
665 Official Wedding approval 1982 by Pfarrer **VOS – St. Maria** Magdalena Wuppertal-Beyenburg
666 Pictures of a **marriage** 1982 **Uscha** and **Manfred Klutmann** at Wuppertal
667 Certificates of a **divorce** 1995 – 5F 164/94 – Amtsgericht 15-MAR-1995
667 **Chapter 84 B:** How to kill people by poisoned mushrooms
671 The **wonder of love** creates the future of the human race – **Photo: Tony Stone** DE-80469 Munich
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673 **Gala** 08-NOV-2001 – **Stephanie Grafts** baby: Steffis little **wonder**
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680 **Lüdenscheider Nachrichten** 18-MAR-1995 – **EXPO** - Repros of Great Artists by **Manolo**
681 **Blancard** of **EXPO** 1995 by **Manolo d’Alessandro** – The most valuable paintings ...on earth
682 **EVO ART** – **Picasso’s** 171 Reps by **Manolo d’Alessandro** – From black-and-white to color
683 **EVO-ART Leonardo da Vinci “JESUS”**: red pencil work in color by **Manolo**
684 **BERGFELD & PARTNER: Evolution Art (!)** Trade Mark until 2020 – Letter 27-MAI-2010
685 **BERGFELD BUCHHEISTER & PARTNER** „We present ourselves...”
686 **FRIEBE PRINZ & PARTNER** Lawyers – Attorneys and Economic Advisers
687 **FRIEBE PRINZ & PARTNER** Addresses

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690 **GALERIE UDO SCHMIDT** Lüdenscheid: **Holy Grale** – Oil painting by **Manolo d’Alessandro**
691 **GALERIE UDO SCHMIDT** Lüdenscheid: **EVO-ART Picasso** by **Manolo** – book **JESUS II.**
692 **GALERIE UDO SCHMIDT** Lüdenscheid: Worldclass Artist **James Rizzi** (New York) presents...
693 **LN** – 20-OCT-2007: **James Rizzi** signature much in demand **GALERIE UDO SCHMIDT** Lüdenscheid
694 **GALERIE UDO SCHMIDT** Lüdenscheid Book presented: „**Hollywood stories: JESUS II.**”
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696 Translation: Desire to **improve the world** (Text by **U. Schwager / Lüdenscheider Nachrichten**)
697 **Nippon Geisha** (Hotel Nikko Düsseldorf) Oil painting by **Manolo**
698 Invitation by **GALERIE UDO SCHMIDT** Lüdenscheid: **EXPO 2** by **Manolo** – 19-APR-2013
699 **Cheryl FOSTER (EGO)** „I am not tired“ – „Everything is all right!“ – Oilpaintings by **Manolo**
700 Invitation (rearside) **GALERIE UDO SCHMIDT** – **EVO-ART EXPO** by **Manolo** 19-APR-2013/04-MAY
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708 **EVO-ART** by **Manolo** – Guest book inscriptions at **GALERIE UDO SCHMIDT** – 1995/2013
716 Speech by **Manfred Klutmann** in **Galerie Udo Schmidt** 19-APR-2013 **EVO-ART / Book...**
725 **EVO-ART: Picassos FIGURES** No. 81 in color by **Manolo**
726 **Mercedes Maybach** and **blue Mauritius** stamp

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733/4 Bild – **EXPO Heinz Mack** at **Berlin**
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736 FOCUS 12-2013: Big opera – Hollywood-Star **Anthony Quinn** plays **Pope Kyril** "...Fisherman"
737 DISNEY – **CARS** (DVD) and the time journey / **Anti AIDS medicine** / **Quinn** is **Mafia-Greco**
738 Lorient Art – **Herrn Müller-Lüdenscheidt** and **Dr. Klöber** talking about a duck in a bathtub
739 Lorient Art – **Herrn Müller-Lüdenscheidt** and **Dr. Klöber** interpreted by caricaturist **Haitzinger**
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741 Disneys – **Donald Duck** and the car number plate **313** of a loser...
742 Gothaer General Assurance – payment papers with the number **313**
743 Gothaer General Assurance – ServiceCenter Motorsport – **Dirk Schneller**

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746 Letter of **Pastor Stais** 09-AUG-2001 616 – **Steihs/Stais = STASI = StaatsSicherheit** in **DDR**
747 FOCUS Title 09/2012 For what **Gauck** is standing for - **REAR MIRROR** , Ehrlichkeit macht erfolg...
748 LN – If Joachim **Gauck** will become Bundes-President – Story: **STASI**
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753 Cicero front page: President **Gauck** and Political Correctness – Scary young people -
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756 SPIEGEL 17-DEC-2011: The wrong President – **Christian Wulff**
757 LN 19-MAR-2012 – **Pres. Gauck** – Career with 72 years - Eyes wide shut (title: **Tom Cruise** film)
758 Dr. rer.pol. Ing. Alfred Klutmann „Peace stay with you“
759 Wissen 2013 – **Kryonik** – How to survive your death
760 Story: **Bester Manni**
761 GOTTESLOB (Page 20) – Praying with faith "Recovery of the death people in another world"

762 Vienna-Austria: **BODY WORLD (EXPO – Körperwelten** by **Prof. Hagen)**
763 Supermodel **Heidi Klum** in Karneval/Halloween party cloth / **Kids** need good coaches
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765 Story: **M.A.S.H.**
766 Story: **Liefers ROCHER**
767 How **STASI** stops your Computer
768 RTL-TV 12-JAN-2012 –The country needs tough guys – **New Crime Series**
769 AutoBild 05-JUL-2013 – Fairy tales with 1001 Horse Powers are true !!! – **Police Emirates**
771 Helpers: **IPA** – Inter. Police Ass. / **Johanniter** / **Red Cross** blood spending 2004
772 Coast Guards and Rescue Teams

773 Codeword: **Berger – Ten laps in a F1-Club '92 race car – Your dream becomes true**

774 Alfa-Romeo **235 Horses – one logo**

775 **Radioactive**

776 **Graetz Invoice 16-NOV-2007**

777 Blood Giving Service **DRK - Hagen: Letter 02-NOV-2006 Carlos Jimenez-Klingberg**

778 Blood Giving Service **Brussels-Woluwe 05-AUG-2008**

779 Blood Giving Service **France 21-JUL-2007**

780 **Gala 10-APR-2014 – Original – Copy – Forgery with Claudia Schiffer**

781 *Frau im Spiegel* 37-2003 – **Claudia Schiffer's** fatal disease overcome by my nuclear power blood

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782 **The third wonder ?**

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791 **SPIEGEL 43/2015 pages 98/9 – Theme: XX – YY genom / Priest Lars Schneider – Pope Benedict**

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798 **My Story: "I feel good!"**

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803 **DKMS Tübingen: Open your mouth against blood cancer**

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805 **Daily Teeth Care by Odol-med / Listerine / Sensodyne / Blend-a-med and a tooth brush**

806 **Focus Cover – 10-JAN-2015 - Wonder of the medicine**

807 **Story: Bruce Willis in a CIA-film (together with Sigourney Weaver) was at Javea-Granadella**

808 **Die Hard 4.0 – DVD with Bruce Willis**

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810 **Story: Food for radioactive human bodies (Text)**

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819 HDI Assurance for Motorbiker
820 HDI Assurance – 16-MAY-2007: Green card for my motorbike **Suzuki** 1000 GRS MK-F 144
820 Adress of my Motorbike Dealer: **Motorrad Brune** Noltestreet DE-58511 Lüdenscheid
821 Mobility against **AIDS** and **Cancer**: My **Car** and **Motorbikes** Number **2 (Honda)** and **3 (Suzuki)**
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826 Motorräder mag 2012 page 139: **SUZUKI** GSX-R 1000 Superbike
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829 Motorräder mag 2012 page 68: **Honda** 1000 Fireblade Superbike
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832 Motorräder mag 2012 page 179: **Yamaha** YZF-R1 Superbike – Story: Big memories (178)
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841 Rathmann – 03-MAR-2008: Certificate of valuation – **Mercedes-Benz 190 /1.050 EURO**
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843 Mercedes-Benz Jürgens Invoice 25-FEB-2008 – Buy of **200 CLK** for **32.450 EURO**
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852 Bunte – **Michael Douglas** on a roller coaster with his **Kids** and wife at **Disneys** in Orlando
853 Bunte 08-2013 – **Michael Douglas** and **Chatherine Zeta-Jones** in fear for his son **Cameron**
854 FOCUS – 21-JAN-2013 – The sygine against **Cancer**
855 FOCUS – 20-JAN-2014 – Medical Revolution against **Alzheimer**, **Cancer**, **Heart attack**, **Diabetes**
856 DRK Lüdenscheid – Thanks: by **Heino**, **D. Garrett**, **J. Klopp**, **J. Löw**, **F. Beckenbauer**...

859 We did it!!!

860 **States Attorney** Kassel – **777 EURO** for speeding on a motorway 148./80 km/h

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063 **Pitwalk. DE** – Recommended Motorsport Magazine in German language
064 Michelin - **Porsche** and **Michelin** cooperation: Horse Power-Training
065 Book Title: **Cult watches** – Delius Klasing Edition – ISBN: 978-3-7688-3534-3
066 **Patek-Philippe** – **175 years** jubilee – President Thierry Stern: Calibre 89
067 **Porsche Design** - Chronometer Series – Contemporary. Cool. Iconic.
068 **Porsche Design** - S9983 Smartphone – Blackberry – Beyond Luxury.
069 **SEIKO** – Perfection in technic and design – **Porsche 356**
070 **SEIKO Sportura** Kinetic SLQ007 – Forward thinking
071 **Chopard** – Imperiale
072 **Chopard** - Gentlemen, please start your engines! – **150th** anniversary
073 **Chopard** – “One Man, One Machine” - G.P.M.H. – **GP Monaco Historic**
074 **Chopard** – Superfast Chrono **Porsche 919** Edition

075 **EBEL watches** – the new **EBEL Onde** in Gold rose
076 **TISSOT Touch** Expert TM – Tactile Technology
077 **TISSOT T-Race** Lady with IndyCar Racing Driver **Danica Patrick**
078 Story: Intelligence **Quota by Women** **079** Political Story: **Women Quota**
080 **Certina** – **Sauber F1-Team** – precisely you...
081 **IWC Schaffhausen** – Official Partner of **Mercedes AMG-Petronas F1-Team**
082 **TAG Heuer Carrera** Day Date F1-Star **Jenson Button** – History begins every morning
083 **TAG Heuer Carrera** Day Date F1-Star **Lewis Hamilton** – Swiss avant-garde
084 **TAG Heuer Carrera** Day Date with Film star **Leonardo di Caprio** – since 1860
085 **TAG Heuer Carrera** – Don't crack under pressure – McLaren-Honda F1-Stars **Alonso** and **Button**

086 TAG Heuer Carrera - Juwelier Wagner – Jenson Button with McLaren (P1)

087 TAG Heuer Aquarace – Cameron Diaz – Partnership UN-Women

088 TAG Heuer Carrera Calibre 16 – Proud Partner of the Monaco F1-Grand Prix

089 TAG Heuer Eyewear with AUDI TDI power — Technology serving your performance

090 TAG Heuer – Christ with DJ David Guetta – Don't crack under pressure

091 TAG Heuer - with Tennis World Pro Maria Sharapova: Don't crack under pressure

092 TAG Heuer Calibre 5 – with Soccer-Superstar Ronaldo: Don't crack under pressure

093 TAG Heuer Calibre 5 – Official time Keeper Bundesliga Soccer: Don't crack under pressure

094 TAG Heuer Carrera Calibre 1887 – LONDON: Formula E - Don't crack under pressure – b/w

095 TAG Heuer Carrera Calibre 1887 – Formula E – Monaco race 2015 sponsored by BAER – 4c

096 ZENITH Primero Chronomaster 1969 – Tribute to the Rolling Stones – Enzo Ferrari watch

097 ZENITH Primero 1969 – Legends live forever

098 Citizen – Promaster Men – Radio controlled – solar powered – time in 43 cities

099 Citizen – Ladys – Diamants – Svarovski crystals – solar powered – titan covered

100 Timex – Panerai – Tissot – Seiko – Maurice Lacroix – Eterna

101 JAEGER – LECOULTRE – Rendez-Vous night and day – Carmen Chaplin

102 Eberhard „...conquers time" — Tazio Nuvolari Limited Edition Grand Prix

103 TUDOR Fastrider – Watch Your Style – with Ducati Motobikes Timing Partner

104 TUDOR Heritage Chrono Blue – Speed, Technic and masculine Design

105 Richard Mille with Lola 70 sports car — A Racing machine on the wrist

106 B.R.M — Official GULF licensed product - Bernard Richards Manufacture

107 MONTBLANC – A tribute to Grace Kelly

108 Story - Police Report: The death of Gracia Patricia

109 MONTBLANC – Bohème Day & Night with Charlotte Casiraghi

110 CHANEL – L'Instant – J12 – Automatic

111 Maurice Lacroix – Pontos S - Your time is now

112 Cartier Trinity Collection

113 Cartier – Online Boutique – Collection leve

114 Rüschenbeck — Choose the jewel dealer first and then the jewels

115 BVLGARI – LVCEA Collection with Carla Bruni -

116 Pomellato – Capri Collection with Salma Hayek

117 HUBLOT – Big Bang Ferrari Germany – 50 limited

118 HUBLOT – Big Bang Ferrari Carbon red Magic UNICO Chronograph 1.000 limited

119 HUBLOT – Big Bang Ferrari Carbon red Magic UNICO Chronograph – F1 Ferrari

120 HUBLOT - Geneve — Tutti Frutti Chronographs - from 15.000 EURO...

121 ICE watch – Change. You can.

122 Omega Ladymatic starring Nicole Kidman I Luxury Style

123 Omega Ladymatic starring Nicole Kidman II Sporty Style

124 Omega - Michael Schumacher's choice - Speedmaster Split-Seconds Chronograph

125 Omega – Official timekeeper Olympic Games London 2012

126 Bond book by Design - Dorling & Kindersley ISBN: 978-0-2412-5503-2

127 Omega – James Bond's choice – SKYFALL 007 – with Daniel Craig

128 Omega — James Bond's choice – SPECTRE 007 in cinemas with Daniel Craig

129 Planet Ocean — Seamaster

130 Omega — **Good Planet Foundation** – Time for our planet

131 **BLANCPAIN** - Fifty Fathoms collection – Mission partner of **NATIONAL GEOGRAPHIC**

132 **ROLEX** — Live for Greatness - Cosmograph **Daytona**

133 **ROLEX** – **Oyster** Perpetual Explorer I – First ascent of Mount Everest 1953 – Hillary Tensing

134 **ROLEX** – **Oyster** Perpetual Explorer II Golf Pro **Tiger Woods**

135 **ROLEX** - **Golf Ryders Cup 2010** – Oyster Perpetual Day-Date II - Platin

136 **ROLEX** – Tennis Superstar **Roger Federer** – Oyster Perpetual Cosmograph **Daytona**

137 **ROLEX** – **Tennis Wimbledon** Championships, Climax of success Date Just II

138 **ROLEX** – Doesn't count the time only, but tells **history of time** with 10 prominent persons.

139 **ROLEX** – Oyster Perpetual Cosmograph Daytona - **F1 official Time Piece**

140 **ROLEX** – Oyster Perpetual Cosmograph Daytona - **F1 official Time Piece** – ultimate -

141 **Casio** — Time under control — **EDIFICE** — Speed & Intelligence with **Vettel / Webber**

142 **Casio** — Time for winner types — The new **Smart Access Concept** with **Vettel / Webber**

143 **Casio** – Develop yourself like time is progressing – with **Chris Horner / Red Bull F1 Team**

144 **Alpina** Geneve — Alpina Startimer **Pilot watch**

145 **Breitling** – **Bentley 6.75** - The greatest luxury in life is time. Save every second.

146 **Breitling** – Best selfwinding **Chronograph** movement

147 **Breitling** — Legend pure. **Super Constellation Navitimer**

148 **Breitling** – Performance pur. **Chronomat**

149 **Breitling** – Legendary Chronographs with Hollywood-Star **John Travolta**

150 **Breitling** – Welcome to my World with Hollywood-Star **John Travolta** and Nothorp **X15**

151 **Breitling.com** – „Welcome to our world“ – COSC im Breitling Jet Team

152 **Audemars Piguet** – Le Brassus – To break the rules you must first master them.

153 **Girard-Perregueux** – Neo tourbillon with three bridges - 70 hours reserve – titan

154 **CHRONOSWISS** – You can't measure style, but the time living it.

155 **Elyssee** – **Rallytimer** – since 1960 – Düsseldorf Deutschland

156 **ORIS** - Big Crown Pro Pilot - real watches for real people – Swiss made since 1904

157 Book – **Most exclusive watches** on Earth by Delius Klasing – ISBN: 978-3-667-10287-4

158 **Longines** – Dolce Vita - Elegance is an attitude **Aishwarya Rai**

159 **Longines** – Saint Imier - Elegance is an attitude **Andre Agassi** - Time: To make dreams come true

159 **FOCUS** title 27-AUG-2012: How to be good

160 **ADAC** motor world cover—APR-1998 "Yellow angle" **ADAC Ambulance-Jet**

161 **ARMY** — Your career as an army **pilot** —You want to go up, up and away?

162 Klutmann **Army Pass** 13-MAR-1968 - Ersatz-Reserve II KWEA Hagen - **Starfighter F 104** Revell

163 **Knee** in order (i.O.)

164 **Handelsblatt** 15-OCT-2014 – Conflict in the reasons for bad **BRD-army equipment**

165 **Lufthansa** – For each destination the right flight – **400 Destinations**

166 **Lufthansa** – **First class** – Five Stars – Seventh Heaven

167 **Lufthansa** – this is **no headphone**

168 Story: **Good old boy**
169 **NETJETS** – For business, for the family, for life.
170 **General Electric** — „...our list of innovations gets longer and longer."
171 **Rolls-Royce** — **Trident 900** Airbus-turbine **A 380** — Trusted to deliver excellence
172 **Korean Air A380** – Where dreams come true – Flying in a new dimension
173 **Korean Air** – Excellence in flight – Prestige Suites
174 **AgustaWestland AW 169 Helicopter** — Towards a safer world
175 **WELT am SONNTAG 2003: BEA-Concorde** above **New York** – The Diva and Manhattan
176 **AEROFLOT** - To Asia via Moscow
177 **AEROFLOT** – First Class Reliability
178 **Thüringen** – Space Cargo Cygnus with Sensor-Tech from **JenaOptronic**
179 **altran** – The doing part of innovation.

180 **SIEMENS** — Our answers. **Digital Engineering**
181 **SIEMENS** – The town of the **future** postpones nothing to tomorrow
182 **SIEMENS** – Italian **passion**. Virtually developed. Efficiently built.
183 **Maserati** – Is German **DEKRA** in the hands of the Italian Mafia???
184 **manager magazine** cover DEZ-2008: **Roland Berger** — Adviser of the German Republic
185 **Opel Ampera** — Best in class— We live cars
186 **Opel Zafira Tourer** — Worthy parking manoeuvres with a film-camera
187 **OPEL** – gives you guts
188 **OPEL Ampera** – Electrevolution – Drive the future today
189 **OPEL Adam** – Everything, but not sweet
190 **AutoZeitung 26/2011: Eco Mobility** - A lightning Vision — **Opel RAK e**
191 **Chevrolet - Corvette** Performance Training by Internet
192 **sport auto** cover (relaunched) 2015 – New **Corvette Z06** in track-test
193 **Dream Cars** – by **Marek** – **Buick** – **Cadillac**- **Chevrolet** – **GMC** – **Hummer** – **Oldsmobile** – **Pontiac**

202 **Dream Cars** – by **Marek** – 1982 **GM AERO** year 2000
203 **Dream Cars** – by **Marek** – 1987 **GM Sunrayer** - ISBN: 978-3-86146-468-6
205 **Cadillac ATS Coupe 2015** – You want it. It wants you.
206 My Story: **The wrong mistake**
207 **e.on** – **Mister Wagner**, with **E.ON eMobil** you can start immediately
208 **AUTO-BILD - greencars** – **Rimac Concept One** – Electro car with 1088 BHP
209 **ADAC** – Motorwelt – Auto Spring 2013
211 **Hyundai i30** – New Thinking. New possibilities.
212 **Suzuki Vitara** – Make a test-drive
213 **Mitsubishi Motors** — Having fun everywhere with the new ASX
214 **evo magazine**: world exclusive **Pagani ZONDA R**
215 **TOP GEAR OCT-2008: STIG - Mazda Furai** –**AUDI** Le Mans winner – Supercharger **ATOM**
216 **Mazda** – „If somebody says IMPOSSIBLE, prove him being wrong!“
217 **car cover espana SEP-2014** – Suenos reales **Aston Martin DP-100**
218 **Ford Evos Concept** — Ford Future today — Feel the difference
219 **CABRIO Magazine**: Driving story — **Ford GT 40** — Ford, was fast as you can

220 Nice cars from the bakery – “Leckere **Autos** vom **Becker**” –
221 The new **Ford GT 44**
222 **Ford** – Driving fun meets saving fun
223/4 **Ford** – The new **Ford B-Max**
225 **Ford Mondeo** – with adaptive LED-lights – typically **Ford**: looking ahead
226 **Ford Mustang** – now in Deutschland
227 **Ford Mustang** - READY -
228 **Jaguar** – XF – XJ – XK - How alive are you?
229 **GRIP** mag – **Jaguar F-Type V8 S**
230 **CABRIO** life magazine - **Jaguar F-Type V8 S**
231 **AUTO BILD** – OKT-2010 – **Jaguar C-X75** is turbine driven
233 **PLAYBOY** magazine - **Jaguar F-Type V8 S** with Christina **Surer**
234 **Land Rover SUMMIT** 11-2011

235 **auto motor and sport** 19-2012: **Range Rover EVOQUE**
236 **Range Rover EVOQUE** – The power of presence – **Land Rover** – above and beyond
237 **BMW** – Some Revolutions are miles ahead of their time. **Leonardo da Vinci...**
238 **Mini** – A car inspires the people. – NOT NOR MAL -
239 **Mini Roadster** – Put your tie away. Open the roof. Start smiling.
240 **Mini** with a duck at the roof. Because phantasy knows no limits NOT NOR MAL
241 **BMW** Head-up display – How to impress people in the **future**
242 **BMW i**. Born electric – Perfect looking intelligence systems...
243 **BMW i**. Innovations may change the world. As well yours.
244 **BMW 1**— Urban line and Sport Line: a question of the character.
245 **BMW M6** Gran Coupé – Dynamic –

246 Postcard by **Marc Surer** dated 03-OKT-2011 – World Champion Solar cars Category 4
247 **ATS** – wheels - Superlight racing titanium eloxal at a **BMW M3**
248 **DUNLOP** with **BMW M3** – Grip and braking power
249 **BMW Sauber F1 Team** – Looking for a trainee – „O2 can do"
250 **Rolls-Royce** – **GHOST** – Easy going in all lived situations
251 **AUDI** – Fascination Audi – without big words **TT RS**
252 **AUDI** – **TT RS** – Reduced for performance only
253 **AUDI** – **R8 GT** more R8 less 100 kg weight
254 **AUDI** – Go onto the uphill skiing – subject: Christmas tree
255 **AUDI** – **Occasion** – plus **AUDI Avus** and **R8**

256 **AUDI ABT Sport Line R8 GT**. Get more Audi R8 with 100 kg less weight. – Censored
257 **AUDI** – **Ultra Light Car-Technology**
264 **AUDI** – Everything in Style, instead of an overflow overall. **Audi A1**. Anything else is **plan B**.
265 **AUDI** – AUDI welcomes you – Job Inquires
266 **AUDI** – How to recognize a high performer
267 **AUDI Sport** – Petrol in blood. Adrenaline in the fuel tank – sponsored by **Teufel** loudspeakers

268 AUDI – They are bearing a certain sign – Four rings
269 AUDI – **Michelin** and **AUDI** win 12 times at 24 hours Le Mans
270 AutoBild Motorsport 2014 – **AUDI**s hardest victory
271 AUDI – Head-up display. Your eyes: everywhere.
272 AUDI A6 - Big cinema for the road. **S line style**
273 AUDI A5 - Big cinema for the road. **S line style**
274 Iron Man DVD Cover with the Hollywood-Stars **Gwyneth Paltrow** and **Robert Dawney**
275 Iron Man 2 DVD Cover with the Hollywood-Stars **Gwyneth Paltrow** and **Robert Dawney**

276 DISNEY's TRON DVD Cover – E-Tron legacy
277 MARCO POLO shoes with **Jeff Bridges** for DISNEY's TRON 2
278 MARCO POLO eyewear with **Uma Thurman** - Follow Your Nature
279 AutoBild 07-2014 page 84 – If, how would it be? – **I.N.R.I. 777** – Car Cooperations Worldwide?
280 sportauto cover 3-2014 page 12-3 – **Lamborghini** V12-Lambos in speed-test
281 sportauto 3-2014 page 12-3 – **Lamborghini** warning – looking like fighting jets
282 AUTOBILD 09-MAR-2012 – **Lamborghini Aventador J** - 700 BHP in a **Spyder**
283 NEWS MOTOR – **Lamborghini Veneno Roadster** – Jet-Fighter
284 Volvo V60 DRIVE – excitingly responsible
285 MAZDA MX5 Roadster – every drive's a thriller
286 MAZDA John Shuttleworth: Those, who think different, 287 ...are changing the world.”
288 Honda – TIME... to try something NEW. The new **JAZZ**
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290 Honda Civic – The safest Civic of all times

292 TOYOTA magazine cover – Hybrid racer at 24 hours race in **Le Mans**
293 Lexus – Are you ready? - Thirst for knowledge – Electric hybrid
294 Toyota – Extreme saving attitude have their price
295 Toyota – Never again, frozen windows!
296 Toyota – Incredibly attractive – Incredibly cheap!
297 Toyota – No Hybrid was so attractive before
298 TOYOTA – Beauty and the ideal beast: **GT 86** – Pure driving fun
299 Toyota Corolla – “The begin of a wonderful friendship” CASABLANCA
300 TOYOTA – Target: ZERO emissions
301 AutoBild 2015 by **Sperzel** JOKE – E-Cars can be dangerous, if I don't hear them...
302 Tesla story
303 AutoBild 22-JUN-2015 - The **Times of petrol** are running out
304 Bugatti Chiron and **Hennessy Venom F5**: Fastest cars on the roads – 460 km/h plus
305 stern – **VIEW** – A modern version of the **Flying Carpet** are to be seen at Saudi-Arabia
306 P.M. Magazin 02-2012 – Bye-bye **traffic-jam?**
307 Simon Mayer: Start living your dream life
308 TIMs Racing: Start living your dream life

309 **Independence Day** DVD-Cover - **Will Smith, Bill Pullman, Jeff Goldblum** by **Roland Emmerich**
310 **MGM – 2001: A Space Odyssey** DVD-Cover – by **Stanley Kubrick**
311 **WARSTEINER** – Radler Grapefruit -
312 **WARSTEINER** – Unbeatable good – with **Vitali** and **Wladimir Klitschko**
313 **BUNTE** 49-2011 page 107 – **ROCKY** and his „**Kid**“ (Musical)
314 **Musical Highlights – Season 2012**
315 **Cineplexx 2014** – **Stallone** fighting **De Niro** – **Two old Boys...**
316 **MAX Cover** – FEB-2007 Magazine for **Pop Culture and Style**
317 **MAX** –FEB-2007 page 28-29 - Interview with **Sylvester Stallone** (Film title: **Rocky Balboa**) –
318 How **Hollywood** is looking for the **truth** – What **Rocky** learned from women – **111 examens...**
319 **Süddeutsche Zeitung** – **Stallone-Interview**: Dignity my date: 08-FEB-2000 his date: 08-FEB-2007
320 **BUNTE** 30-2012 page 39 – Was **ROCKY** too strong for his son?
321 **BUNTE** 44-2012 page 46 IV – For **ROCKY** the drama is going on

322 **STAR WARS** – Book Cover – The official story from **1977 until today** ISBN 978-3-8310-1747-8
323 **STAR WARS** – Darth Vader in disguise with a 180 degree VW brand?
324 **WirtschaftsWoche** No. 40-2015 page 19 – The **VW** Lie?
325 **STAR WARS** – Star Tours – Tomorrow Land from **Disney** and **George Lucas**
326 **Krombacher** – Brewed with rocky waters
327 **RECARO P 1300 GT** – The winners seat, in S, M or L.
328 **RECARO** and **STIHL** – Nr. 1 worldwide
329 **Entertain 01.14** Cover with Hollywood-Star **Tom Hanks** – A QUIET STAR
330 **TV-Spielfilm** date: **DOGMA** at 05-OKT 2011 on **KABEL 1**
331 **stern** 2011 Person of the year: **Angela Merkel** ...she runs... and runs... and runs... and runs...
332 **DOGMA** (my screenplay chapter 66.54)
334 **Walt Disney: Carl Barks Library** – **Onkel Dagobert** means **Uncle Scrooge**
335 **DOGMA** DVD Cover

336 Known as a ...**coloured dog** – culture by **wws-strube. de**
337 My story: The **dog**
338 **VW** – Think blue: think further, drive further.
339 **VW up!** Welcome in a new League
340 **Spiderman** cover No 33 – NOV-2011 **Marvel Panini Comics**
341 **Spiderman** story No 33 – NOV-2011 A belt with the figure **777**
342 **Spiderman** story in **MAX** (English edition) **New Beetle** by **Marvel Comics**
343 **VW 21 Century Beetle** – WOB B 7077 - Thank you for flying with **Volkswagen**
344 **VW 21 Century Beetle** – WOB B 7007 – It's a **boy**
345 **Walt Disney** story – A tough beetle – **H-E-R-B-I-E** with starting number **53**
347 **DISNEY** DVD Cover – A tough beetle in **Monte Carlo**

348 **VW – Beetle** – Until the **UNESCO** World heritage will get him, we take care of him
349 **VW – New Beetle** – The Economist 10-JUL-2003 – Mexico today
350 **MAX** 4th cover – Happy New Beetle by the artist **James Rizzi**
351 **VW** – Match Special Models - Fairplay **3.330 EURO**

352 LN-advertising 08-FEB-1974: Sale of a **VW Beetle** for **3.333 EURO** — **Passport** for a WT library
353 Photo story in winter: The **VW 1500 cc Beetle** mastered all problems
354 Klutmann-Report **Rundschau** 07-JUN-1974 – **ATS-Lola** drives from win to win
355 Klutmann-Report **LN** 08-OCT-1974 – **ATS-Lola** always on the winners road

356 VW — Polo Team Special models are there.
357 VW Golf GTI (France) — Driven with 21 years only... recommended by **Volkswagen**
358 VW Golf GTI – The **NAVI-woman** stays calm even at 150 mph
359 VW Golf GTI Cabrio – The shadow follows. As good as he can.
360 VW XL1: without concurrence – **VW e-Golf**: without emissions
361 Intersection Cover Spring 2014 – **Electric drive** for the people.
362 VW Touareg – Nice to know, you could do it, if you like.
363 VW Touareg — Rocking the **Hybrid** —The first hybrid car, driven by Adrenaline
364 VW Touareg Buggy with **CASTROL OIL** - Extreme challenges require strength.
365 CASTROL – true fun in oil – Thanks for having been chosen as best brand 2012.
366 green **SKODA** – DA-X 5511
367 SEAT – Stop imaging, start driving

368 VW CC - Paris. Milano. New York. Wolfsburg. — No second chance for the first...
369 VW CC — Goose peel. On the retina.
370 VW Passat – Europe: **Car of the Year 2015**
371 VW Passat Alltrack – A Gentleman in town. A Springfield...
372 Bentley — Made in England — Personalities, not principles are moving time. (**Oscar Wilde**)
373 Bentley Bentayga – Winter will be snow save.
374 Bentley — My way
375 Bugatti Veyron 16.4 Photo by **Manfred Klutmann** — Advertising in Motor Klassik
376-9 Mansory Bugatti Veyron: Magic Blue Power
380 “Sorry, Man !!!” (**Sylvester Stallone**) and a **VW**-story about his film **DRIVEN**
381 mm 6-15 - Prof. Dr. **Ferdinand Piech** – VW-Board and shareholder with Porsche brain - **Genius**
382 Barclays Wealth — Passion becomes obsession – Wealth. What does it mean to you? **Bugatti...**
383 LN 26-SEP-2015 – Prof. Dr. **Martin Winterkorn** – **VW**-CEO with wide shoulders –
384 Story: Produced by **DIESEL**
385 BILD 28-SEP-2015 – Will **Porsche** CEO **Matthias Müller** save **VW**?
386 MotorRevue Titel 2015 – **Bugatti Chiron**

387 Monaco 2010 Grand Prix **F1 Ticket** for gate 10 B - Place du Casino
388 Monaco ACM L@ boutique officielle
389 Albert II, Souverain en **Principauté de Monaco** — **SAS Princess Stephanie** Anti-AIDS – **P. Bruel**
390 SAS Princess Caroline Oil Painting by **Manolo d'Alessandro** — **Rudolph Nurejev** – Photo: **Asset**
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393 GRACIA – 25-SEP-2014 – Goodbye, Monaco – **Charlotte Casiraghi**
394 Gala – JUN-2015 - **Charlotte Casiraghi** – Flirting with **Hollywood**
395 Gala cover 05-JUL 2011— Finally lucky — Wedding **Charlene Wittstock** with **Souverain Albert II**

396 Wedding story at Monaco 2011 — **Oxygene** saves the world —
397 IMAGINE CD Cover: **Jean Michel Jarre** — with **Oxygene 4**
398 Hand written text by **Jean Michel Jarre**: „Music is vibration of images...”

399 **Haitzinger** drawing: Don't cut anything - The last tree is saving the world
400 **Haitzinger, Horst** in Lüdenscheid: **LN** - 23-FEB-2013 — by **Gerd Ellenbeck**
401 Story: Domains - **ePapers**
403 **Monaco 2010**: Formula racing cars in the corner labyrinth - Photo by **Manolo Klutmann**
404 **Monaco** — Circus Dinner Show — **David La Rible** — Le Clown des Clowns
405 **Monaco** — 34th International **Circus Festival 2010**
406 **McGregor** — 69th **Grand Prix de Monaco**
407 **Visit Monaco** — Dedicated by the Chief of Reception **Charles Hotel de Paris**
408 **Monaco** — **Road map** for the Formula One Grand Prix
409 **ADAC** — **Guide Cote d'Azur**
410 **Roadmap** - **Cote d'Azur**
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413 **SATURN** — Turn on cover

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418 **KERS** — Kinetic Energy Recovery **System** — Recuperation in Formula One racing cars
419 **Formel1. De** — Klick yourself onto Pole Position!
420 **F1** — World Championship for **National Teams?**
421 **GEO extra** — lino - Inventions
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423 **Dein SPIEGEL 01/2013** - Do we need **Formula One?**
424 **manager magazine** cover 5/2015 — Arena of huge EGOS - **CRASH**
425 Your **SPIEGEL** — The **MAYA**
426 **Red Bull** — **VW (Volkswagen) in Modena (Italy)**
427 **Rallye-World Championship** is taking place now with **VW**
428 **Rallye-World Champion** — **VW Polo R WRC** — The winner !

429 **Red Bulletin** Cover— FEB-2012 — Now we start — **Red Bull Stratos Felix Baumgartner**
430 **Red Bull Stratos** — **Servus TV**
431 **Red Bull** — Stratos base jump at Alien landing town **1947** — **ROSWELL /New Mexico**
432 **Red Bull Abo** — **F1-World Ghosn** — **Marchione** — **Mateschitz** — **Wolf** — **Arrivabene** — **Hachigo** — **E.**
433 **Red Bull Cola** — 100 % Cola pure
434 **Coca-Cola** — by **VOGUE** Deutschland 2015 — a shoe is a shoe is a shoe... COKE, the real thing
435 **Coca-Cola** - Sixpack is back!
436 **Coca-Cola** — **RED** Love and **GREEN** life — Presented in the genuine bottle design
437 **Coca-Cola** — “Merry Christmas to you!” says Father X-Mas to you all.
438 **ACER Aspire** — all-in-one PC-Serial

439 **hp** – **ENVY** – Everybody on **hp** – Innovation
440 Story: First **apple Computer** sold for **666** US-Dollar

441 **WirtschaftsWoche** – You will find anything instead of searching in a digital archiv.
442 **DER SPIEGEL digital** — Go deeper into it. Understand more.
443 **manager magazine** – **MYTH FERRARI** – **Luca di Montezemolo** - mm optimized for android
444 **DIE WELT**— **iPad 2** plus **DIE WELT App**: Make yourself a present!
445 **DIE WELT** – **BEGeISTERT** – Our Multimedia world presented in the App Stores
446 **ING DIBA** – **DIE ZEIT** with **Helmut Schmidt**
447 **FAZ** — There is always a smart head behind — **Helmut Schmidt** - His heart stopped beating...
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502 **Heidi Klum** as **Papagena** (Magic Flute by **Wolfgang A. Mozart**)
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521 **People** 46-2015 page 14 **Claudia Schiffer** at a Halloween Party at **Beverly Hills**
522 **SPARKASSEN** — When a money institution is good for Germany?
523 **T-KOM** – Do you have petrol in your blood?

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641 Monaco GP 2010 Fernando Alonso in Ferrari F1 in glowing colors – EVO-ART by Manolo

642 Monaco 2011: Sebastian Vettel (Red Bull) in front of a Lotus F1 in the Casino-Bend

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671 Statement: **Banned Tobacco publicity is illegal!!!**
672 **Anti-Cancer-Gen**
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675 Come to **Marlboro Country** — the number one selling cigarette in the world
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679 **Ferrari 599** Fiorano for **World Peace – Christ** statue at Corcovado (Brazil)
680 Story: **h.a.n.s.** - head and neck support made by **SCHROTH**
681 **SCHROTH RACING** — safety through technology with **Lewis Hamilton**
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686 **UBS** – we will not rest – with **Maria Teresa de Filipis – F1** - A Global Partner

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688 **PIRELLI – Formula 1-** Let's dance — Power is nothing without control
689 **PIRELLI –** Photo from the **PIRELLI calendar 2012**
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777 Story: **MINORITY REPORT** with **Tom Cruise** by **Steven Spielberg**
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797 DVD – **CIA**-Story: “**DER EINSATZ**” - with **Al Pacino** and **Colin Farrell**
798 DVD Cover — **INSIDER** with **Al Pacino** and **Russell Crowe**
799 Photos from the **INSIDER**-Film about the **tobacco** industry with **Al Pacino /Constantin-Film**
800 Letter to the **UN** New York **Mr. Ban Ki Moon** General Secretary subject: **Al Pacino (MAFIA)**
801 Letter to the **UN** New York **Mr. Ban Ki Moon** General Secretary / **Controlled letter**
802 Letter to the **UN** New York - General Secretaries / **Postal Red Card / Nuclear power** saddle
803 Story: Letter to the **UN** New York - General Secretaries / **Postal Red Card**

804 GALORE Cover with **Robert De Niro** – Interviews FEB-2015 **805** A film called “**Enzo Ferrari**”
806 VOGUE title – **anna**
807 Story: **Nothing is like it looks**
808 Cover DVD **TAXI DRIVER** with **Jodie Foster** and **Robert De Niro**
809 My Story: **TAXI DRIVER**
810 FOCUS – abo. De / digital “**Ich bin das Volk**” **DDR**-freedom sentence from **TAXIDRIVER** DVD
811 BILD TV –Program: Short Trial with **Al Pacino** and **Robert De Niro**
812 Letter from Governing **President** - **Kassel** - subject: speed limit BAB A44 dated 02-NOV-2011
813 Letter of **States Attorney Kassel** — subject: Lost licence dated 17-FEB-2012

814 Letter of **States Attorney Kassel** — subject: Invoice **777 EURO**
815 Letter from Ordnungsamt **Landeshauptstadt Düsseldorf** subject: Southring Hamm 28-DEZ-2011
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824 **Lexware** Financial Office - Ready! – Everything is in order
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826 **FOCUS** – 20-2014 cover – 48 ff. – **Flesh** – Better than its reputation – Perfect grill parties
827 **Valess** — **Flesh free** Steak (dated 01-APR-2012)
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832 Story - **Cow**: Healthy food? - **833** **Lindt** – We love little precious objects
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835 Story: **GHOST RIDER** with **Nicolas Cage** – “At home I am simply DAD!”
836 **IN-STYLE** magazine – 9-2012 Story: **Johnny Depp** – **Vanessa Paradis**: “Please come back!”

837 **Terminator** with **Arnold Schwarzenegger** in Cable one-TV – “I’ll come back!”
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1228 DEUTSCHE BANK AG - We make any bet, it will finish well! – Box-r-ing
1229 DEUTSCHE BANK AG – My KIDS should heir a house, and not a financing contract.
1230 DEUTSCHE BANK in best form – excellent performances for our customers
1231 DEUTSCHE BANK AG – My bank is anywhere, there where I am.
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1239 The Proof – “Hey, hey BOSS, I need more money!” – Song by Gunther Gabriel
1244 BOGART-Book by Richard Schickel and George Perry – Rolf Heyne Collection –
1246 Bogart signed Bogard ISBN: 978-3-89910-339-4 Rolf Heyne Collection München

1245 Rick’s Café with Humphrey Bogart – Warner Brother’s film: CASABLANCA Ingrid Bergman
1246 Joseph Wechsberg favourite Bogart-films: BIG SLEEP – MALTESE FALCON – CASABLANCA
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1256 Picasso's GUERNICA - An EVO-ART oilpainting by **Manolo d'Alessandro** in **ADOBE PHOTOSHOP**

1257 NO WAR ANYMORE – Army: Dead soldiers at Evangelischer Cemetry Lüdenscheid **2014**

1258 PEACE – written in 16 languages on a **Silver Stone** – 5 to 12 at my **FOSSIL** watch



1259 PEACE sign on top of a Dome at **Vienna-Austria**

1260 DEUTSCHE BANK AG — More makes more fun – Flowers to the mothers...

1261 Cover 4 – Hollywood stories: JESUS II. by **Manfred Klutmann** — **mani-verlag de** — **F1 logo**

1262 Cover 4 – Hollywood stories: JESUS II. by **Manfred Klutmann** — **mani-verlag de** — **19-APR-2013**

1263 Declaration - The **autobiography** about my life has been written by myself: **01-JAN-2016**

Manfred Klutmann 24-DEZ-1949 in DE-Bonn - DEUTSCHLAND -

M.A.N.I. Verlag Manfred Klutmann Noelleweg 6 - DE-58511 Lüdenscheid Deutschland

INTRODUCTION

Dear Reader !



Customer magazine
by AUTO BECKER,
Düsseldorf (1983)

First of all I want to point out, that German is my mother language and not English. Therefore, please don't be too hard with your judgement with my English. – I tried my best to make a good translation of my book *Hollywood stories: JESUS II.*, which I wrote in year 2001 as a limited edition of 100 issues as a PRESS RELEASE and which was printed in a limited edition of 1.000 issues as a COLLECTORS ITEM in year 2009. This book is sold at the Gallery Udo Schmidt, who is representing myself as a sales point for my oil paintings and... books (in this special case) in DE- 58507 Luedenscheid (Germany) Altenaer Street 34.

0. Concerning the content of this book: This book tells you the almost adventurous story of a screenplay called *ROCKY VI – LADIES FIRST (ROY SAVIOUR)*, which I wrote for Hollywood. Its presentation at *FRANCHISE PICTURES* and *Elie Samaha*, the producer of *Sylvester Stallone*, *Bruce Willis* and *John Travolta* at the *Sunset Boulevard* of Hollywood. And how the screenplay itself has been sold to *Cassian Elwes*, one of the top agents of the enormously important *WILLIAM MORRIS AGENCY* in *Beverly Hills* at 08th February 2000.

1. But it contains itself the screenplay as well. Actually it's a book of dialogues with short instructions for the filmmakers. The original screenplay script, from which the actor *Clark Gable* learned his lines for the film *GONE WITH THE WIND*, has been sold many years ago for 200.000 US-dollars. Who knows, how valuable this book will be one day, which you are holding in your hands? – Is it true that it contains the history of *Jesus II.* ?

2. Concerning the subject: As a true fanatic I watched my very first *Formula One* race in TV in year 1961. *Stirling Moss* won it in his *Lotus 18*. Today he's called *Sir Stirling Moss*. Her Majesty the *Queen Elizabeth II.* entitled him some years ago. This fact alone enlightens the important position of motor racing for a land, a country, the industry and most of all: for their people.

3. After having translated – together with my love *Uscha Turat* – between the years 1979 and 1981 at *Paris-France* 42 issues of the *Formula One* magazine *GRAND PRIX INTERNATIONAL* into German language, I wrote as a co author in 1983 the book *FERRARI FASCINATION ON WHEELS* for *Helmut "AUTO" Becker*, a car dealer at *Düsseldorf-Germany*. In this work is printed an interview with the living legend *Enzo Anselmo Ferrari* – founder of *SEFAC Ferrari automobiles* – for which I needed more than eight years to get it. But thanks to *Carolina Nuvolari*, *Brenda Vernor*, *Dr. Ennio Mortara* and *Roberto Nosetto* – they mostly cooperated very well with the old

and wise magician at Maranello-Italy, all went well in year 1978 and changed my life completely.

4. In year 1998 I observed a picture of the Hollywood Superstar Sylvester Stallone in the race magazine *MOTORSPORT aktuell*, who visited the paddock of Italian *Gran Premio della Formula Uno* at Monza racetrack. In those days I thought that celebrities and glamorous people from Hollywood are belonging to Formula One stylish grounds... At the beginning of 1999 I read something about a Formula One film, which Stallone wanted to make. "Wonderful!" I thought. After the seven films about motor racing I knew quite well, I was awaiting a true action blockbuster of this very successful actor, who called himself ROCKY BALBOA and RAMBO in some serial productions and who is a multi million dollars heavy immigrant from the New York Bronx with the gigantic American dream factory of film in his back.

www.motorsport-aktuell.com

5. Shortly after that I read in the news about script problems between Formula One boss Mr. Bernie Ecclestone and Sylvester Stallone, who wanted not only to play the main role, but representing the film director and screenplay writer as well. Allegedly Stallone intended to let the racing drivers making a box fight against each other in the pit lane. (I don't know whether this is true. But Stallone and Hollywood itself wanted their own actors and race winners and had their own ideas about the money printing machine called *Merchandising*.)

6. "This is good for myself!" I thought, when I've read about these problems. Because "You have enough experience about Formula One. You have published enough articles and you have an English certificate from Cambridge University (education via a school centre at Paderborn and branch Cologne). And you have promised years ago to write a screenplay to Yolanda Egger, the wife of Marc Surer, European Formula Two Champion on a March-BMW. Marc is an Ex-Formula One driver and F1-commentator today..." Yolanda herself is not only a very pretty woman, but speaks five languages and has done a Diploma as an actress. She had a role for instance in the serial production for German second TV station (ZDF in Mainz) called DREAMSHIP. More than that, she was the successful "Playmate of the year 1984" of the German issued PLAYBOY magazine.

7. In spring 1999 I sat down at my computer and wrote – without having a contract – my own Formula One screenplay. Every day one yellow page in average. Yellow coloured, because my teacher, the very successful writer Joseph Wechsberg (he wrote more than 30 books, which had been translated in 16 languages) worked as a Hollywood screenplay writer for the PARAMOUNT studios and lived in Beverly Hills. He was instructed in those days to write his own characters on yellow paper, because then his script was better to be read. But why did I wrote one page per day only? Because I had some other work to do to earn my living and more than that, it's not too easy to write good dialogues. They must be fine tuned, having an internal harmony, emanating a good rhythm, being well balanced, fresh and cheeky, courageously, but finely webbed, funny (if possible) and unexpectedly written. The writing should be breaking with some clichés. But it had to be one thing overall: a credible story!!!

Chapter 4: Rocky Stallone always arrives with the best and most spectacular women on stage, wherever these stages may be. That is his way of presenting Hollywood glamour. At Monza racetrack in Italy in year 1998 this woman wasn't the Danish Brigitte Nielsen anymore, but she presented herself still in perfect shape during a very hard action game in a jungle event camp filmed by RTL-TV.

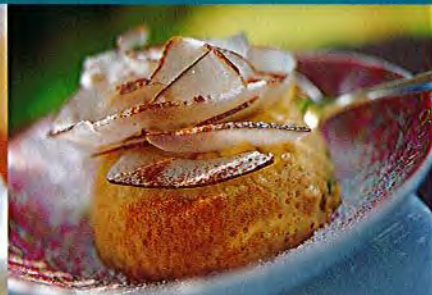
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ZU DEN

*Traumküchen
der Welt*



110 REZEPTE AUS



5 KONTINENTEN



ISBN: 978-3-898-83-007-2

Do, what you like? - (Chapter 11.)

If you had tried in vain to explain your point-of-views to another person, then most conversations will end in the following resigning sentence, which will bring any endless discussion to a sometimes maybe bitter ending: “Well, then do, what you like!”

In this case, I didn't mean this sentence, but: “Please, do what you may think is allowed according to law, adequate, responsible and well done in this special situation”. Even, if you are doing what you like, you are not risking negative sanctions with unhappy follow-ups for others or yourself...

8. Joseph 'Joe' Wechsberg was the most important partner in life of my Godmother and highly evaluated aunt Inez Kriso. With both I really liked to talk for many hours, days and months during my study life at Vienna-Austria (University for World Trade), but 'Joe' taught me more than only once the most important rule for a writer: *"Life is writing the best stories!"*

9. This was literally my guiding line. In other words: My screenplay, which was presented by myself at FRANCHISE PICTURES at Hollywood for Claudia Schiffer, Yolanda Egger and Sylvester Stallone and sold the very same day to the WILLIAM MORRIS AGENCY at Beverly Hills-Los Angeles USA under the working title ROCKY 6 –LADIES FIRST (ROY SAVIOUR) is based on many true stories of my personal life.

10. Of course I tried to make some details more fitting for film making process. Some scenes are even freely invented by myself. But the most important actions and short stories really took place in that or a quite similar way in true life. I must admit anyway, that some good stories, ideas, thoughts and/or talks with my friends have been used as good material, which maybe would never ever had a chance to be seen on cinema screens, TV sets nor in Internet neither being printed between the covers of a book or a magazine.

11. Well then, and maybe now you will ask yourself what does this all will have in common with the possible film title BEN HUR II or the book title JESUS II.?! Does JESUS II. really want to drive a Formula One race? Please start reading, be amazed, enjoy it, start laughing or even crying, do what you like as an adequate action, when you read how his life took place or should have been or will be in the upcoming future. All this could have taken place or will happen (maybe) somehow. GOD knows it, I don't know it yet...

12. Therefore I do thank all the people, whom I directly know (*personally*) or indirectly (*by TV, cinema or media*), who gave me the courage to write this book, for enriching your own personal life as a reader by all the wisdoms and experiences won by all of us, hopefully anyhow, it will enrich your life.

13. I want to express my special THANKS to three dead and three living persons: Charles Spencer Chaplin, the great actor, whom the world knows by his cinema name Charlie 'THE TRAMP'. His film THE KID has been the very first film, which I have seen in cinema. An important film, because it showed to myself, that I have to stand behind my dreams and that I should try to realize them. Even if it's "only" on screen in a cinema. If oneself is loosing his illusions, oneself is actually stopping his own life. Therefore some 60 year old people simply died at the age of thirty something...

14. My THANKS are valid as well for the painting genius of a Pablo Picasso and Leonardo da Vinci. They have realized their deeply felt ideas and wishes with the help of colour, canvas, brush, red pencil and parchment... Shining examples!

15. In general, somebody who really gave me the courage to write a book or better said a screenplay was Bob Lutz. Until the merger between Daimler-Benz and Chrysler he was the Vice President of this third biggest car giant in the USA. In year 1998 he published

the absolute fantastic book called GUTS. In German language this means to have the courage (or forces of the vertebra), how to impress the makers all over the world: By thinking and rethinking three times about the best possible actions which have to take place and then DO IT, if you are able to think and... to do... - And he is able to do this, the Ex-marine and fighting jet pilot, who likes to call his father, who is more then ninety years old, COACH (teacher), nevertheless the fact that Bob Lutz has been in top level professional positions at Opel, BMW and Ford in Germany. Therefore I say *'Thank you that you have written and published the book GUTS. And thank you that you have answered my letter, Mister Bob !!!'*

16. And I want to thank my parents, too: Ingrid Anna Irmgard Marie born Doering and my father Dr. Karl-Alfred Klutmann. They have had the courage – shortly after the human beings ignoring horror of World War II – to give me life and the chance to live it according to my own wishes and ideas.

17. This book, dear reader, wants to give you the courage to fulfil your own wishes, dreams and... to stand behind your longings to make them come true. Realize yourself!!! Maybe by observing targets or aims, which seem absolutely outside of your own possibilities. Seeming not to be able to be fulfilled. But maybe, you can realize them as well... against all odds, so-too-speak.

18. By the way, my subject is the film CHAMPS (called according to the CHAMPIONSHIP CAR series in US-motor racing, done by US-top actor Sylvester Stallone. And CHAMPS has been the working title for his planned Formula One film. Later it has been renamed into DRIVEN. – How many of my experiences or ideas of myself the team around Sylvester Stallone has used from my screenplay I can't judge in the moment, because the film isn't yet in the cinemas during my writing of these lines. (This means the German edition, which has been published a couple of days before the official presentation of the Sylvester Stallone film DRIVEN in the cinemas, 27th April 2001). Anyhow, Stallone has been quoted by the magazine AMICA, when he expressed his feelings about... "a red carpet during writing the word END at the end of my own screenplay script." – That's exactly the way how my screenplay ends, too. About rebirth Stallone is talking in AMICA as well. And this is also the subject of my screenplay and this book, apart from some other revolutionary and evolutionary ideas of myself.

19. My screenplay has been presented and registered at attorneys with the date 03rd February 2000 to get save copyright protection under the existing law. But will I see myself in court with some big Hollywood producers to get my rights? I do not hope so...

20. But this is for sure: German actors Verona Feldbusch and Til Schweiger took part both in the Stallone film DRIVEN. I keep my fingers crossed that this film will become a good film, which therefore will be successfully presented and hopefully will play a tremendous story in film history. Will DRIVEN have the potential to get an OSCAR? Why not? A film, which has exactly this name has been done by Sylvester Stallone as well. Maybe he will make it again with DRIVEN at the next Academy Award celebration under the title BEN HUR II.

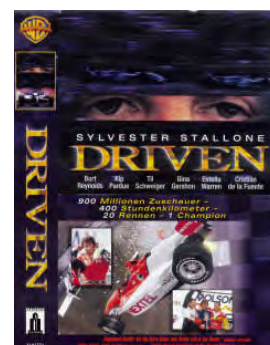
21. Another thing is for sure as well. (WALT) DISNEY PICTURES has taken 31 of

my ideas from my screenplay **ROCKY VI – LADIES FIRST (ROY SAVIOUR)** for the Bruce Willis film **THE KID**. (It was presented successfully in the cinemas of year 2000). – By the way, before my screenplay has landed in Hollywood, Bruce Willis just had finished a tremendous crime comedy called **THE WHOLE NINE YARDS**, produced by **FRANCHISE PICTURES**, a company which had produced the film **BATTLEFIELD EARTH**, a film with John Travolta as well. A flop at the box offices of the film cinemas, as I've been told. Maybe because the Scientology founder Ron Hubbard has written the screenplay??? I don't know, I have neither seen nor written this screenplay. More than that, it seems to be a quite destroying movie picture.

22. However I've seen the extremely beautiful old building of this sect, religious group, economical power or whatever it may be, at Los Angeles, from the outside. After the reading of **DIANETIK**, their bible some 20 years ago, and a lot of critical newspaper reports I really don't know, whether I should have a voluntary look to the inside of this power house!!! (Today I see things under a different angle, but these were my words in year 2001)...

23. Here are some Hollywood-films of the years 2000 and 2001, which seemed to me quite important to note or interesting to watch even:

1. ANY GIVEN SUNDAY
2. CHICKEN RUN
3. DISNEYS THE KID
4. SPACE COWBOYS
5. SCARY MOVIE
6. ICH, BEIDE UND SIE
7. GIRLS UNITED
8. WONDERBOYS
9. DISNEYS DINOSAURIER
10. CHARLIES ANGELS
11. UNBREAKABLE
12. TEUFLISCH
13. CAST AWAY
14. VERTICAL LIMIT
15. BAGGER VANCE
16. DISNEYS 102 DALMATINER
17. FORRESTER – GEFUNDEN
18. LITTLE NICKY
19. WAS FRAUEN WOLLEN
20. EIN KÖNIGREICH FÜR EIN LAMA
21. GEGEN JEDE REGEL
22. MISS UNDERCOVER
23. (((DRIVEN ?)))
24. ...



This checklist will get longer, anyway! But why? Because it is an incredible nice feeling, if you are watching to your very personal own ideas or only parts of them, realized on a cinema-screen or a TV-set. One or only two ideas of them per film you are not really

able to notice! Oh yes, I am... Hopefully my bank account will remark this as well and will be delighted about it... because I took quite interested notice about the German film **DAS EXPERIMENT** about a very shocking project of the Stanford University and a film series in five parts called **AN IMPOSSIBLE MAN**... However I was surprised about some very successful advertising campaigns. For instance for **AUDI** cars with a flexible **Elvis Presley** puppet hanging at the interior rear mirror of the car, a TV clip with a baby for a bank, **Madonna's** Video-Clip with a bull riding machine. – And of course, I didn't miss the TV-adverts with **Claudia Schiffer** for coffee and *dessous*-underwear (in **Lausanne** newspaper), but they weren't really based on my screenplay, which I had sold at **Beverly Hills**, that's for sure. Because this part I didn't hand over in **L.A.**... What a pity, bad luck? – But how did this part of the advertising film industry got notice from my work? At least the second part of my screenplay.

24. The quite interesting or very well done film titles concerning motor racing are the following:

1. **RED LINE 7000** (by **Howard Hawks**)
2. **WINNING** (**Indianapolis** film with **Paul Newman** and **Robert Wagner**)
3. **UN HOMME ET UNE FEMME** (with **Anouk Aime** and **Jean-Louis Trintignant**)
4. **GRAND PRIX** (by **John Frankenheimer** with **Yves Montand**, **Derek Garner** etc.)
5. **24 HOURS OF LE MANS** (with **Steve McQueen** and **Siegfried Rauch**)
6. **DAY OF A CHAMPION** (by **Roman Polanski** with **Jackie Stewart**)
7. **DAYS OF THUNDER** (with **Nicole Kidman** and **Tom Cruise**)

And now, much pleasure with the reading of **JESUS II.** and the *Hollywood stories!!!*
If you are finding mistakes in the script, don't worry, they have been done by intention to stop being copy printed in year 2001. If the mistakes seemed not having been done by my intention, please would you be so kind to write me a nice letter or send me an e-mail: info@mani-verlag.de. I shall try to answer soon.

A screenplay is presented

Los Angeles, Tuesday 08th February 2000



Precision: 2000-Feb-05 means 02/05/00

25. How much **Hollywood** is astonished, if it's surprised about the most important ideas of your screenplay? **Hollywood** is astonished with the most important of all sentences of the American film industry: *"That's amazing...!!!"* And what do they say in **Hollywood**, when they intend to give your screenplay a true chance? They will praise you: *"...excellent!!!"*

26. If you hear both of these critical comments from a competent authority, then you know, that... you have made it. Your screenplay has top quality and is on the shortlist...

27. Well, you know, that's the way it really took place at the 08th February 2000 at

Chapter 24: Nearly 95 per cent of the described stories in my screenplay are absolutely true. The rest described after year 1999 are obviously invented by myself, because I sold my original script at the 08-FEBRUARY-2000 to Mr. Cassian Elwes of the WILLIAM MORRIS AGENCY at Beverly Hills- Los Angeles - USA.

Los Angeles, California-USA. The Hollywood producer Elie Samaha and his attorney Matthews did send me to Beverly Hills to William Morris Agency into the El Camino Drive 151... William Morris... Here is the residence of one of the top three big agencies of the world of film in a huge black crystal palace!!! After a short conversation like a skirmish introduction in this tremendous cube of power the agent Cassian Elwes read the pages 111 and 112 of my working copy of my 177 pages thick screenplay. After two minutes he spoke the magic words: *“That’s amazing... excellent!!! I was happy...*

28. But without Lisa in her Marilyn Monroe room at the Sunset Boulevard in Hollywood I would never ever made it. And that’s the way how it all happened:



Flight to Los Angeles

Frankfurt/Main Airport : Friday 04th February 2000

29. After the check-in for Lufthansa-flight LH 456, not to be mixed up with the Ferrari 456 GT, the number is – anyway – a good omen for any fan of the red racers from Maranello, the Boeing Jumbo 747 lifted 450 persons inclusive crew into the sky at Frankfurt airport. We crossed England and Greenland to make our way towards Canada, via the Big American Seas, crossed *gambletown* Las Vegas a true light jewel by night and uncounted motorcar *freeways*, to be thrown into the business pleasure at LAX: the so called palm tree flanked Los Angeles Tom Bradley International Airport.

Arrival at Los Angeles

Saturday 05th February 2000



30. In front of maybe 20 booking desks you are waiting in a giant ‘human snake’ for the import of your own EGO into the United States of America. Your view is fixed onto the magic yellow line, which you are allowed to cross by instruction of the immigration officer. After this permission he asked me to wait and instructed me that I had to be so kind to instruct a couple of pensioners, who seem to be a little bit confused about the way to make their toll declaration before they would be allowed to cross the yellow line, as well.

31. Yourself, you are finally allowed to immigrate into the promised land after having declared according to the truth that you are absolutely not a disturbing factor, that you don’t intend to offer drugs, but you intend to sell a screenplay for instance, this means business. No holiday, five days of top action, weekend inclusive. You have no intention to

Chapter 31: The so called promised land in the holy bible concerns the future part of land on which the jews could live. Today this promised land for the jewish people are the USA.

stay longer than three months without permission (Visa), if nothing unpleasant would have interfered... (And there was quite something which interfered). But as a quite well trained middle European foreigner you have taken this into account of your travel planning...

32. Well then. After the baggage claim and the toll-procedure you are standing in front of nearly ten telephones and you have to decide yourself for the right Car Rental Company. I tried AVIS and HERTZ only to be informed that a green NATIONAL bus would stop soon in front of the genius Spider building outside of the Terminal, which would bring me to the Rental Car Area. And that's exactly what the bus did.

33. There I was very welcomed by the *Black Beauty Tequita* with her brightly shining ultra white teeth and the *Hispano Miguel* at the heartiest. I didn't really know that both of them had waited so eagerly on my arrival. Anyway I got the impression to be the most important customer on Mother Earth. Of course, every NATIONAL customer gets this impression, but that's another story...

34. As an economical security for assurance of the rented car I paid 600 US-dollars, which I would get back – after having driven and given back the car without being involved in any accident or something like that. And my personal passport and other papers had to be photocopied by them. No problem, the Originals would stay with me. Now it was my turn to choose the best suiting car of their rental car park. I liked them all! Because there was parking... one car only.

35. A red Cavalier of Chevrolet. I must admit it was not a flaming red Corvette. But this machine is allocated on a much higher category on the so called Richter fun scale of the sports car myths, which is open on an up-up-and-away basis, if you know what I mean. The Cavalier shocked myself with its instruction manual, thick like a book, and after quite a while of intensive research I was really not able to switch off the lights. The car lights in the front. I believed that this had been planned by the Car Rental Company. Due to safety reasons. Because then you are better seen by other drivers or pedestrians in road traffic. And when you are making something really wrong or completely wrong as well on the streets of L.A., on which something like 12 million people try to find their ways through their hopefully interesting lives.

36. The Cavalier convinced myself by a strong bass of its Stereo-Radio and the simply smooth operating automatic transmission gearbox. On the other hand the drivers seat was a bit too soft for my tormented back. But that was it... I cruised with a comfortable sound volume of the Radio through Southern California and tried to sing the texts, if I knew them during the time the Radio was reproducing them *online*.

37. The car was looking firmly after the way to the coast. And found it finally. There I really took a deep breath of my eyes being impressed by the view by hundreds of very pretty, slim, high or also small, but green and majestic palm trees which were waving themselves under the warming sun at the busy water waves of the Pacific Ocean strand.

38. After I got stuck in the only dead end road of the *Marina del Rey* district, I found the emergency exit after I had done a hearty U-turn supported by the handbrake, some-

thing like a controlled 180 degrees turn and drove again to the palm tree Ocean Boulevard. I passed the well known Hotel California (What a really good song this was more then twenty years ago... and still is, even today!!!) Before I reached Santa Monica, I had chosen the Strand Boulevard again, to let the Cavalier cruise to the direction of Malibu Beach.

39. After many miles along the Pacific Ocean the Cavalier switched into a lower gear to climb up the steep hill street from strand into the direction of Los Angeles City: the quite wide Sunset Boulevard, which is winding like a snake on top of the hills... which reminded me of course to the TV-production *Seventy Seven Sunset Strip* done with the famous actor Cookie. Oh, lovely old Black-and-White TV-times... even the good old flickering box in our homes brought Hollywood flair into the cosy rooms of our busy working parents who tried to recover from the aftermaths of stupid World War II....

40. Here the houses had high numbers, around the 13.000. I had to drift forward into the lower numbers of the 8.000s. Exactly here is residing the Multi billion US-Dollar tycoon Sir Richard Branson with his Virgin Record Stores. Shortly before this number my US-contact person was working: Elie Samaha. The producer... well, yes... of: Sylvester Stallone.

41. For this Superstar and top money maker of the Hollywood film industry, who made a fortune by his ROCKY- and RAMBO film sagas I had written my screenplay in nearly a one year long day- and night shift. For the female main roles I had integrated Claudia Schiffer, a German Supermodel of the catwalk, who was interested to make a career in film business and my Swiss friend Yolanda Egger. She had driven some races for the Bavarian Motor Works (BMW-car company) with an official entered touring car. Furthermore she was German edition PLAYBOY *Playmate of the year 1984* and... she is a five language speaking actress with an actor-Diploma. Early in year 1988 she asked myself, whether I could write her a screenplay... In those days I did not succeed... Unfortunately...

42. My script today calls ROCKY 6 – LADIES FIRST. But it has – apart from two scenes – really nothing to do with boxing. At 03rd February 2000 I let the screenplay be officially registered by a big attorney office, to protect my international copyright. And save copyrights are really worth a lot. In year 1996 around four million US-dollars had been paid for a script, which was very much in demand. In year 2000 the Indian writer Night Y. Shyamahan got five million US-dollars for his exciting script UNBREAK-ABLE, with actor Bruce Willis in the main role, just a couple of years after they had done a blockbuster at the cinema box offices and in video shops as well, THE SIXTH SENSE.

43. Believe it or not, Elie Samaha had not only Sylvester Stallone under contract, but Bruce Willis and John Travolta, too. Whether he was or even is working for Arnold Schwarzenegger as well, is not to my knowledge. Anyway, Willis, Schwarzenegger and Stallone have been partners for the Planet Hollywood Restaurant chain PR-Management...

44. Well, you know, I did not know anything about this in those moments neither...

MANFRED KLUTMAN

L#	Date	Cx/Room	Description
001	FEB04	Q /A031	CASH



The Russian submarine, which is laying in Long Beach harbor water beside the Ship and Hotel Queen Mary, nowadays is possible to be visited by the public.

CHARLIE'S ANGELS:
Lucy Liu, Cameron Diaz
and Drew Barrymore



ENGEL



BOOKWRITING





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12
freigegeben

Laufänge: ca. 94 Min.
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2

PAL

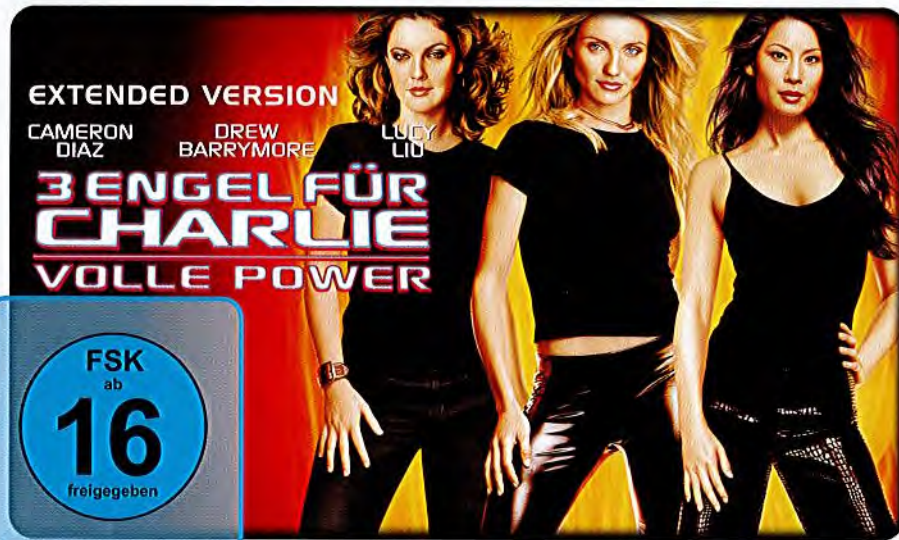
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2 movie collector's pack

Auf vielfachen Publikumswunsch melden sie sich im Sequel **3 ENGEL FÜR CHARLIE - VOLLE POWER** mit noch mehr Abenteuer, Spaß und Unterstützung von **DEMI MOORE** zurück! Genießen Sie den ultimativen Abend daheim mit diesem DVD-Doppelpack, das rasante Unterhaltung garantiert!



3 ENGEL FÜR CHARLIE

5.1

16:9 Widescreen (2.35:1) ca. 94 Min.

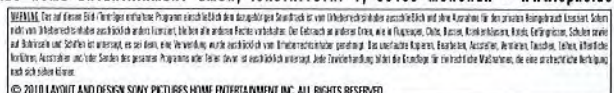
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**3 ENGEL FÜR CHARLIE -
VOLLE POWER
EXTENDED VERSION**

5.1

16:9 Widescreen (2.40:1) ca. 103 Min.

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I was cruising with a quite low speed below the allowed 35 miles per hours speed limit through the most elegant area of luxury villas with cosy front gardens and long and winding way-in and exit roads, most interesting house construction, where not a single one was looking like another one. Please remind yourself: Boring building units in uniformity style are really not the American Way of luxury Life. Motto: *"I am who I am and please, very much different from all the others!"*

45. Completely different is the *VIPER*room Club at the Sunset Boulevard as well. Totally black painted... Shocking... I passed it quite impressed and astonished like I had been about the fashionable Beverly Hills. I nearly dislocated my neck in front of the Wilshire Hotel and I liked the view onto the Sunset Plaza Hotel. To be quite amused about the way the name of the next Hotel or newspaper (?) was allocated: upside down: STANDARD... I observed with never ending passion and astonishment numberless film- and advertising placard boards on, at and beside buildings at the boulevard (MISSION TO MARS, for instance) only to be completely convinced: You are just in the center of American film industry.

46. And here we are: Down under a well tanned, brown burned hyper slim, long leg, bathing cloth fashion Top Model on a XXXL-advertising placard was allocated the aim of my journey. The residence of Elie Samaha: FRANCHISE PICTURES...

47. To tell you the truth, I was a bit surprised. I expected a little bit more like bigger, higher, faster, better, fresher and newer. More American so-too-speak. Instead it was a white quadratic *Oldtimer* building with a quite small main entrance. But it was allocated just between two top super pubs. An Irish Whiskey Bar and a cosy Coffee Shop with big open air terraces and a jewel of a small garden in front of the entrance door. The interior was dominated by a huge chimney in the style of an old Canadian lumberjack house.

48. Well then, now I knew where I had to drive on Monday. If you know your target you have paid half of your rent per month, so-too-speak. Who has to make a full research to navigate to his driving destiny gets really negative stress, especially standing in a traffic jam, and that's exactly what I hate on a *Monday, Monday...* (what a superb "Mama's and the Papa's" song of the Golden Sixties!) When I wanted to be precisely in a business meeting at eight o'clock in the morning, I had to leave my overnight accommodation at half past six at the latest, in my case the huge Ocean Luxury Liner Queen Mary, fixed on a chain in the harbour of Long Beach. It should become earlier...

49. Now I enjoyed the setting of the sun at the Sunset Boulevard, and drifted down to the Ocean Boulevard again. Some time I arrived at the *101 Freeway*, took later the *405 Highway* and the *710 Interstate*, I think. Anyhow, whatever their names, the figures are correct. Over there was waiting the super ship laying on a chain after the crossing of two skyscraper high steel rip monsters of a bridge, safely in the harbour of Long Beach. Waiting for the arrival of the tired knight from *Good Old Germany*. Exactly here, at the steel bridges were chosen the locations for some shots of the film generation 2000 for CHARLIES ANGELS (the US-racing car is driven by the actress Cameron Diaz) and 60 SECONDS ONLY (in this film Nicolas Cage is flying with a brutal Ford Shelby

6

The proof for Chapter 45 on page 24:

In my german translation I had written *Shocking* with the character "c".
In the book printed in year 2001 this character was stolen by a pirate.

Total anders ist hier auch Johnny Depps *VIPER*room auf dem Sunset Boulevard. Total schwarz angemalt. *Shocking*... Ich passierte es ebenso bestaunend wie das überaus mondäne Beverly Hills. Verränkte mir den Hals vor dem Wilshire Hotel. Genoss den Anblick des edlen Sunset Plaza Hotels. Amüsierte mich über den in der Einfahrt auf dem Kopf stehenden Namen des Standard (eine Zeitung?). Betrachtete mit überraschter Begeisterung zahllose riesige Film- und Werbetafeln auf, an und neben den Gebäuden des Boulevard (MISSION TO MARS beispielsweise), um mir vollends klar zu sein: Du befindest Dich mitten im Zentrum der amerikanischen Filmindustrie.

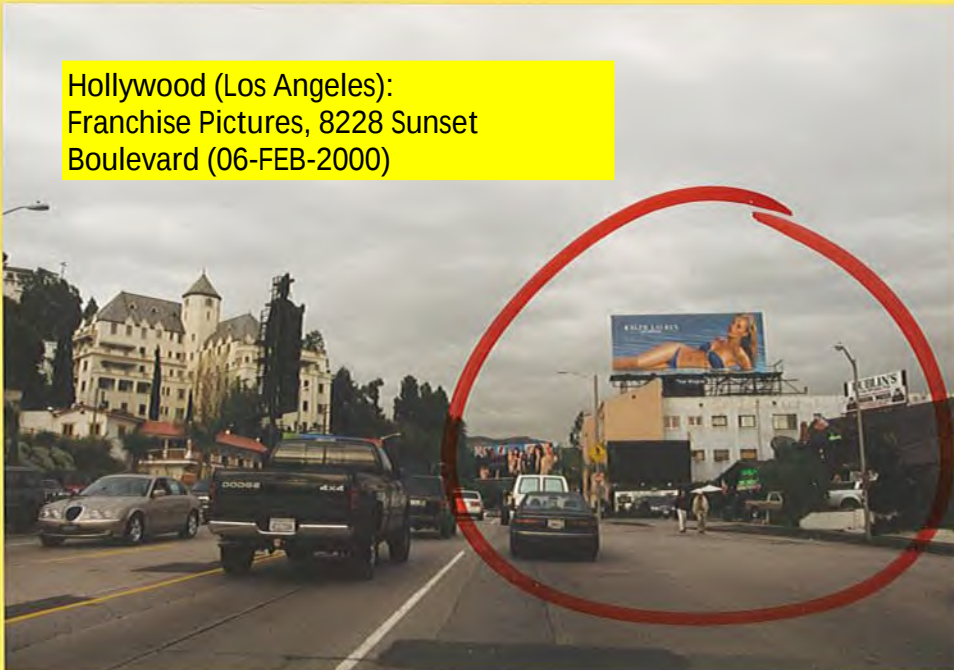
Tja, und hinter einem braungebrannten hyperschlanken, langbeinigen Bade-moden-Topmodel auf einem Ultra XXXL-Werbeplakat verbarg sich mein Ziel haus: FRANCHISE PICTURES. Samahas Residenz...

45. Total anders ist hier auch Johnny Depps *VIPER*room auf dem Sunset Boulevard. Total schwarz angemalt. *Shoking*... Ich passierte es ebenso bestaunend wie das überaus mondäne Beverly Hills. Verrenkte mir den Hals vor dem Wilshire Hotel. Genoss den Anblick des edlen Sunset Plaza Hotels. Amüsierte mich über den in der Einfahrt auf dem Kopf stehenden Namen des Standard (eine Zeitung?). Betrachtete mit überraschter Begeisterung zahllose riesige Film- und Werbetafeln an, auf und neben den Gebäuden des Boulevard (MISSION TO MARS beispielsweise), um mir vollends klar zu sein: Du befindest Dich mitten im Zentrum der amerikanischen Filmindustrie.

Wer stahl mir das "c"
in *Shoking* ?



Hollywood (Los Angeles):
Franchise Pictures, 8228 Sunset
Boulevard (06-FEB-2000)



500 GT Mustang across a waiting traffic jam of cars), now these locations just close to the harbour are a pilgrim destiny of the inspired cineastes.

50. The red Cavalier was waiting at the *Parking Volet* beside the swimming giant of the ocean and I accepted the lifting of my three aluminium suitcases by the porter into the third floor (by elevator of course!). There I was welcomed quite friendly at the reception, but was informed too, that my name was not booked. “*Your name is not possible to be found in the computer.*” Naturally this information was not really to my liking, because I did not only book my stay on the Queen Mary ten days in advance, but I had PAID for it three nights in advance as well!!!

51. But my written papers did not impress the officer in the front desk, called Cesar, really much. Obviously he knew the Shania Twain song (“*That don’t impress me much*”) and strictly observed the lines as well. And this time it was to my regret. After maybe ten minutes of talking and rethinking I did sent Cesar politely to his central computer allocated in the rear teak wood galleys of the Queen Mary by telling him, that I was booked in advance more often under this or that, completely different or risky names. Cesar disappeared and did not come back for something like a twenty minutes while. Now I was able to get an impression by a lot of Kids wearing baseball caps, fashionable oversized trousers and coloured T-shirts, who obviously had booked in a correct way. And that’s for sure: They all received their keys for their worthy cabins without any problems...

52. After a short while a *Security Man* arrived at the reception and asked me directly for my problems. I told him what I knew in this matter, and all this seemed to be to his liking. In the meantime I had taken the first Ferrari book, which I had written as a co author, out of my suitcase, only to give him a hint that if I would be welcomed at the Queen Mary successfully, maybe I could write a nice article, how the reception and staying overnight in this giant of the sea really felt like. – Anyway, Cesar came back – by secret information, how it seemed – from his central computer, because he had found all in a sudden my name. Surprise, surprise, written with the character “G”. My “*G-spot*” he could not have meant, because... I have none... and like a kind of “*G-force*” person I didn’t look neither. Maybe my outfit was a bit more similar to that of MAD MAX in the Australian film epos by Mel Gibson with the Super Singer Tina Turner.

53. So what?! Cesar gave me the key for the cabin number A 031 and I followed the path of the patiently waiting suitcase porter over the thick red-blue carpet through the small teak wood gangways. (He wanted to get some nice, fresh unwritten postcards from *Good Old Germany*... which he received, I hope, because I had send them to him shortly afterwards being back in Europe again, actually they were from Spain, the place where I love to live more often today or in the upcoming future).

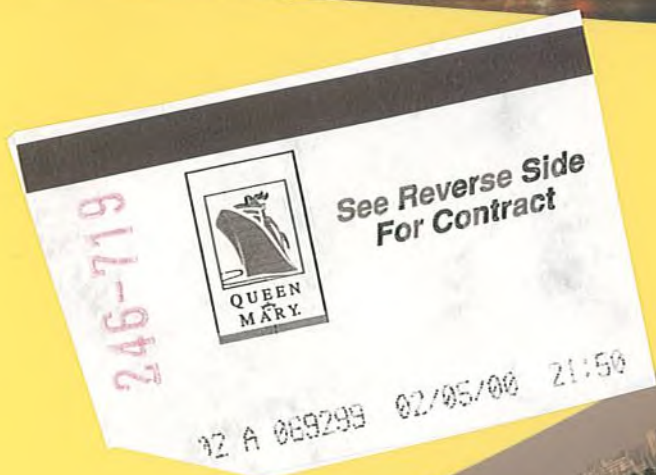
54. The cabin A 031 is maybe three to four meters square big. The Queen sized bed is fitting well to the name of the Hotel. The bath tube is remarkably deep, the armatures were breathing the look of *Anno Domini 1930* (the date was written on top of them...) and the fat chairs invited myself for a relaxed creative recreation pause for thinking over the next actions which had to be taken by myself. Everywhere were laying well



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HOTEL QUEEN MARY
1126 QUEENS HIGHWAY
LONG BEACH, CA 90802
(562) 435-3511

I am sorry for any crash victim, especially in Formula One, but the Swiss Formula One driver Clay Regazzoni, who used the Ferrari Prancing horse logo sewed in at the back pocket of his jeans trousers sold under his own name, was part of the MAFIA games.

arranged notes and leaflets on the desk and boards, which were hidden persuaders, because they invited myself to make a *Sightseeing* to Long Beach, Los Angeles and their surroundings.

55. The view through the oval-vertical porthole was a masterpiece of an impressive view onto the mariner-harbour and the downtown-city of Long Beach. Here two decades ago took place the USA-Grand Prix of Formula One, in which the until then called '*Indestructable*' Swiss Ensign pilot Clay Regazzoni found himself in hospital after crashing heavily into a wall due to a defect braking pedal. The engine was pressed forward by the enormous impact into the back of Regazzonis vertebral nerves and destructed them forever... Not a nice memory anyway, but not all stories have a happy ending.

56. That my story would have a happy end was my planning and therefore I developed my next steps like the General Staff in military questions. First of all I sprang out of my journey clothes and took a bath in the wonderful deep bath tube. After that I had the approaching of a more heavily feeling of hunger and chose quite elegant clothes for dinner. Dress rehearsal. The light glasses of my Porsche goggles were replaced against a pair of blue ones. I laid my worthy chain requisite of golden coins around my neck for getting the feeling of the *Prince Valiant* film I wanted to play in. Then I slipped into the right T-Shirt, Jacket on top and now I felt quite comfortably equipped against any attack of my professional actions. The improvised armour of a knight fitted like having come out of a casting foundry...

57. Only the tie I could have left out, because I was the only person with a rope around my neck. Anyway, the main thing was that I felt okay. And I felt *very okay*, so-too-speak. The world experienced atmosphere of the steamboat (1.001 crossing of the Atlantic ocean according to the instruction manual, which I bought in the souvenir shop) was colouring completely onto my rational and irrational thoughts. No negative emotion was able to stop myself anymore. Why should they? The maybe most important 120 hours of my lifetime until then stood on top of my agenda! I staid quite cool and had a feeling of a self observing control unit in a height of maybe three meters above myself which judged me with the motivating essence "...you will make it!!! Because you have worked extremely consequently within the last eleven month. If you don't make it, who else will do it then?"

58. Then I got nagging doubts on my costume of nerves again. "Others are very well as well. Everybody is starting in a small order, but you yourself are starting at Hollywood. Are you really starting to try making business with the top stars? Megalomaniac?" Then again: „No, not at all. The nearly 100 true short stories about your life between 1950 and year 2000 followed by some *fictions* until year 2016 are simply too interesting, funny, sad, exciting and entertaining."

59. More then that: "You are going into cinemas since year 1956. You are knowing, which films you are liking. You are knowing, why the ROCKY saga has been a success. You have seen all the Stallone-films apart from CLIFFHANGER. And you are knowing, why the new STAR WARS episode had the huge turn around of 922 million US-dollars in year 1999 only. You have written and send a fax to the Stallone management



Hollywood-Actor:
Owen Wilson ?



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called Brillstein-Grey Entertainment to inform them about the spectator target groups for your very own screenplay. After that you received an important answer at the very next day. By phone and written on a piece of paper. After an informative talk with precisely asked questions you received the important address of the producer Elie Samaha. This can only mean, that the descriptions in your fax can't be wrong... *"Take care and you will make it!!!"*

60. The salad, which I took in the ART DECO Salon of the Queen Mary was delicious. The waiter – Carlos from Mexico – presented himself in a typically friendly and politely Californian style. The pineapple- and orange juices very magnificent and a very good finish for a very healthy meal. Around ten p.m. I started my pilgrimage to my cabin and there I read something about L.A. and the possibilities of visiting museums. Shortly after that I slept in quickly to be fit again at the next morning around nine a.m. due to my *Jetlag...*

Visit of the Universal Studios

Sunday, 06th February 2000



61. At the breakfast room I was awaited by a surfer-Team from Hawaii. I had taken into account a lot of possibilities, but this one... I must admit, was not among them. Brian told me everything about the monster waves at his strand at Jaws-Hawaii, ten and more meters high and the fear of death of the surfers on their backs. But he remarked the nice shots of adrenaline as well. He seemed to tell me all he knew about the international surfer circus. Everything about the voyages he did, the nicest places of the world – (if you love the Caribbean area, then you are right, too) – his aims, what he was longing for and his experiences with women etc. pp. Brian smiled and laughed a lot. Together with his team mates. One of his buddies was an English camera man, who informed me about the problems of taking pictures by *helicopter* for the *flip*, the turn around of the monster waves: “Don’t fly too close to the surfer, otherwise you will make him *crazy...* because he then will make mistakes! Don’t fly too far away, because then you will not make good pictures over the long zoomed distance of your camera.”

62. Brian’s buddy even knew something about the king class in motor racing, the Formula One: “*The ultimate sport on earth!*” He came from Silverstone, the British motorsport Mekka, a quite character forming place of birth.

63. Their mate, the Canadian top surfer was a stunning guy, he expressed himself in such a perfect Munich dialect, that I thought that he came from ‘*Monaco di Bavaria*’ like the Italians say. But it wasn’t like that. He was a true Canadian... A funny troop, I can tell you... They invited me to a festival. For the upcoming three days there took place a surfer competition – sponsored by SWATCH – on the quay wall besides the flank of the Queen Mary. Even at eleven p.m. during the night the sheers of the enthusiastic

spectators seemed to be louder then the music... *No risk, no fun...* Unfortunately my planned *photo session* didn't take place, I was in L.A. to make business.

64. What a funny, but good feeling it was, to try to realize your most advanced professional aims in such a huge melting pot of nationalities. Somehow, really good!!! Before this finally really took place I visited the Universal Studios on Saturday at the back of Hollywoodland beside the *One-O-One Freeway*.

65. I didn't have the faintest idea, what was expecting me there. The curious spectators were kindly invited to follow the action-plots within a good dozen locations called something like *Waterworld*, *Nickelodeon*, *Wild West Show* or *Terminator 2* in true 3-D(-imensional) sized Panasonic system: incredible, fantastic !!!!!!!! Its realism is shocking, no distortion at all, a totally correct impression of the space. It's raining concrete blocks, which you try to escape by ducking your head, because you really fear to be hit by them. You are shutting your eyes, because you are attacked by an enormous spider, huge foggy clouds are wandering through the cinema... the odour of nice perfume is feeding your nose. Your seat is going down all in a sudden for one inch, before the *Cyberdyne-World of Big Brother* is exploding. Well, I can tell you, this really is a crazy good new cinema feeling!!!

66. In the next building they give you a little bit bumpy new feeling with a 180 degree BACK TO THE FUTURE car flying machine, based on a modified De Lorean sports car. Very good... This is the future of our mobility... The accompanied astonished persons were all Japanese people, who were delighted by my try of speaking some Japanese words like "*O genki desu... stay healthy*" or "*Domo arigato gozaimazu... thanks a lot*", for your friendly smiles and bowing. - And here we go again: A short roundtrip is taking place through the Universal film hangars with action crash scenes in L.A. subways, KING KONG, burning helicopters, overturning oil transport trucks and wagons of a subway-train which are folding themselves together like an accordion (this all looked really scaring and seemed to be used for a film like DIE HARD). - Outside under fresh air again: the WHITE SHARK is jumping out of a quiet and peaceful lake, crossing the entrance of the Amblin-Studios by Steven Spielberg (built on Universal land, and now we know how incredibly worthy he is for them!). We followed our path across the hydraulically wobbling bridge of year 1937 for the film TRAIN ROBBERY and went like Moses with the Israelites through the trembling waters of the Red Sea. Moses was very well played by Charlton Heston in the TEN COMMANDEMENTS, finally we were observing a rainy Mexican village through which a completely unexpected wave of water was running. Water, which will be recollected over and over again, without disappearing in the waterproof bottom of the location.

67. All this was followed by new MELROSE PLACE locations. Then we took notice of the very first road, which played a role in the very first Western in the history of cinema. JURASSIC PARK locations with "true flesh" made out of plastics, hanging on oversized Dino bones. New locations for the FLINSTONES and... the tremendous view E.T. has onto the Universal Studios, the first view which the well beloved Extra Terrestrial has onto our planet mother Earth. Followed by whole quarters of a town for scenes for the unforgotten film EARTHQUAKE with Charlton Heston again.



People, who are traveling around the world, have something to tell...



EVO-Idea: www.marebluehotels.gr

68. Then we were frightened by the Horror house of Alfred Hitchcock and Anthony Perkins, followed by new locations for a snowy White Christmas fairy tale with Jim Carrey. It went into the cinemas at the end of year 2000 like it was scheduled. A success at the box office with the title THE GRINCH. Yesterday night it received the OSCAR for the best Make-up (of main actor Jim Carrey)!!!

69. We were impressed by the volcano for the film DANTES PEAK, in which 'James Bond' Pierce Brosnan played a main role. Then we saw the Monument Valley on the biggest painted film placard of the world. A quite romantic background for scenes of a Western, only a couple of months ago to be seen in full and beautiful width in the film CHARLIES ANGELS. In all cases the Universal Studio train is crossing important buildings, which have played a more than less interesting role in film history...

70. I was astonished about the quite hilly landscape of the Studio area, through which the acting screenplay writer Albert Brooks had to suffer going by feet, for trying – in vain – to get a date for a business meeting with Steven Spielberg, this is part of his latest film called MUSE (together with Sharon Stone). A really very good film! Brooks who not only wrote the screenplay, said in well chosen words, which every film lover should write himself behind his ears: *"I am author, film director and producer. But the writing is more than anything else the most satisfying, but the most difficult to realize as well..."* Apart from this, if I am blessed by a car tomorrow, nobody will ever be able to continue writing my most important ideas onto paper to bring the film to an end. But is the script written, it is completely unimportant, what will happen to myself!!! Everybody can fix the strings together for making the film. Without screenplay, anyway, there is really no chance to do this..."

71. „Well said!“ roared the lion.

72. After the journey with the train on rubber wheels I really adored the extremely impressive panoramic view onto the San Fernando Valley during going down into the JURASSIC PARK with a nearly endless rolling stair. *Gorgeous!* The Dinos look like really living animals and are quite fun. At first... Later in the park they are bigger and more aggressive. Finally they are spraying yourself with some jets of water out of their mouths and now at the latest you are knowing why you had been advised at the entrance to buy a cheap plastic coat for protection.

73. At the real end of this terrific ghost train of JURASSIC PARK you are plunging down a waterfall of maybe 16 meters height together with your cabled car and some 20 enthusiastic loudly screaming tourists. And this takes place just a couple of seconds after you had started to believe that you had escaped the furious bite of the incredibly huge monster Dino called Tyrannosaurus Rex. It's really out of this world, what kind of unexpected ideas the Americans are really able to have, if they like...

74. BACKDRAFT, here you will be following the narration of stories about fire hazards and their protection or fighting against fires themselves. A hot spot, I can tell you. A highly dangerous location. You are thinking *"...every second it might be possible that I will fly into the air, in 1.000 pieces..."* Fortunately you will never do it. But you will fly

with a huge bike hanging on a cableway through the next building: E.T., the Extra Terrestrial is on the program. A journey will follow through a dreamy landscape of elfs filled with wonderful flowers in the most exciting colours and forms. Unfortunately enough I was so stupid to ask whether it was allowed to take pictures over here. Here it was really worthwhile to take them. Anyway, next time I will not ask again... Nowhere else I had asked, but why did I asked over here? All together I took home 24 photo films!!! The result of the matter of fact, that I didn't ask for any permission at the other locations.

75. Just a moment, we are not all through it. In the *Wild West Show* I was waiting, together with the filling seats on the spectator grandstand, for the beginning of the *action stunt show*. Suddenly appeared Charlie Chaplin. The well beloved star of millions of cinemagoers and main character of my very first film in cinema: THE KID. Charlie entertains the audience with gags like this one: He is looking up into the air, as if there would be something worthwhile to be observed. The spectators are looking up into the air, as if there would be something worthwhile to be observed, but they keep going and... are running into each other. Followed by a big chaos...

76. Or this one: Charlie is taking the hands of the husbands down from the hips or shoulders of their charming wives and puts his own hands onto the hips of the *Ladies*. He is marching step-by-step with the women. Until the lovely housewives had remarked that their men had gone into infidelity, some meters of distance had passed and the spectators are screaming, when Charlie is bowled, laughed at, scolded or even kissed by the *Ladies*.

77. Finally Charlie goes towards a couple from China. This has the intention to go to their seats on the right side of the stands. But Charlie invites them to go to the left side of the stands. The couple are obeying to his offer with some wise smiles and is looking for some good places on top of the rear left side of the stands. Charlie is grateful and makes some well behaved bows. The couple makes some well behaved bows in exchange, too. The spectators like this and clap their hands vividly. – Now Charlie is realizing again his celebration of laying down his hands onto the incoming Ladies. After five intermezzi Charlie reminds himself to the Chinese couple and bend his second finger to give them a hint to come to him again, if they like.

78. They like. Now Charlie is piloting them to the right side of the stands. There where they really liked to be just from the beginning. The couple express the enjoyment of the situation. The spectators are applauding and screaming. With some so easy *magic tricks* you would be able to bring young and elder people into a laughter. It would have been nice, if you had seen this, too...

79. The *Western Stunt Show* was a remarkable masterpiece of body control. Incredible what trained people are able to do, if they are really able to do it. To fall down with your astral body from a guessed six meter height of a Western house top roof onto seven pieces of loudly bursting wood laying well sorted on two racks only one meter above the ground without getting any harm or being blessed somehow, that's really something. Okay, there was an emergency exit with foamed plastic down under the racks, but the *stuntman* didn't need this life saving instrument...



**Chapter 81: In the film
"Minority Report"
Tom Cruise presented
a sporty
Toyota vision
of the
car of the future.**



Hank Schmel Esq.
Aviation Special Effects
4386 Newby Drive
USA - Riverside, CA. 92505



Hank Schme /

4386 Newby Dr

Riverside, Co. 92505

909 687 6769

Aviation TOP GUN

Special Effects

80. Or what about this trick, to spring down into a deep fountain, being followed by an exploding bomb and - even after this special treatment - climbing back completely unhurt out of the fountain, that is really on the borderline to a wonder. Finally the hero is standing on a little space in front of the *Saloon*. Backwards. Then the front of the house is falling down all over him. And the hero will not be hit to death by it, but the house front has a window, exactly there, where the hero decided to stand... three words for this: *Courage, Timing, Perfection*.

81. I personally introduced myself to get knowledge to the *firecracker master of the universe*. Hank Small is his name. He is 60 years young and dynamic. Since 18 years he is reigning the *stunt shows* at Universal. In the Tom Cruise film TOP GUN he has had his magic explosive hands integrated in the game. Well then. Hank was quite pleasant and informative. He wanted to give me some addresses of producers. Because it would not be bad to have more than one iron in the hot spot Hollywood. On the other hand I was not 100 per cent sure, whether Elie Samaha was reminding himself on Monday, Tuesday or Wednesday to our telephone conversation and had remarked Monday as the date for our meeting, like he had confirmed on phone. (I wrote a letter to Hank, but until today – 25th January 2010 – I didn't receive an answer...)

82. When one of the WILD WEST show members of Hank came to our conversation and heard my ideas, he made a tired waving with his hands and meant that it was very easy to buy the producer addresses at the *bookshop* Samuel French at Beverly Hills. But he did not see any chance to make business with Sylvester Stallone, he meant. "*For this you have to talk to 25 people in advance... and that is taking time, maybe a couple of some eternities.*" I answered that I already know the 25th person and would not give up before I really succeeded. With a tiring smile he let me alone with my ideas and intentions for making business with Hollywood...

83. Well, if you have to make seven *stunt show* performances per day, year by year, then it might be possible that you have different debit-credit experiences about your early illusions about the dream factory Hollywood and about their maybe uncommon but possible realization in the future, because you had planned them precisely in the past. I had much more luck than himself, I guessed. I did not know this. But I felt it somehow...

84. Nevertheless the fact that the complete film is not yet in the cinemas, but how said Albert Brooks in his own words: "*...when the screenplay has been written, then it's only a matter of time, until the film will be done...*"

85. That was not everything yet. Another, this time a quite personal, *highlight* was standing on the program: I was allowed to play with in a production! And that happened this way: In front of the CINEMAGIC entrance, always in the Universal Studios, was standing a huge crowd of people around a *speaker* and I was finding my path through to be part of them. What the animator had said until then was not to my knowledge, because I just arrived at the trick studio entrance. Only his last words were finding their way into my ears: "*We are looking for a courageous volunteer, between 18 years old and 50 young, neither below 30 kilos of weight heavy nor above 100 kilos light.*"

86. Well I was thinking to myself during entering the dark studio set, if nobody will reply to this enquiry, it's my turn. They will not risk a headline in the next Los Angeles Times: "*Stupid German killed during an Universal stunt*", therefore I wanted to play with in this game. That's the way it was, there were no real volunteers. Only "*encouraged*" fathers, who were pointing with their fingers onto their quite scared children, who did not really want to play with. They did not really want to be part of it! Typical TV-children who are looking what the others do, instead of letting out their own *action pig* by doing really something.

87. Or, it's possible that they have been too young for it. They had not yet reached the required 18 years, because before that you are not allowed to sign the paper, which was waiting for myself behind the stage of this location, the exclusion of liability of the members of the Universal Studio Team, if something really worse was happening to myself. There is climbing up your blood pressure, if you are signing something like this. But I knew this situation from my very first car race in year 1976 at the International Motor Racing School of Jim Russell's at Snetterton-Norwich in *Merry Old England*.

88. Anyway, my pulse was upcoming into the limits of the *Beta-blocker pills* area. I felt queasy, because I absolutely did not know what was waiting for myself. Only the power of experience of the last decades was winning against my punctual fear of this moment. I signed a bit itchy...

89. Before I was allowed to sign the papers, I was asked to introduce myself on stage in front of the audience. Because I had to lift my aluminium suitcases with the content of a total weight of eight kilograms including the quite heavy screenplays and the fact that I was bearing my camera on my belly, the moderator introduced myself as a professional photographer. This I really am somehow, therefore I made no contradiction. Then he asked me for my land of origin, which I replied with: "*Germany!*" He countered this with "*Schnaps*". I replied "*Milk*" with a gentle smile. He was bending himself with a loud laughing and the audience applauded, nevertheless the fact that I was not quite sure, whether they understood what he meant, talking about "*Schnaps*"... Americans and foreign languages... That is a theme with some unknown elements... Why should it be different? The whole wide world is communicating in English! How is trying to communicate a Chinese person with a German in Paris-France? In English, of course! Or better in Russian language? "*Ja tebjja ljublju*" means "*I love you!*" And "*Krassnaja schenchina*" every man calls "*a pretty woman*". Applause, applause, but is this enough for an intense conversation?

90. After this short introduction intermezzo I was standing behind the scenes in Universal land and was waiting for my first big stage appearance. I was allowed to drink some water. Before it was my turn, I tried to find out by getting some answers of my coach, guess who he was, yes you are right, he was - a *Chinese* person – with whom I was speaking - yes, you are right again – *English*, what was exactly awaiting to myself outside on stage.

91. The Chinese informed me about a three minutes long *action* higher up on stage. But there would not be any real danger for myself, because I was safely fixed on a rope around my body. I was thinking whether I was able to hang above the stage fixed on a

belly belt and came to the conclusion that it should be better three minutes long, then four minutes. Well then, let's do the *action* now...

92. I was marching my way behind the walking Chinese in front of myself. We climbed up a small ladder to come to a little door in backstage. Behind the door would be a turning ramp, on which I had to play the genius of a Professor, played by Mr. Lloyd in the famous Universal film *BACK TO THE FUTURE*, he said. How he was hanging on the famous clock of the church in his hometown, before he is activating the De Lorean wonder time machine landing in different and foreign ages. His partner in this tremendously successful film has been the magnificent Michael Fox.

93. My Chinese was asking me to enter the door. I stood in darkness above the turntable stage and was fixed by my true coach with the mentioned rope. When he had finished this he showed me two loops, through which I had to enter my hands and with which I had to control two electric contacts. In no case at all, he instructed myself I was allowed to take off my hands from these loops. Why this it was clear to myself later, I could have blessed myself heavily in case of contradiction to this rule by cutting off my arms. The super accident. (Of course my thoughts were wrong, because... carry on reading, please...)

94. The super accident did not take place. The moderator was turning on the spot lights onto myself and he was laughing about my wig. He said: "*You are looking like a Spice girl!*" This I tried to answer with "*But I can't sing!*" (That joke was really not necessary, because the Spice Girls have their own long hair with a perfect hair cut and the wig was rented by myself from the Universal Studios for this special action. They wanted me to look like that...) Anyway, then he asked me in German language speaking, whether I was ready for action and I answered in English, that his German was very good. He seemed to be happy about it and was screaming "*action*".

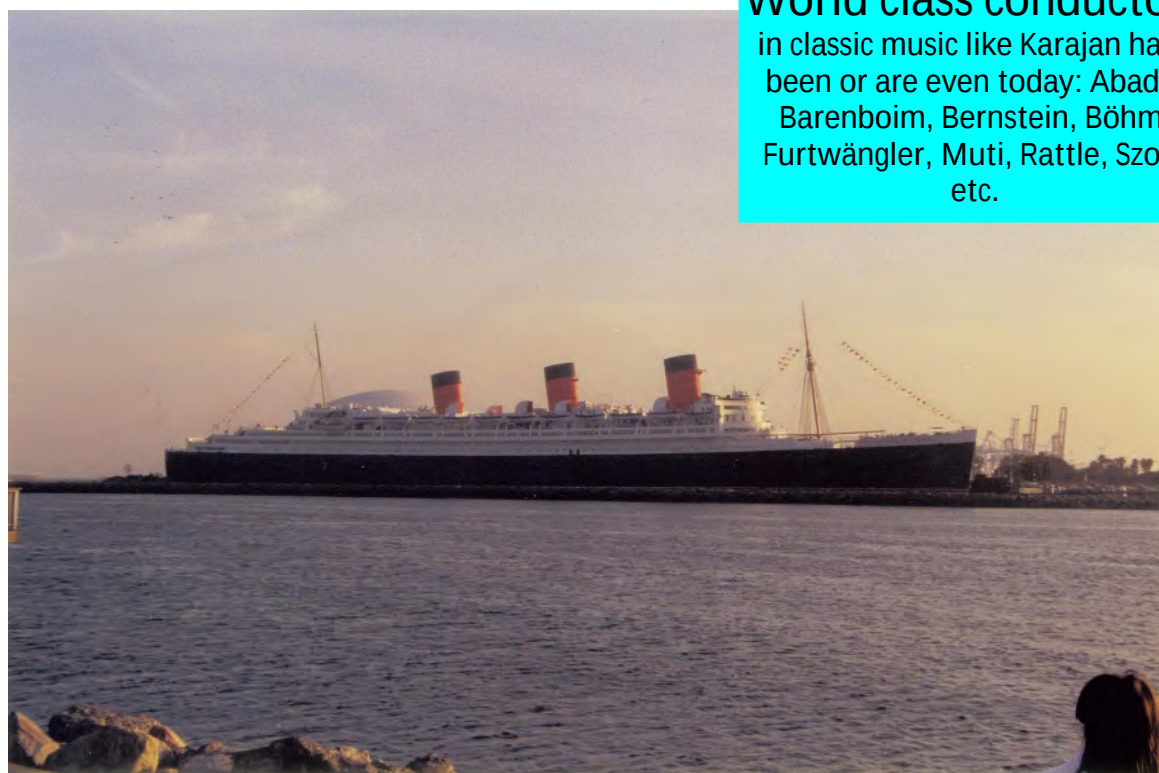
95. My Chinese coach had instructed myself to articulate wildly with my arms, after having heard his word "*action*". I well behaved and articulated wildly with my arms. During this action I pressed the electric contacts with my fingers. When I used them both once at the very same moment, the door was turning and I disappeared into the save backstage area. (There was no way in cutting off anything by this method, that was completely clear for now...) After this not really *bloody* action, but even funny test of my courage I took my place again in a spectator seat in the audience room, when I noticed what was hanging instead of myself at the clock of my hometown: a human skeleton of bones. "*Better him, than myself!*" I was thinking before I left this place of my first big action appearance on a stage in American film industry.

96. There is another thing to mention: In this hall we were instructed how film business let fall somebody down the *Statue of Freedom* at the harbour of New York. The camera is driving up on rails at a steel tube frame, during the actor laying on a rubber plate is wildly moving his arms and legs, that the spectator of the film gets the impression the actor is practising the free downfall... More than that. We got some private lessons how films will getting some kind of music and more or less noisy lutes. Anything which is creating most different sounds or even noises is in practical use. One of the *Maestros* in the philharmonic world of conducting an orchestra called Herbert von Karajan would

have been most impressed, if his orchestra would have given him such new phenomenal elements in the way of expressing feelings as part of the music.

97. That was it. My visit to the land of Universal Studios. It was a dark night now. Before I left the huge area I took a picture of an African salesman with his two sons just beside the three white coloured astronauts printed on a cardboard standing beside their original Apollo space capsule. I did send him the picture from Germany, nevertheless the fact that the camera had to make an enormous effort to get nice contrasts of their faces during the weak light of the night.

98. In the attractive streets of the Studio I got more and more often notice of some elegantly dressed couples of *girls and boys*, who maybe were invited to some studio party. Anyway I looked into an overcrowded, but beautifully equipped Hard Rock Café, which not only exposed some glancing Saxophones but a fully chromed veteran car of the fifties. Then I bought a ticket for the film THE TALENTED MISTER RIPLEY. A good *remake* of the film ONLY THE SUN WAS A WITNESS with the French Superstar Alain Delon from the fifties as well. I closed my eyes during the brutal scenes on the boat, if I remember right... But that was it then: After a short trip to the Queen Mary I felt quite tired and installed myself very happy into the wide bed... What a fantastic day at Universal Studios it has been!!!



World class conductors

in classic music like Karajan have been or are even today: Abado, Barenboim, Bernstein, Böhm, Furtwängler, Muti, Rattle, Szolti etc.

The majestic ocean liner QUEEN MARY is laying in Long Beach harbour, close to the roundshaped hangar of the wodden Spruce Goose with eight HERCULES engines (owner, the richest man on earth in those days: THE AVIATOR Howard Hughes). – Nowadays the hangar is a film studio, in which THE TRUMAN STORY with Jim Carrey has been filmed for cinema...

The first try

Hollywood, Monday 07th February 2000



99. After a nearly dreamless quiet night I put on my knight equipment and drove the Chevy Cavalier from Long Beach into the direction of Hollywood. The Cavalier found the Sunset Boulevard without problems. Directly in front of the *White House* of Elie Samaha I parked at a dollar grave and paid a lot of coins that I was allowed to park there for some hours without being punished.

100. It was close to seven o'clock and I thought about a short breakfast. Exactly beside the FRANCHISE PICTURES offices was allocated the cosy Coffee Shop with his nicely tended garden, the desks and chairs, which all kindly invited for a stay. I felt invited and bought some newspapers, studied the latest news.

101. At the Coffee Shop owner I ordered a Darjeeling tea and two delicious *croissants* with chocolate. The newspapers were writing on front page even about the sixth win in a row of a professional golfing tournament by the black professional Superstar Tiger Woods. Who only once tried to chase the small, mostly white little balls on a Mini golf playground, not to speak about the huge areas of the fairways and 18 greens, he knows what an impressive performance this is!

102. The winner Tiger Woods mentally in front of your eyes, the nice American Pop Music in your ear (in fact after Britney Spears, Cher and Madonna the radio turned in some classics, too, like Mozart, Beethoven or Bach before I left this place) I made one of the most important orders in my life (a vegetarian sandwich). I am no Vegetarian, but in this moment, I tried out something different. Why this order was important? Because I took the opportunity to ask the owner about Elie Samaha. Whether he knew him. For sure, he knew him! Samaha was in the moment on his way to make a film with Bruce Willis. He even knew the planned title: THE WHOLE NINE YARDS. And, as if this wouldn't have been enough, Samaha just had finished the making of the film BATTLEFIELD EARTH with John Travolta!!!

103. I was very, very impressed. Elie Samaha, whose name I never had read on a cinema screen neither on an advertising sheet for a film nor in the print media and whose FRANCHISE PICTURES were like Bohemian villages for myself, whom I only took for the new producer of Sylvester Stallone, he seemed to be in business with two other Hollywood Superstars. My knees weren't trembling or something like that. But now I knew that I should have a talk soon with one of the most important personalities in the well turning momentum of a producer carousel in film industry.

Chapter 102: I am no vegetarian, but ... (see chapter 66.84)



104. I was very much impressed, yes, but I didn't show it. Nodded slightly with my head only to show my admiration and thanked for the very good and important information. Who knows, whether I would have gone into the Disney film THE KID, if I wouldn't have seen that it was – Bruce Willis as the main actor – with whom the spectacle had been done. More than that the film had been released for children with *Zero age* on and this age I had passed more than fifty times. But thinking about it: I would have gone into it in all cases. Because I phoned Robert Schütte, the owner of the Park Theatre at Lüdenscheld and asked him, whether THE KID would be played with Charlie Chaplin. Schütte denied. Then I was keen to know, with whom this new film had been turned... but this happened only three quarters of a year later...

105. After having read the Los Angeles Times I felt fit for the big presentation. I paid my bill, did send three prayers into heaven and made a ring on the bell at the right door on Sunset Boulevard. Nameplates of companies were not existing. But Brillstein-Grey had told me the right secret code for the door opener at the telephone. But I didn't use it, because a smiling black beauty was sitting in the telephone office quite close to the door. She opened the door and I introduced myself with my visiting card on which had been printed my name with a fax number only. She introduced her as Christel (of the post office) and smiled again. She was desolated that there didn't seem to be anybody in the offices of FRANCHISE PICTURES yet, when exactly in this moment the entrance door opened and Jonathan arrived.

106. Christel introduced us in a short manner and I opened my aluminium suitcase after a short handshake with Jonathan. I showed the quite young and a bit astonished looking film man my writing and photo cooperation in the Ferrari book of AUTO BECKER Düsseldorf, informed him about the title of my screenplay ROCKY VI – LADIES FIRST, which I had written for Sylvester Stallone and for some legal reasons I showed him my copyright confirmation of my attorney.

107. Jonathan made big eyes. He looked a bit unbelieving to be part of this situation and then he was smiling. He said, in no way I should leave this place, he would be back in a moment. Then he stormed up the stairs. During these moments in which Jonathan seemed to look after something of importance in his office, the entrance door opened again and a black haired beauty entered the place: *"Hi, everybody!"* – We greeted back and the beauty involved Christel into a small talk about last night. At the 'good' end of her profound explanations, she only added: *"He's a killer. A real killer!!!"* In this moment she turned around her eyes as if she had been bumped against a railway train. Well then, I thought to myself, in Hollywood everything seems to be different...

108. Then Jonathan came run down the stairs and was holding triumphant a black agenda above his head and said: *"On Monday morning Mister Samaha unfortunately has a very important date."* He really showed me who it was!!! The WARNER BROTHERS. My GOD, wild, terrific, fantastic. The WARNER BROTHERS, one of the biggest companies in film business. That there wouldn't be any date for myself on

Monday was quite clear, now. But I was not really worried, because Jonathan showed me the Tuesday in the agenda in the Samaha book and this day looked completely empty. The morning looked unused. No date. Totally free for a date with myself, I thought. And Jonathan did, what I had hoped. He wrote down my name with a pencil. Eleven o'clock, after I had confirmed with "... perfect!"

109. After that Jonathan asked me, in which Hotel I was booked for the night. And I told him that this was the "...*Queen Mary in the harbour of Long Beach!*" He made a movement with his hand and said that "...*this place is much too far away for the rush hour in the morning. Try a hotel here close to us...*" I asked for his proposals and after his very stylish information by letting roll different very well known names above his tongue, I decided to take the Hotel Regent Beverly Wilshire. Jonathan was delighted. Why I will not really know. Was he happy, that I had enough money and that I could afford this very valuable *luxury hut* or was he happy that I was now not anymore out of sight, so-too-speak?

110. Anyway, I confirmed my intention to move and after Jonathan had written down the telephone number and name of the Hotel he said "*Good bye!*" to me, being in a very good mood, as it seemed to me. I was in a good mood, too. The date for a meeting was fixed. What else could happen now? There could happen quite a lot. But this was not yet to my knowledge.

111. Long way of talking, which makes a short sense. I didn't got money from the electronic box of the bank. But this was not the mistake of the bank, but my own failure. I hadn't read the small lines of the contract with my new bank for not expected expenses in not expected amounts not really well stored in my brain. And there it was clearly mentioned *black on white* on a sheet of paper, sorry, "...*not more then 300,- German Marks you are allowed to take from the cash box per day...*" 'Bad luck!' I thought this time. What Jonathan will think, if I was not really having a room in the Hotel he had proposed myself to take for one night? Am I a stupid German nonsense talker or a financially down sized acrobat of words? Doesn't he have enough money on the bank account? How could I explain myself about it?

112. I didn't had to explain this, but that I didn't know yet. First I left the *White House*, after the date with Elie Samaha had been fixed, and put the six screenplays, six location books and six PPP (*personal product preferences* books) into the trunk of my red Chevy. During this action I received a heavy hit onto my back. It was Jonathan again who said short and dry to myself: "*Manfred, you have done everything all right!!!*" Naturally that made me quite happy. Who wouldn't have been pleased about it? But I hadn't yet sold the screenplay... Would I succeed? A somehow internal voice said "*Yes, you will!*"

113. Cool and easy I drove into direction of Beverly Hills, to look after the most expensive shopping mile of the Rodeo Drive, at the end of which the Hotel called Regent and-so-on was laying. I didn't know it. Was never there. But in film it was used for superb PRETTY WOMAN with Julia Roberts and Richard Gere. I found the spot on my map and the interesting search began...

SEHEN SIE GENAU HIN...

... und erleben Sie *American Beauty* wie nie zuvor. In seinem Regiedebüt entfaltet der Oscar®-Gewinner Sam Mendes zusammen mit dem Autor und Oscar®-Gewinner Alan Ball ein dunkles, intelligentes und wahrhaftiges Porträt der Vorstädte. Von über 65 Kritikern als bester Film des Jahres bewertet und mit fünf Oscars® ausgezeichnet, darunter Bester Film, präsentiert *American Beauty* die Stars Kevin Spacey und Annette Bening als Lester und Carolyn Burnham: ein anscheinend ganz gewöhnliches Paar, dessen sich auflösende Ehe einen Sturm der Veränderung in der perfekten Nachbarschaft entfacht. Beide werden unterstützt von einer hervorragenden Riege an Nebendarstellern.



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DREAMWORKS PICTURES PRESENTS A JINKS/COHEN COMPANY PRODUCTION KEVIN SPACEY ANNETTE BENING "AMERICAN BEAUTY"
THORA BIRCH ALLISON JANNEY PETER GALLAGHER MENA SUVARI WES BENTLEY AND CHRIS COOPER
PRODUCED BY STAN WLODKOWSKI ALAN BALL MUSIC BY THOMAS NEWMAN COSTUME DESIGNER JULIE WEISS EXECUTIVE PRODUCERS TARIQ ANWAR CHRISTOPHER GREENBURY PRODUCED BY NAOMI SHOHAN
DIRECTOR OF PHOTOGRAPHY CONRAD L. HALL, A.S.C. PRODUCED BY BRUCE COHEN & DAN JINKS WRITTEN BY ALAN BALL DIRECTED BY SAM MENDES
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* Bester Film (Produzent Bruce Cohen und Dan Jinks), Beste Regie (Sam Mendes), Bester Darsteller (Kevin Spacey), Beste Kamera (Conrad L. Hall), Bester Originaldrehbuch (Alan Ball), 1999.

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AMERICAN BEAUTY

P424367



KEVIN SPACEY

ANNETTE BENING

AMERICAN BEAUTY



FSK
ab
16
freigegeben

GEWINNER VON 5 OSCARS®
- INKLUSIVE -
BESTER FILM 1999



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With successful films like "AMERICAN BEAUTY" Steven Spielbergs film studio Dreamworks SKG (Spielberg, Katzenberg and Geffen) filled up the box offices of the cinemas. Nevertheless the fact of this success SKG didn't had the money to be a concurrent with the big studios of the film industry. Therefore Dreamworks has talks with NBC Universal for a possible takeover. And Paramount seems to be interested as well.
Photo: Cinetext

114. I couldn't afford the high price which has been asked to myself for the night in the Super luxury Hotel, because the cash box in the Bank of America resisted again to my intentions to get the 2.000 Marks my father had put onto my new account especially for this journey and I decided to go to Wilton, a small village beside Hollywood, where I found a good looking Motel, where I paid 64 US-dollars for bed, bath and breakfast. After the booking, I watched the film AMERICAN BEAUTY, which received an Oscar days later, a deeply moving story, but fantastically played by Charlotte Benning (the wife of the actor Warren Beatty, who is the brother of Shirley MacLane), Mena Suvari and Kevin Spacey. Who even got an OSCAR for his work. Of course, all of the other makers of this brilliant film had been honoured by this award!!!

The second try

Hollywood, Tuesday 08th February 2000

109

BEVERLY WILSHIRE
A Prime Business Motel

Daily Rates
(Offweek January 1, 2000)

Room Category	Single	Double
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Superior View	\$315	\$385
Deluxe	\$425	\$415
Regent Deluxe	\$475	\$465
Deluxe View	\$475	\$515
Suites		
Regent Suite	\$270	
Regent Suite View	\$450	
Regent Executive Suite	\$650	
Regent Executive Suite View	\$650	
One Bedroom Suite	from \$775 to \$850	
Two Bedroom Suite	from \$950 to \$1200	
Presidential Suite	\$1500	
Presidential Suite	\$1500	

All rates are subject to California State Sales Tax and City Room Taxes.

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Tel: (310) 271-5200 Fax: (310) 271-0811

115. At around eleven o'clock I parked the Chevy in front of the FRANCHISE PICTURES building and towed my suitcases into it. The black beauty Christel at the telephone said a friendly "Hello" to myself and after some short nice words she opened the elevator door. But I was not able to shut the door behind me. Not because my suitcases were too bulky, but the elevator was ... too old, I guess. Instead of entering the third floor, I saw myself fixed between some floors and preferred to go by FEET up into the fortress.

116. And where did I land? On the roof of the building. There was no third floor...

Who wanted to fool myself or to make a check of my nerves only? I was quite surprised. Are these the *gags* you have to live with before you are getting into serious business in Hollywood? Well then, let's go one floor down into second floor: Behind a huge door, looking like a Venetian mirror, Lisa was waiting, the main assistant of Elie Samaha. She welcomed me shortly, but quite friendly. Then she conducted myself through a long tunnel gangway with many colourful film advertising panels of the obviously own FRANCHISE PICTURES productions. At the end she turned right into a bigger office, in which a pretty blond girl was talking business at the phone.

117. Lisa has her own, very small office just behind this bigger one. The well famous front office of a Hollywood film producer. She offered me a seat in front of her desk and asked: "*Rocky 6?*" I nodded my head and said: "Yes!" And then I told her the story how I had gotten the producer address of FRANCHISE PICTURES: I had received the autograph address of Sylvester Stallone in Beverly Hills at the Wilshire boulevard by an address selling company, which made some adverts in the biggest cinema magazine in Europe, called 'CINEMA'. Then I wrote a letter to the address with a recommended postcard. On this back send red card I tried to identify the name of the Management Company. BRILLSTEIN-GREY. During the night I gave them a ring (a phone call, of course, due to the different time zones it was day then in the USA). I received the fax-number. I did send a fax to Gerry Harrington. His answering fax made it very clear, that only solicited screenplays get a chance to be officially noticed. Then there took place a phone call with Harrington, who gave me the advice to speak to Elie Samaha, the producer of 'Sly' Stallone. Again there was a midnight phone call from my side to Hollywood. At the end of the other side: Elie Samaha...

118. In a split of a second the most decisive phone call was running like a film in front of my artificial eyesight. Elie Samaha asked: "*What have you written? A book or a screenplay?*"

119. My answer: "*A screenplay for Sylvester Stallone, because I had heard about his problems with Formula One Manager Bernie Ecclestone due to some scenes in his own screenplay about the Formula One!*"

120. Elie Samaha: "This is not true. It was Ecclestone, who wanted to earn too much on the Merchandising side. Second of all he wanted to fix the winners for the film and third, he intended to decide about the actors, who had to take part in the film." (Today eight years have gone. And I must admit, that Bernie Ecclestone is a very wise man. The film DRIVEN of Stallone is maybe a technical masterpiece, but for the world of Formula One it was not the right screenplay at the right time. Maybe we shall watch a surprise as well in the upcoming future with DRIVEN, because when I saw the film for the very first time at Liège (Lüttich-Belgium after 27th April 2001) the film was announced in the reception area as being 156 minutes long. But my stopwatch could register 106 minutes only, for the whole film which I had seen. What about the other 50 minutes?)

121. Myself: "I understand your point of view, Mister Samaha, but I understand the point of view of Mister Ecclestone and the other teams in Formula One as well. My

screenplay will bring all these point of views into a symbiosis...”

122. Elie Samaha: “Sounds interesting to me...”

123. I added: “My screenplay not only is a book about Formula One, it’s a story about the church and religion. I always liked the good attitude of Sylvester Stallone to go to a priest and asked for the help of GOD before he had to fight in the boxing ring in his ROCKY films!!!”

124. Elie Samaha reflected some seconds and then asked short and dry: “*When do you fly to Los Angeles?*”

125. Myself: “I’ve just bought a ticket for Friday the fourth of February.”

126. Elie Samaha: “*When could you visit me?*”

127. Myself: “Monday, the seventh February, if you like!”

128. Elie Samaha: “I like, see you on Monday then!”

129. Myself: “Fine, see you on Monday...”

130. So far, so good. So very good, so-too-speak... I definitely had spoken to the key person for the contact to the Sylvester Stallone motorsport *action film* project. And what my ears had heard was to my liking!

131. I looked into the beautiful eyes of Lisa and concluded: “And now here I am. Jonathan had shifted the business meeting from the seventh February on today. Please keep fingers crossed that all will become well...”

132. Lisa smiled and offered me something to drink. My answer: “*A Coca-Cola light, please...*”

133. In the meanwhile there was dancing a little, wiry person – called Matthews – through the doors and disappeared in the Samaha office. There he was instructed, how I should be handled, but this I didn’t know yet...

134. After maybe four minutes of waiting time I was welcomed by a tall person in black clothes and a deep voice: ELIE SAMAHA. He definitely looked as impressive as most of the well known Hollywood stars.

135. I thanked Samaha that he gave me the chance to talk to him personally and asked, where he liked to sit. He replied, how much space I needed for presentation. I answered: “*Quite a lot!*” The other table behind the couch in front of his big working desk looked quite feasible to me. Samaha offered me a place at that table and we went to it.

136. My aluminium suitcases opened without any problem and I took out my

documents. First of all the Ferrari book, which I had written as a co-author for AUTO BECKER in Düsseldorf. Then I showed Samaha the picture of the pages 316 and 317, which I had done from my beloved (ex-) wife in front of a fantastic Ferrari.

137. Samara recognized the red sports car from Italy and said: “*Ah, a wonderful Ferrari 250 GTO!*”

138. I answered: “Oh, you are a true *connaissanceur* of the make?”

139. The Hollywood producer, dressed in the typical artists colour black, smiled and went through the pages of the Ferrari book until he arrived on the subject ‘*Cars and Girls*’. Samaha: “Good pictures!” My answer: “That’s what Enzo Ferrari *thought* as well, when we presented him this book!” Samaha laughed...

140. Then he asked myself: “Do you know who is planning to make a *Ferrari film project* in Hollywood?”

141. Because I knew this from the always well informed racing press, I answered: “Sydney Pollack!”

142. Samaha added: “Well, but this project will not be realized!”

143. All in a sudden, Samaha closed the Ferrari book and said: “Rocky 6 is the name of your film? Then you will have a fundamental problem with Metro-Goldwyn-Mayer. MGM will not grant you the rights at the title ROCKY within 200 years!!!”

144. I had taken this answer into account for quite a while and offered a solution for the moment, that this business talk could be carried on: “Then you have to rip off the first chapter of my screenplay only and change the names of the artists...”

145. Samahas face enlightened and he said a little bit more friendly: “*Interesting!*”

146. His second objection was more difficult to handle: “I shall fly with Sly Stallone at the end of the week to the Homestead race. There we will announce our motorsport film project officially to the press people. But it will not play in the Formula One scene, it will become a film about the Champ Car series!”

147. I answered: “But you could take my ideas, or at least some of them and use them in your CHAMPS project...”

148. Samaha looked a bit amused. Then Lisa entered the room and gave me a Coca-Cola light. When I thanked her, the telephone was ringing and Samara went to his desk. He welcomed the woman at the end of the line very hearty and installed himself on his desk chair. Then he was laying down his feet onto his table in a quite common American way. After a minute I suggested a longer conversation at the phone and sat down on the couch. Lisa came into the office again and studied my screenplay and my other material laying on the other table



No to Racism - For chapter 144. it should be clear, that if I wouldn't have reacted in this way, there was no possibility of carrying on in this business conversation. Elie Samaha had to see sense in a possible use of my screenplay and this was only an option by ripping off chapter one and a change in the used names. Especially did I knew, that in my last screenplay-chapter 101. I had used the same names of the first chapter again. Therefore nobody could blame me for racism in my work...

DIESER AUSSERGEWÖHNLICHE SPASS IST „OFT IRRWITZIG KOMISCH.“ GENAU DAS RICHTIGE UMFELD FÜR DUDLEY MOORES KOMISCHES TALENT.

— Vincent Canby, THE NEW YORK TIMES

Blake Edwards' *10 – Die Traumfrau* ist eine scharf gewürzte Komödie über Manieren, Moral und Midlife-Crisis. Die Stimmung ist mal sexy, mal nachdenklich, manchmal ausgeflippt – aber immer bringt sie die Gags genau auf den Punkt. Im Mittelpunkt steht der 42-jährige Komponist George (Dudley Moore), der scheinbar alles im Leben erreicht hat – dazu gehört auch seine geduldige Lebensgefährtin, die Sängerin Samantha (Julie Andrews). Doch George steht kurz davor, dieses Leben von einem Moment zum anderen aufzugeben, denn seit er einer bildschönen Frau (Bo Derek) auf dem Weg zu ihrer Hochzeit begegnet ist, folgt er ihr wie besessen. *10* entwickelte sich sofort zum Kultfilm, begeisterte Generationen von Kinoszachauern und katapultierte sowohl Moore als auch Derek auf den Star-Olymp. Außerdem stellte der Film Ravels *Bolero* in einen neuen, inbrünstig romantischen Kontext. Nach wie vor gilt *10* als eines der reichhaltigsten, sorgfältig durchkomponierten Werke von Regisseur Blake Edwards.



SPECIALS:

• Originaldokumentation *Ein Traum ... eine Fantasie ... eine 10!* • USA-Kinotrailer



GERMAN AUDIO

SDH

Subtitles in German

May 1st to 31st

DEUTSCHER KINO- & TV-RECHT



122 Min.

In Farbe



DUDLEY MOORE JULIE ANDREWS BO DEREK in BLAKE EDWARDS' "10" ROBERT WEBBER WRITTEN AND DIRECTED BY BLAKE EDWARDS

PRODUCED BY BLAKE EDWARDS & TONY ADAMS ORIGINAL MUSIC BY HENRY MANCINI

PANAVISION



AN ORION PICTURES Release

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SPIELFILM*	Video: 1080p High Definition 16x9 2.4:1 Audio: Dolby Digital: Deutsch 1.0, Spanisch 1.0, Französisch 1.0, Portugiesisch 1.0, Thai 1.0; DTS-HD Master Audio: Englisch 1.0 Untertitel: Spanisch, Französisch, Thai, Niederländisch, Griechisch, Hebräisch, Norwegisch, Portugiesisch, Türkisch, Chinesisch, Dänisch, Finnisch, Schwedisch Untertitel für Hörgeschädigte: Deutsch & Englisch
SPECIALS*	Können in Standard-Auflösung vorliegen. Sprachen & Untertitel können variieren.



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10 DIE TRAUMFRAU

DUDLEY MOORE JULIE ANDREWS BO DEREK

BLAKE EDWARDS



DIE TRAUMFRAU



Die lustigste und sexieste
Midlife-Crisis der Filmgeschichte.

FSK
ab

16
freigegeben



Bo Derek

The Hollywood-actress Bo Derek became world famous by her participation and main role in the film called TEN, a title deriving from the highest figure in the possible scale ranking of the qualities exposed by a good-looking woman. Being the surprising TEN in this film Bo Derek seduces a piano player during the exciting and increasing sound of music by Ravels BOLERO: tremendous!!! Not to speak about her plaited hair-style over the fine and slim lines of her body bathing in a refreshing Jacuzzi-pool or her hippy dress-look during a take in a luxury Gourmet-Restaurant: extremely convincing... and... what can we say about the insatiable Abyss deepness of her blue eyes and the perfect teeth in her smiling pretty face? – Yeah Man, she is a TEN.



DEAN CAIN



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DOPPELFLÜGEL UND 1000 PS



Monster-Renner: Die Ferrari-Studie eines neuen Formel-1-Autos

Foto: FERRARI.COM

Wird das Vettels Zukunfts-Ferrari?

Ist das die Formel 1 der Zukunft?

Ferrari veröffentlichte die Studie eines neuen Bolids auf seiner Website. Der künftige „Dienstwagen“ von Sebastian Vettel (bis 2017 bei Ferrari unter Vertrag)?

Auffällig: Doppelte Frontflügel, breite Reifen, kräftige Radauf-

hängungen und der mächtige Heckflügel.

Das Modell entstand in Abstimmung der Aerodynamik-Abteilung mit den Designern. Es soll zeigen, wie man sich bei Ferrari die Formel 1 der Zukunft vorstellt.

Hat die Ferrari-Studie eine Chance, umgesetzt zu werden?

Die Formel 1 streitet über ein neues Regelwerk ab 2016. Im Gespräch sind Boliden mit über 1000 PS (bisher rund 750 PS) und aggressiverem Aussehen. Bei einem Treffen aller Teams in Genf konnten sich die Bosse allerdings nicht auf einen Entwurf einigen.



LA F1 DU FUTUR

PAR FERRARI / *FERRARI'S VISION*

Votre conception de la Formule 1 parfaite dépend en partie de l'histoire que vous avez nouée avec la catégorie reine. Il peut aussi bien s'agir de la Vanwall à moteur avant des années 50, de l'élégante Lotus à châssis-tubulaire des années 60, de la Ferrari trapue des années 70 ou encore des turbos si brutaux des années 80.

Fortement influencés par ce qu'ils voient sur l'écran de leurs ordinateurs, les nouveaux adeptes de la F1 prêtent nettement moins d'attention à ce qu'ils aperçoivent à la télé. Ainsi, plusieurs équipes de Formule 1 ont dessiné des concept-car afin d'imaginer à quoi pourrait ressembler la F1 du futur. L'objectif est simple : attirer un public toujours plus jeune.

Profitant d'une réunion de la commission F1 à Genève visant à discuter des changements prochains de la discipline, Ferrari a dévoilé son projet, chose qu'aucun autre constructeur n'a encore fait. Le challenge était le suivant :

« Serait-il possible de venir avec une F1 pas uniquement à la pointe de la technologie, mais aussi une F1 au design agressif et captivante à l'œil ? Et pourrait-on le faire sans avoir à bouleverser les actuelles règles techniques ? »

« Chez Ferrari, nous pensons que oui. Laissez-nous vous présenter le design du concept qui a été conjointement élaboré par notre studio de design (Centro Stile Ferrari) et le département aérodynamique de la Scuderia. Des changements minimes ont donné à la voiture un look bien différent de celui auquel nous étions habitués jusqu'ici. Notre but était de créer quelque chose qui soit plus élégant. »

Le concept se voit paré de spectaculaires ailerons avant et arrière et d'un impressionnant carénage autour des roues arrière, octroyant à cette F1 un look de voiture de sport quelque peu sauvage. Alors que de nombreux acteurs du paddock réclament depuis plusieurs mois des monoplaces de 1000 cv ainsi que des pneus plus larges, le team principal de Ferrari, Maurizio Arrivabene, a déclaré que la présentation de ce concept était une façon de « provoquer un dialogue avec nos adversaires et d'échanger sur ce qu'il serait possible de faire. »

« Notre message était essentiellement basé sur une volonté de libérer la créativité et de créer une belle voiture. Si vous regardez les voitures des jeux vidéo, elles sont fantastiques, bien dessinées et cools. Si vous demandez à un jeune de 18 ans, il préférera certainement jouer pendant une heure à un jeu vidéo plutôt que de regarder un Grand Prix. »

« C'est indubitablement un de nos adversaires. Le look des monoplaces demeure très important. »



Your idea of a perfect Formula One car partially depends on your own history following the sport. It may be a front-engined Vanwall from the fifties; a neat tubular Lotus from the sixties; or a squat Ferrari from the seventies or even a brutish turbo car from eighties.

Today's newcomers to Formula One are likely to be influenced by what they see on their computer screens and not what they see on their TV screens, which is why several Formula One teams have produced drawings for a spectacular concept car, to imagine what the Formula One car of the future might look like in order to attract a younger follower.

The only manufacturer to have actually revealed their car is Ferrari, who presented it in February on the same day that an F1 Commission met in Geneva to discuss changes to the sport. The challenge was as follows:

"Would it be possible to come up with an F1 car which is not only technologically advanced, but also captivating to the eye and aggressive-looking? And could this be made without having to overturn the current technical rules?"

"At Ferrari, we believe so. Let us introduce you to the concept design that was conceived by our design studio (Centro Stile Ferrari) together with the Scuderia's aero department. Minimal changes give the car a look that is way different from what we have been familiar with so far. Our challenge was to create something that was – to put it briefly – better looking."

Of course, it incorporates spectacular front and rear wings, fairings over the rear wheels and makes it almost look like a slightly wild sports car. There have been calls for 1000bhp cars plus wider wheels. Ferrari team principal Maurizio Arrivabene says that revealing their concept car was to provoke their rivals into dialogue and discussion as to what could be possible.

"Our message was mainly to try and liberate the creativity and create a beautiful car. If you look at cars on video games, they look fantastic, well designed and cool. If you are asking guys who are 18 years old, most probably he prefers to play on a video game for one hour than to watch the GP."

« This is one of our competitors. The look of the car is very, very important. »

NEWMAN CRUISE

EIN MARTIN
SCORSESE
FILM

Die Farbe des Geldes

34585FAAA



DVD
VIDEO



2002 © Touchstone Pictures.



Die Farbe des Geldes

EIN MARTIN SCORSESE FILM



Vincent und dessen Freundin Carmen (Mary Elizabeth Mastrantonio), sie zur großen Billardmeisterschaft in Atlantic City zu bringen, und Vincent darauf vorzubereiten. Als Vincent immer besser wird, kommt es zum Bruch des Trios. Schließlich meldet sich Eddie selbst auch zum Turnier in Atlantic City an. Die Begegnung zwischen dem Meister und seinem Schüler am Pool-Tisch ist unvermeidlich... Paul Newman verkörperte Fast Eddie Felson bereits in dem Klassiker „Haie der Großstadt“. Für seine Leistung in DIE FARBE DES GELDES wurde er mit einem Oscar ausgezeichnet. Für Tom Cruise war dieser Film der Sprung ins Charakterfach.



TOUCHSTONE PICTURES präsentiert in Zusammenarbeit mit SILVER SCREEN PARTNERS II

EINEN MARTIN SCORSESE FILM PAUL NEWMAN TOM CRUISE

„DIE FARBE DES GELDES“ MARY ELIZABETH MASTRANTONIO HELEN SHAVER
Produktionsdesign BORIS LEVEN Kamera MICHAEL BALLHAUS
Nach dem gleichnamigen Roman von WALTER TREVIS Drehbuch RICHARD PRICE
Produzent IRVING AXELRAD und BARBARA DE FINA
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CRUISE

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TOUCHSTONE HOME VIDEO

DVD VIDEO

SPRACHEN	Deutsch	Englisch	Spanisch	Tschechisch	16:9 1:1,85 GESCHNITTEN FÜR ALLE BILDSCHIRMFORMATE ca. 115 Min.
DOLBY DIGITAL	2.0	4.1	2.0	2.0	
UNTERTITEL	Schwedisch, Norwegisch, Dänisch, Finnisch, Griechisch, Kroatisch, Englisch für Hörgeschädigte				

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behind me.

149. Samaha talked to the woman at the phone for quite a while, close to a quarter of an hour, as it felt to me.

150. Finally he came to an end and said *Good-bye* in a very friendly style.

151. He said to Lisa, that she should inform Matthews to come into his office. We needed his advice for the next steps we had to take in our business conversation.

152. Samaha looked at me and informed me: “We have to include an agent into our operation, where your screenplay has to be registered. Otherwise, if you see only one idea of your screenplay in one of my next films, you will charge me for *one million dollar* in court...”

153. After these words were spoken Matthews entered the office, which he had left just before I was welcomed by Samaha. Now Matthews tried to explain myself the complicated situation in quite difficult words of the American law. Because I knew the book *THE HOLLYWOOD BUSINESS* of William Goldman (*Das Hollywood Geschäft* is the title in German) I’ve got the point of his lecture quite soon and asked spontaneously, that they understood that I had understood: “*Okay*, and who is the best agent in Hollywood?”

154. Samaha and Matthews looked at each other, but gave... *no reply*.

155. I tried to be more precise: “What is the name of the agent of your confidence?”

156. Samaha answered: “Cassian Elwes of the WILLIAM MORRIS AGENCY!”

157. I asked Lisa for the telephone number. She disappeared in her office, to look for a piece of paper.

158. When Lisa had left the room, I said to Samaha and Matthews: “*You could give my screenplay the title BEN HUR II. if you like...*” Samaha took note to it with the greatest interest. Then he smiled and... *left the room*. Matthews went behind him...

159. Lisa came back and gave me a small little piece of paper on which she had noted the telephone number of Cassian Elwes. I asked: “WILLIAM MORRIS in El Camino Drive *OneFiveOne*?”

160. Lisa nodded for confirmation, looked at me in a quite complex way, but said nothing and... left the room.

161. I was alone in the office of Samaha. If I had the right impression that the meeting with a Hollywood producer had finished I had to leave as well and because it was like this I took my aluminium suitcases. During this action my view went onto the dashboard like a photo gallery behind glass at the left side of the door to the office of Lisa. There was Elie Samaha to be seen holding in his arms a black haired youngster boy, maybe six years old, who showed his tongue to the photographer. What a funny picture. Samaha's son?

162. Lisa stood beside her desk and was involved checking some papers. I knew perfectly well, if Lisa wouldn't introduce me here and today by phone at the WILLIAM MORRIS AGENCY, I wouldn't have a chance during my life time to talk to anyone at this maybe most important film agent in Los Angeles.

163. I looked onto the wall of Lisa's office, where some nice black-and-white shots of a quite average faced girl. Not just anyone she was. No, it was... Marilyn Monroe, during the days when she was still called Norma Jean Mortensen. I nearly hadn't remarked that it was MM, so young and unknown she was looking in some – well admitted – pretty poses, maybe on the Beach at Malibu. If somebody would have predicted her the mutation from a nearly ugly duck to a most beautiful swan and THE hydrogen peroxide hair blonde, who would make a marvellous carrier as the cult figure of the world of film, he or she who predicted this might have been declared to be crazy. Discovery: *"It is not really important how you are looking, it's important what you are making out of your looks,"* I thought...

164. Lisa remarked my curious views and when I asked for confirmation: *"Marilyn Monroe?"* Lisa replied: "Yes, incredible, isn't it?" – I confirmed as well: "Yes, incredible!!!"

165. We carried on looking for one or two moments onto the pictures of the Monroe, letting pass the life of this sex symbol and well singing actress in our memories. She had played in maybe seven films the major roles, was married to the baseball star Joe DiMaggio and the writer Arthur Miller, had an affair with the American President John Fitzgerald Kennedy and tragically died in a mysterious – much too early – death. Apparently her life was a dream, but not... in the end.

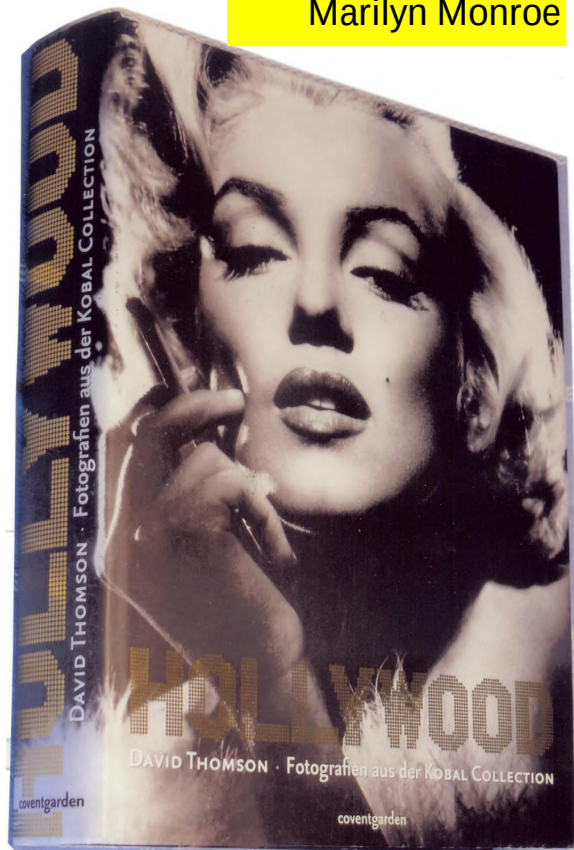
166. I had dreamt enough. I was looking into the direction of my own aims and asked Lisa with the maybe most important sentence between human beings, whether she would be so kind to gave WILLIAM MORRIS the information, that I am here in Los Angeles and would like to talk to them: *"PLEASE GIVE CASSIAN ELWES A RING!!!* Please give him a call! Without you, Lisa, I am completely lost. I shall never get a date there, because nobody knows me..." I added in English.

167. Lisa didn't reflect much. Whatever she had thought about my presentation. She came to the conclusion to help me. What was the reason? My screenplay

with the yellow pages? Or the Ferrari book? My quite moderate habit for such a huge subject? Or my question about the yet unknown MM-star? Maybe the sum of them all.

Master of Blockbusters:
Charlton Heston

Hollywood Superstar
Marilyn Monroe



ISBN: 978-3-8310-9013-6 www.dk.com



Our neighbours in Spain, Pierre Thevent and his wife Amparo Soler, told us some quite fascinating stories about their lives. For instance about the Hollywood film

EL CID

with Sophia Loren and Charlton Heston, in which Pierre had to do the job as a location decorator.

According to Pierre, Heston himself was a master in good drawings. Amparo was an editor of old Spanish literature from 14th century.

168. Whatsoever. Lisa took the receiver of her phone onto her ear and was choosing the number of the WILLIAM MORRIS AGENCY. Then she obviously talked onto a tape, announcing Cassian Elwes my wish to have a meeting with him.



Nachdem »Ben Hur« bei der Oscar®-Verleihung 1959 den Rekord von 11 Oscar®-Auszeichnungen, unter anderem für die Kategorien „Bester Film“, „Bester Schauspieler“ und „Beste Regie“ für sich beanspruchen konnte®, war seine Bedeutung als eines der größten Meisterwerke der Filmgeschichte fortan unbestritten. Durch diese große Anerkennung und den überwältigenden Erfolg beim Publikum wurde Ben Hur zu einem echten Klassiker. Mit einer Drehzeit von zehn Monaten und einem zu der Zeit üppigen Budget von 15 Millionen Dollar ist dieses epische Werk der 50er Jahre ein filmisches Glanzstück, das kaum übertroffen wurde. Dieser beeindruckende Film wird von großen Schauspielern wie Charlton Heston und einer überwältigenden Anzahl spektakulärer Szenen, gekrönt von dem vielzitierten Wagenrennen, getragen.

INKLUSIVE: • Interaktive Menüs • Szenenwahl SEITE A: Ben Hur Teil 1 • Originalkommentar von Charlton Heston SEITE B: Ben Hur Teil 2 • Originaldokumentation „Ben Hur – Ein Epos entsteht“ • Originalkommentar von Charlton Heston • Probeaufnahmen • Fotos • Trailer	DVD VIDEO	2	DD DOLBY DIGITAL
	16:9 2.70:1	SPRACHEN: Sprachen: Englisch / Deutsch (Dolby Digital 5.1) Untertitel: Englisch / Deutsch / Schwedisch / Norwegisch / Dänisch / Finnisch / Isländisch / Italienisch Untertitel für Hörgeschädigte: Deutsch	
Zweiteilige zweischichtige DVD. Bei der Abtastung kann es zu einer kurzen Verzögerung kommen; drücken Sie die DVD am Ende von Seite A bitte um.			
Spieldauer ca. 214 Minuten In Farbe			

METRO-GOLDWYN-MAYER PRESENTS "BEN-HUR" DIRECTED BY WILLIAM WYLER STARRING CHARLTON HESTON JACK HAWKINS HAYA HARAREET STEPHEN BOYD HUGH GRIFFITH MARTHA SCOTT CATHY O'DONNELL SAM JAFFE
SCREEN PLAY BY KARL TUNBERG PRODUCED BY SAM ZIMBALIST PANAVISION® METROCOLOR®

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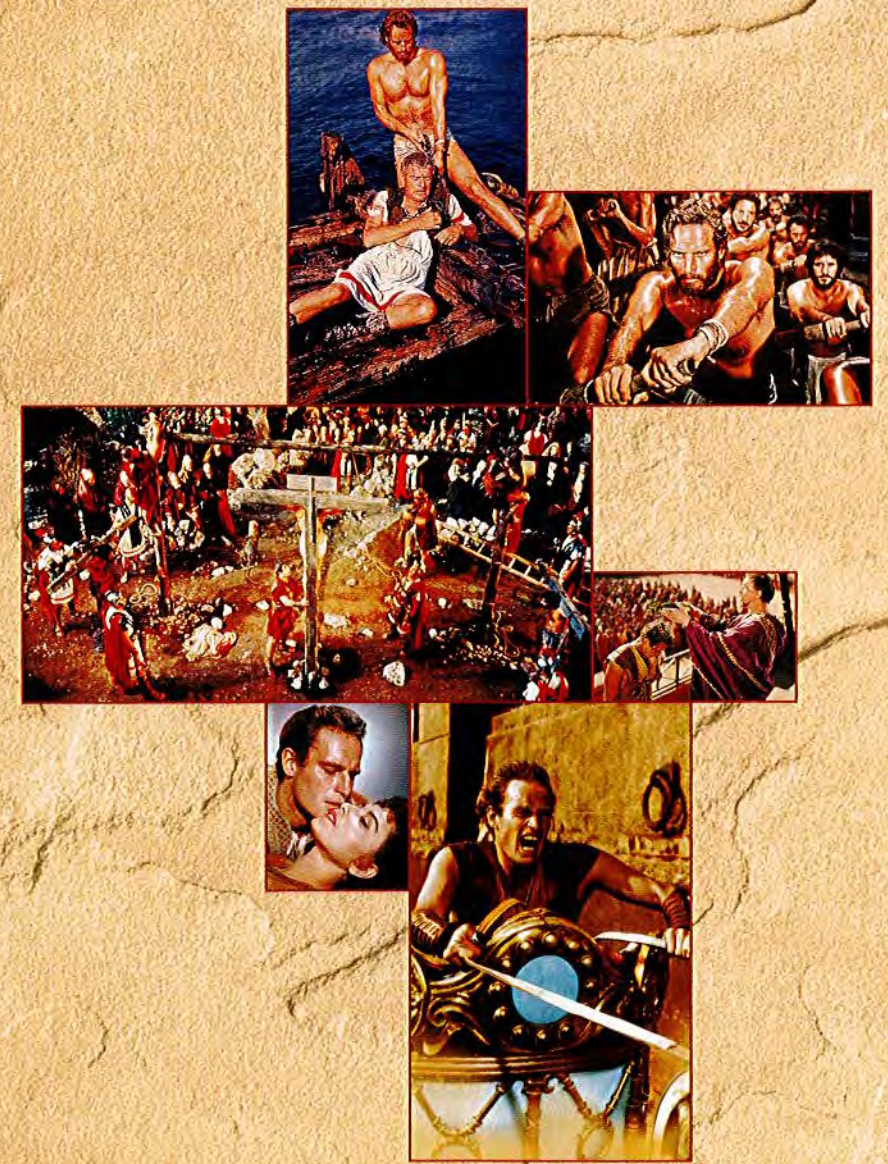
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WILLIAM WYLER
PRÄSENTIERT



AUSGEZEICHNET MIT 11 OSCARS®
EINSCHLIESSLICH BESTER FILM 1959





PRINZESSIN OLYMPIA · ES BEGANN IN NEAPEL · HAUSBOOT

PARAMOUNT PICTURES PRESENTS CLARK GABLE SOPHIA LOREN VITTORIO DE SICA
IN THE SHAVELSON-ROSE PRODUCTION IT STARTED IN NAPLES WITH MARINETTO PAOLO CARLINI TECHNICOLOR PRODUCED BY JACK ROSE
DIRECTED BY MELVILLE SHAVELSON SCREENPLAY BY MELVILLE SHAVELSON & JACK ROSE AND SUSO CECCHI DIAMICO
STORY BY MICHAEL PERLUTTE AND JACK DAVIES
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PARAMOUNT PRESENTS A VISTAVISION MOTION PICTURE HIGH FIDELITY CARL GRANT AND SOPHIA LOREN IN "HOUSEBOAT" SO STARRING MARTHA RYER - HARRY GUARDINO WITH EDUARDO CANNELLI - TECHNICOLOR PRODUCED BY JACK ROSE DIRECTED BY MELVILLE SHAVELSON WRITTEN BY MELVILLE SHAVELSON AND JACK ROSE

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Prinzessin
Olympia

Sophia LOREN Maurice CHEVALIER John GAVIN



Clark Gable Sophia Loren Vittorio De Sica

Es begann in Neapel

CARY GRANT SOPHIA LOREN

HAUSBOOT



Meeting with Mister Cassian Elwes of the WILLIAM MORRIS AGENCY

Beverly Hills, Tuesday 08th February 2000

178. I entered the patiently waiting Chevy Cavalier at the ticket machine of the Sunset Boulevard and I steered the car in a good mood into one of the most mundane (or fashionable?) villages of the world: Beverly Hills. Who resides here has made it. In the world of film, in Big Business and after all in the world of multi millionaires and multi billionaires as well. In the residential area prices have been asked for more than three millions of dollars for the villas, which were well placed behind very proud entrance roads. Magnificent villas of the stars of cinema, which could be found by name of the stars by an existing road map sold at Sunset Boulevard, for instance.

179. The busy Cavalier nearly steered himself by his own all the way down of the immensely expensive Rodeo Drive. Passing all the locations and selling points of the big names in fashion and exclusive makes with their extremely attractive offers in their windows and shops: FRED, Balenciaga, Christian Dior, Cartier, Gucci, Salvatore Ferragamo, United Colours of Benetton, Bang & Olufsen, Chanel, Moschino, Giorgio Beverly Hills, Ermenegildo Zegna, Valentino or whatsoever their names may be, which are all well beloved shopping targets of the fans of the makes. - Tommy Hilfiger, Ferrari sponsor of the Formula One team in the past, was very close to the Rodeo Drive and is in it maybe today as well, but in year 2000 I parked my car quite close to his very, very nice shop.

180. My target point laid exactly at the end of this expensive traffic mile of the high dollar turnovers. A huge Grand-Hotel with a mighty name and nicely looking dark red canopies with pretty laurel trees besides the shopping windows in ground floor: the Regent Beverly Wilshire Hotel. In the side roads – very close to this Hotel – my second target point for a meeting in Los Angeles was situated: the WILLIAM MORRIS AGENCY in the noble and elegant El Camino Drive.

181. After a short break at the traffic light the Cavalier used a little gap on the hurrying Wilshire Boulevard and turned right into the El Camino Drive. WILLIAM MORRIS can't be missed. Two totally glassed black giant cubes are laying on the right and left side of this super luxury way. Number 151? Right? Left? On the right side...

182. There I had to go. My heart beat went up for some strokes. A parking place was needed. But here you are not simply allowed to park. The places are numbered. Who lives here in a land house has a chance, the others have to make a research. I made a research. For a parking place. Drove again right into the parallel road to the Wilshire Boulevard and then again turned right. Now I was just behind the Regent Beverly Wilshire Hotel. And finally I found it. An empty gap in a road flanked by ticket

machines. (An empty gap is a place, where a car has enough space to be parked, a filled gap is maybe a place where a motor bike is parked sideways, room enough maybe for another motor bike, but not for a car. No way...) *"I must have this gap!"* and *"Parking action now"* were one thought realized in an instant action, which took place at the very same time.

183. Armed with the two suitcases I entered the Hotel Regent. Looking for a telephone box. Finally I hadn't yet an official meeting date with Cassian Elwes from the WM-Agency. But I found what I was looking for at the middle of a larger gangway system. There was a printed information hanging on the wall: NO PHONE CALL WITHOUT TELEPHONE CARD. I towed the light aluminium suitcases with heavy screenplay books inside back to the reception. There my question for a telephone card was friendly channelled to the newspaper shop of the Hotel. This shop is laying just beside the huge entrance road of the Hotel, where four liveried butlers opened the car doors of the luxury automobiles and stretched limousines of the busy business men and stars owned or rented by the successful people from all over the world coming to this marvellous place to talk about the realization of new projects in this huge and famous city.

184. In the shop I bought a WORLD COM telephone card edited by the SPARTACUS MANAGEMENT COMPANY from Chatsworth California. Value 30 US-dollar and good for 30 minutes for talks within the USA. The serial card number was 355-4065-432. And the instructions printed on it seemed to be simple: First I had to dial the number "1-800-318-3935" and then I had to wait for further instructions by the operator. After that I had to enter my above mentioned card number. Finally I had to put in the Dial 1 plus the area code and phone number to which I wished to call (USA, Canada, Puerto Rico, Jamaica) And so on... *Simple, isn't it?* It should become more difficult: Not easy at all. I had to fight against nearly insurmountable difficulties. But, good luck to me, I didn't knew this yet...

Chapter 184. Telephone cards: Please see page 12

185. I did what I had been told to do and tried to give Cassian Elwes from WILLIAM MORRIS a call. Everything seemed to be all right. A very friendly, but experienced female voice was telling me "Here is WILLIAM MORRIS, may I help you, Sir!?" into my right ear. "Well, you could help me please. I would like to talk to Cassian Elwes!" – *"Just a second, Sir!"* After some seconds there said a male voice: "Here Sean is talking, office of Cassian Elwes," was the answer. *"Now or never,"* I thought...

186. First of all I told Sean, that Elie Samaha of FRANCHISE PICTURES wanted that I make a meeting with WILLIAM MORRIS, because I had written a screenplay for Sylvester Stallone and I wanted to present it to Cassian Elwes.

187. Sean cleared his throat and said, that he wanted to ring me back. I answered that I would be on my way to check in at the Hotel Regent Beverly Wilshire. He could leave me a message. Sean agreed. I put my receiver into the telephone box and felt relieved. Much too early to be satisfied, but anyhow, the next step had been done.

188. First of all I needed some money for the night in the Hotel and crossed the Wilshire Boulevard and entered the next bank. The cashbox didn't paid me out the necessary

1.900,- German Mark. More than 300,- Mark I was not allowed to get *per day*.

189. Back at the reception I gave the information that I had cash card problems and asked whether it would be possible to receive a telephone call and if, yes, if they would be so kind to give me the information when it came in. If somebody was ringing for me. Of course nobody rang for me. Instead of this I did spend ten or twenty dollars into the coffee cash box of the very friendly women working at the reception, as a kind of gratuity.

190. The hours of the midday meal were arriving and I was looking for a good restaurant. I thought about a place at the Rodeo Drive. Was it possible to eat here well apart from shopping exclusively? Yes, it was! I went down until the end of the Rodeo Drive until the pedestrian area and arrived at a cosy little – maybe a little bit hidden – restaurant. The elegant waitress, who might have played in any Hollywood film a very good part, directed me to a fine little table. She took away knife and fork of the second cover. I choose a vegetarian salad meal with *Champignons* from the marvellous looking menu card. The meal was delicious and I thanked for it with a special extra tip apart the not to high invoice amount payment I had to do.

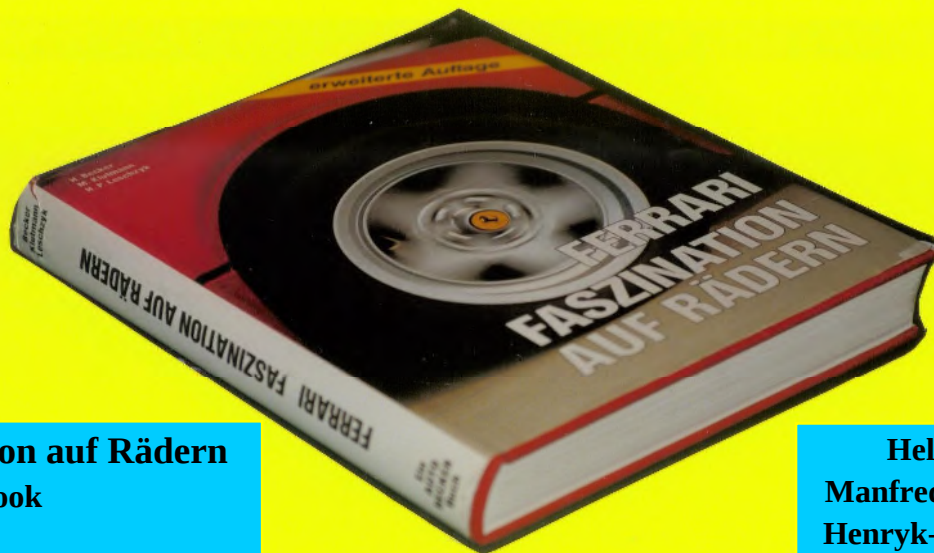
191. At my car again I took three of the six screenplays out of my suitcase and ripped off the *pages 115 until 118* of the second issue. I didn't want to make somebody unhappy forever, who had tried once to make me unhappy forever. Everybody makes a mistake sometimes.

192. In school we said on the blackboard, “...*rip it off with a sponge.*”

193. In Regent Hotel I tried the phone again. But, surprise, surprise, my telephone card was empty!!! The computer voice of the operator repeated it several times, until I really believed it, I had phoned for 30 dollars. Because I had talked with it for three minutes only with WILLIAM MORRIS I was quite unhappy about the loss of 27 minutes...

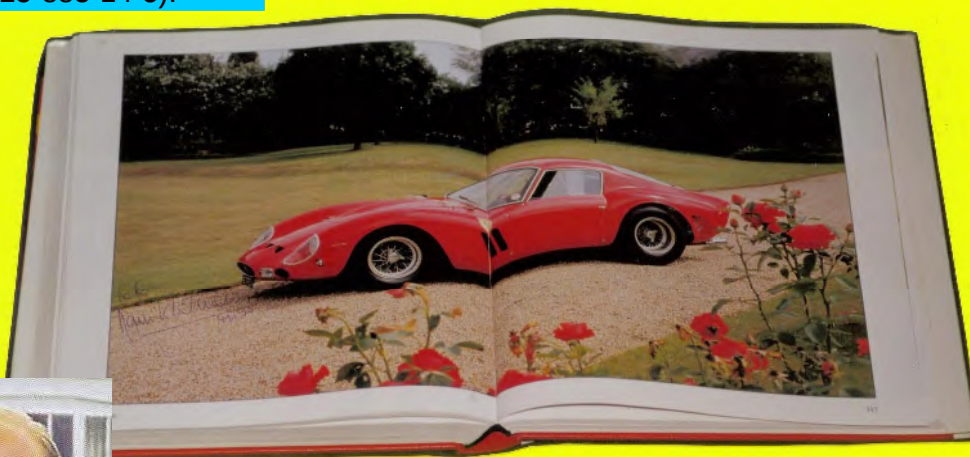
194. “*What to do?*” Zeus said in difficult life situations. I did the same: “*What to do?*” I left the telephone box and thought about my possibilities. I will try again, that's for sure. But what would I do, if I wouldn't get a connection again? I took my aluminium suitcases and went to the backdoor of the Hotel. There I forgot my problems of the moment and stopped in front of a glass cupboard, fascinated by the possibility to see myself in a monitor. (In fact this happened a couple of hours before in Frankfurt airport, but here it was different, no camera was to be seen...) An extremely small camera must have be hidden in a tie? But where? I pushed my finger tight onto the glass and tried to find the correct point of the focus of the camera by putting the finger on different points of the tie. Until I had found the right spot in the specimen design of the silk tie. The camera was as small as a pinhead. “My compliments, *Mister Minimizer*, my compliments!” I thought.

195. Then I was impressed by the surveying possibilities of the tie-camera. Even in button-eyes of teddy bears of children or other fields of surveying people or goods this mini spy of the extravagant JAMES BOND CLASS could be used. “*This is the best way of observing the quality of the loving care of the rented babysitters,*” I thought quite



Ferrari Faszination auf Rädern
AUTO-BECKER Book
(Düsseldorf 1983-4)
ISBN: (ISDN: 978-3-923-883-14-5).

Helmut Becker
Manfred Klutmann
Henryk-P. Leschzyk



Ferrari 250 GTO: Owner Paul Vestey (England Chapter 206).



Perfect Imhoff-Drawing.
(Photo-Copyright
Klutmann)



JIL SANDER

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uninvolved. But then the idea was clear in my brain: *“Maybe I am surveyed as well? In this moment?”* – Of course you will not always get an answer to any question you might have. Therefore I decided to try my luck again with the nearly unused telephone card. Again nothing happened to my liking. The card had no units left for a new phone call. Suddenly an interior voice said to me: *“Your way of talking is computerized and registered. Change your voice. Then you will succeed.”*

196. Oh wonder: I succeeded !!! I did what I had heard, changed my voice completely, even with a hard Spanish accent and I said then to Sean (with my normal voice again), who was – much to my relief – immediately on the phone: *“I have a little problem. My aeroplane will bring me back to Europe tomorrow at 12 o’clock. Please would you be so kind to give me a date tomorrow in the early morning or today in the afternoon!”*

197. Sean cleared his throat quite meaningful and promised to talk to me again in a couple of seconds. I should hold the line. I did hold the line. Less than 60 seconds later Sean said: *“YOU HAVE THE DATE!”* That was his message. The date was at five o’clock in the afternoon, but I should come at five fifteen p.m., fifteen minutes later. I confirmed, but then I thought *“...why 15 minutes later?”* I couldn’t think further in the moment. First of all I thanked Sean correctly, then I tried some more or less happy high jumps up into the air.

198. I nearly fevered for the date, changed my tie in the car, a tie which reminded me to a lucky year in my life. Finally the right time arrived: five to five p.m.. I opened the black doors to the glass palace of WILLIAM MORRIS and stood in front of a round table of the telephone lady in the reception. She wrote down my enquiry and offered me a place on one of the two or three round shaped grey velvet couches in the huge lounge at the right side of the entrance. There were two Ladies looking into their screenplays. Their works? They leafed through their books: Two really pretty women in correct Jil Sander business look and I thought: *“Maybe you would have better cards, if you would be a Lady, too!”* But I wasn’t one...

199. Exactly at five o’clock the smart telephone Lady at the reception desk announced my arrival with her headphones loudly, even it was many yards away, no problem to understand, what she said...

200. Two minutes later, a male voice said loudly: *“SIR???”* It was Sean who stood in the opened door of the elevator. I took my two suitcases and went to Sean. We introduced each other shortly. He pointed his fingers to my tie and asked: *“...today no Coca-Cola tie?”* My answer was something like: *“Well, yes, today in the morning, but everybody gets his chance sometimes!”* Sean carried on to ask myself: *“What is in the suitcases?”* Answer: *“Much paper! But written papers, therefore I hope it has much more value!”* Sean smiled and answered my question with the words: *“I am working for film industry for two years now...”* Anyway, two years more than myself I thought quite calmly...

Chapter 200. Ties: Please see page 12

201. Then we left the elevator in second floor, crossed a longer gangway until we reached room number 212 or something like that and entered the office of Cassian Elwes, which lays just behind Sean’s ‘kingdom’. Cassian Elwes stood up, we shook

our hands and he said a hearty welcome to me by offering a seating place in front of his desk which was covered by a little heap of documents.

202. I sat down and began to introduce myself with a question: *“How long are you working for the film industry?”*

203. Cassian Elwes reacted shortly and without emotion: *“Ten years!”*

204. Because I did not know, who was longer in film business Elwes or Samaha – I carried on by making a statement: *“Samaha seems to me to be very clever. You must be very good, when you are working together with him!”*

205. Elwes showed no reaction, nodded his head maybe a little bit and said: *“What your screenplay is all about?”* – *“To answer this I must show you something,”* I answered him by presenting him the opened book FERRARI FASZINATION ON WHEELS with the double page 316 and 317 and the words: *“I am working as a writer and translator for more then 20 years now.”*

206. Then I tried to hold him the book in front of his eyes, showing one of the most expensive sports car on earth, a red Ferrari 250 GTO, I tried to be precise: *“I made this picture and this as well !”* by showing him a photo which I took out of my money pocket, on which the Ferrari 250 GTO was to be seen together with my ex-partner Uscha in the same camera position.

207. Then I steered his attention onto the interview with Enzo Ferrari starting on page 43: *“It took me more then eight years of work to get this interview!”*

208. I precised: *“I wanted to become a racing driver. Therefore I know a little something about motorsport. Unfortunately I didn’t realized this dream, because my adviser Jochen Rindt – World Champion of year 1970 – died during Formula One practise in an accident at Monza Italy. Jochen Rindt had his own manager. His name is Bernie Ecclestone. A multi-billionaire who leads the Formula One Management successfully today. Unfortunately or obviously Sylvester Stallone had problems with him, when he wanted to make his own Formula One film. Because I worked a couple of years at Paris for a Formula One magazine, I have a lot of knowledge about the world of Formula One. My screenplay could help Sylvester Stallone to make his motorsport film. – In the London office of Bernie Ecclestone his assistant Nicola said, that I should meet Kevin King at WILLIAM MORRIS: Here I am with my screenplay! It’s not only a story of love, but of passion, not only motorsport...”*

209. Cassian Elwes replied: *“Sounds interesting. I work together with Kevin King. May I have a look into the screenplay?”* I gave him one working issue of my screenplay ROCKY VI – LADIES FIRST and summed up: *“Because I gave Kevin King a phone call from Europe in which he signalled to be interested in my screenplay, but didn’t rang me back I got contact to Sylvester Stallone again via BRILLSTEIN-GREY and Elie Samaha from FRANCHISE PICTURES, who send me to you.”*



Chris Trautmann

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210. Elwes gave me back the Ferrari book and took the numbered 177 yellow sides covered by a black back and asked: *“And why should we buy it from you?”*

211. I said the maybe most important sentence, which you may find at the end of this book, which made Cassian Elwes opening the screenplay. Then I requested him: *“Please read the pages 111 and 112, then you will know it.”*

212. Elwes went through the pages until number 111 and started reading.

213. Cassian Elwes didn't show any reaction or emotion. Instead he impressed myself with an inscrutable *pokerface*. No movement. No gesture, no reaction, nothing at all. He only turned the page to number 112...

214. Then... finally. Elwes had read both pages and closed the screenplay book again. And said all in a sudden: *“That's amazing!!!”* He seemed to look for a most fitting word. But he didn't find it at once. He looked being moved and then confirmed with a smile: *“...excellent!!!”*

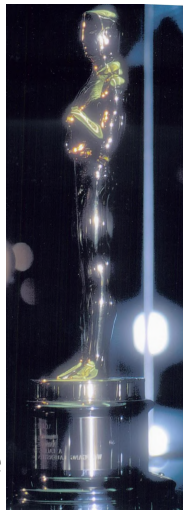
215. But then he put me on a test bench by asking: *“How did you break your arm?”* Intuitively I didn't tell him the truth that I broke my arm during a crash with my bicycle as a youngster at 12.6.1958, but replied: *“I didn't break my arm, but dislocated my shoulder!”* This reaction of mine was an incredible quick response of my brain, I didn't even think about it for a moment. My answer came well controlled and convincing in a fraction of a second only, as if the master of my brain tried to give an answer himself to protect myself.

216. Anyway, in German the saying goes, *I lost a stone of my heart*, as if the problems of our lives are laying heavily like stones on our souls. I had done it. The short reading rehearsal was to the liking of Cassian Elwes. If all the rest of the pages would be as close to his liking, too, then my screenplay would get the chances, from which I was dreaming. The dreams everybody is dreaming of, who has written a screenplay:
TO BE FILMED.

217. It was perfectly clear, that my answer to his smart question about the broken arm couldn't have been to the liking of Cassian Elwes as well. He knew more about me, then I could imagined, because he asked me for confirmation about my accident in my youth. Therefore I informed him about an incredible experience, which I had three days later. Three days after the incredible experience on the pages 111 and 112. An experience which I hadn't written into the screenplay, but which is written down at the end of this book. Because I know since then that it's for sure, there EXISTS a GOD or you may it call a higher intellectual being in the spaces of our universe who is conducting ourselves somehow.

218. Elwes seemed to be totally astonished.

219. He seemed to be fascinated by this interesting subject matter. Then I tried to be more precise in expressing my biggest hopes: *“My screenplay could have the title BEN*



HUR II. because it has OSCAR potential!” Elwes looked very, very pleased. And I was pleased as well due to his clear reactions.

220. Then I asked Elwes, how much his agency would get as a payment for their work. Elwes answered: “Ten per cent of the turn over!”

221. I replied: “Why not 15 per cent?” – Elwes: “Because American law does allow ten per cent only!” I took back my offer: “Well then, please would you be so kind to excuse my question.”

222. For myself it was perfectly clear, if my screenplay would be filmed some day WILLIAM MORRIS AGENCY would receive ten per cent and myself five per cent of the gross turn over. In economic language it’s called GROSS PARTICIPATION. From any dollar which would come in the world of entertainment I would participate with five per cent and that was exactly the price which I had integrated into my screenplay ROCKY 6 LADIES FIRST (ROY SAVIOUR for second version) in the chapters 74.13 until 74.17 when Rocky Balboa is negotiating with Helmut AUTO Becker about my price as a professional writer for the book FERRARI FASCINATION ON WHEELS. In year 1983.

223. I stood up and sealed our contract by firm handshake. And I thanked Elwes for the maybe twenty minutes of his life he had dedicated to myself. Then I wanted to say “Good bye for now” before I observed a big oil painting hanging at the left side on the wall of his office. In the very last moment I remembered myself to the other five screenplays in my aluminium suitcase and the PPP (the so called *personal preference products* or *possible product placements* of myself), during the reality of my lifetime, products which were integrated to the moments, were any action took place year by year. Cassian Elwes did not accept my offer for taking more then one screenplay only and said: “Because I don’t want that Elie Samaha will maybe loose a screenplay, I shall take one specimen only. By the way, does he really know, what is written in the screenplay?”

224. I replied: “No, he has no idea about it!” Cassian Elwes nodded his head for confirmation and placed the PPP together with my screenplay onto the furniture down under the huge oil painting.

225. I said Good bye with words: “I will not go to anybody else and tomorrow I shall fly back to Europe!” Elwes nodded again, quite pleased, because I did not had the intention to play a game with him and other agencies.

226. That was it. I did it. Screenplay had been sold! My head was in a whirl. But why Sean was not bringing me back to the elevator? - I don’t know, but I didn’t feel comfortable about it. Therefore I went down the stairs to the reception with the entrance hall and the exit door. Before this took place I passed an alley of letter boxes, which were fixed in a side path just a couple of yards away of the reception. The first letter box had the inscription: C. King. Wasn’t the office of Mr. Bernie Ecclestone at London writing his name with the character “K”? Kevin King? Yes, Kevin King! But was his true name Cevin King? What do I have to think about it, I thought. I didn’t know. But when I saw the DISNEY film THE KID with Bruce Willis in year 2000, in



Photo: Wm. G. Hartshorn
Luna Bay Productions, Long Beach, CAL.

Southern Calíforanía



Luna Bay Productions, Long Beach, California



Alice Hamilton, MD
SOCIAL REFORMER
USA 55

best from an
amazing & beautiful
views country. Los
Angeles offers every-
thing you heart
asks for... love &
peace ever. Nami

Dear parents, brothers &
sisters! All the very
best from an
amazing & beautiful
views country. Los
Angeles offers every-
thing you heart
asks for... love &
peace ever. Nami

Southern California

Another soothing sunset at the beach.

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Card No. 135

The Frameable Souvenir

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Long Beach

(05022000)

Familie Dr. Apfel schmidt

KW in Ann

Noellweg 6

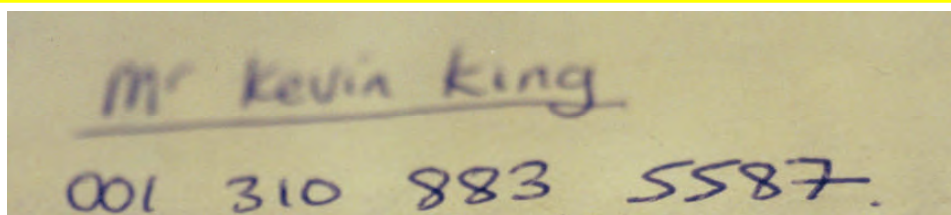
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Germany

which more then 30 ideas were perfectly copied from my screenplay, I was starting to be worried about the Mr. Right at the WILLIAM MORRIS AGENCY or whether Mr. Cassian Elwes had been the right person, with whom I had to talk to over here... Of course I do think today, that Mr. Cassian Elwes was the right person, with whom I had to talk to, but between the years 2000 and 2001 I was not so sure, whether I had chosen the right way. And, that's the way it is. The way of making your own experiences. And some of them you are making for the very first time. You have to make them by yourself. And nobody really told me before, how I have to sell my screenplay successfully at Hollywood... or Beverly Hills.



When I entered the magazine shop at London Airport, film Super Stuntman Jackie Chan was passing my way coming out of a washroom.



Chapter 226.



The London office of SLEC (Formula One Management) of Mr. Bermie Ecclestone gave me the telephone number of Mr. Kevin King (USA).

LONDON W3 6UE

Photo: Unit 14 Victoria Estate



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par avion
Royal Mail



Des parents!

UNIT 14 VICTORIA ESTATE LONDON W3 6UE
Tel: 081 - 993 7268

Tamara In Alfred
Kluthmann
Noellenweg 6

D-58511 Uden Scheid

Germany

versippen was die
Sänger Madonna
im Planet Hollywood
Gegen besuchte Peltman
und die holländische
Film mit Jackie
Tosca
Alles liebe
Nani



Epilogue dated 07th March 2001

227. Let's see, what Hollywood has done with my screenplay. For instance this one. In at least 15 cinema films I have found my ideas until now. How many films are still to come? On one side I am very, very happy, that I was able to supply Hollywood with good ideas. On the other side I have no idea what this will have for a meaning. Do they want to integrate my ideas into their most different films with a kind of salami tactics, only to be able to say, when the main film is upcoming... "*What do you want? All these your would be ideas we have had in these and those of our own self developed films!*"

228. Or is it the other way round, that Hollywood placed my ideas into a fixed sum of films, to be able to refinance themselves with the incoming amounts of money to the allegedly quite expensively produced Sylvester Stallone motor racing film (the press announced 130 millions of US-dollar for the making of DRIVEN)? Then anything would be all right!!!

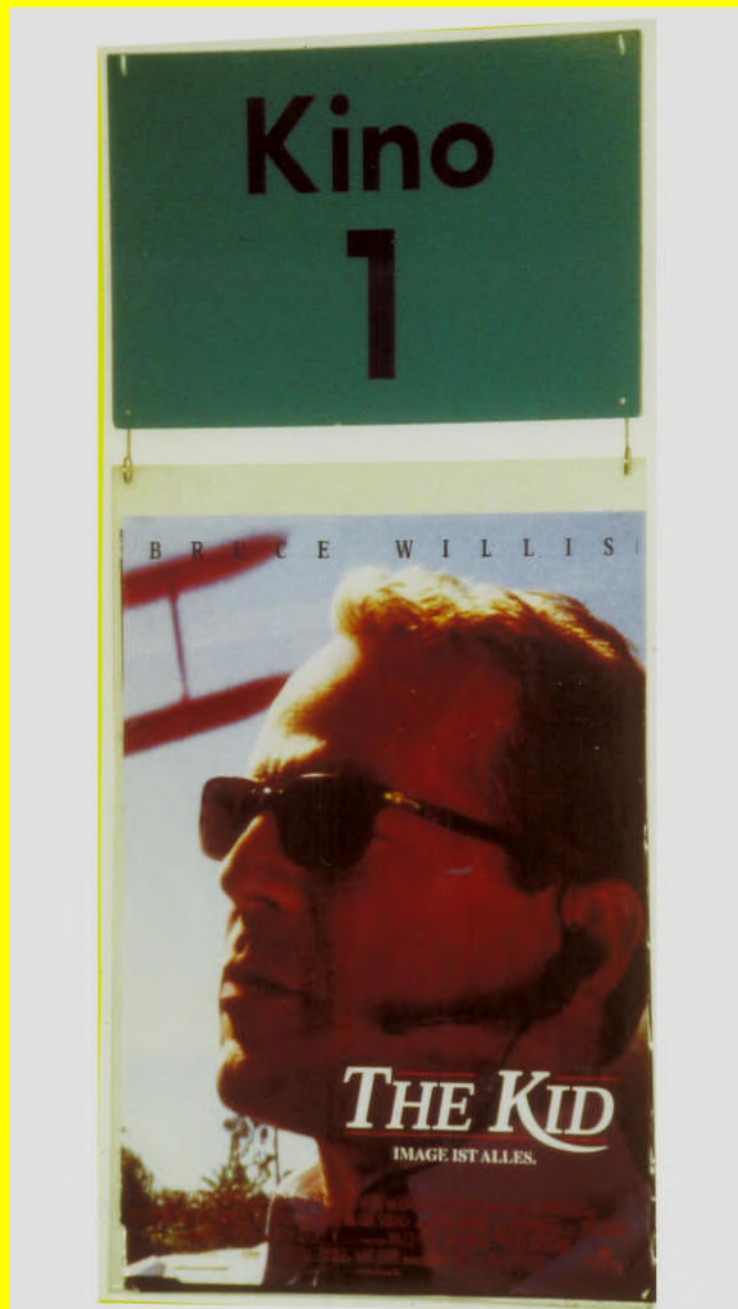
229. Does Hollywood plays a fair play then? Or is it a shark basin in which many are fighting to many others? – I hope and I think Hollywood plays a fair play. They work all together somehow. Apart from one or two or three maybe. But do I really know it? No, I don't know it yet...

230. I only know what is written on American papers of their currency money: IN GOD WE TRUST. Yes, actually, and... why not?

Epilogue dated 16th March 2001

231. Yesterday I have been in the DISNEY PICTURES film A KINGDOM FOR A LAMA (German title). Very, very revealing is a sentence over there, which is really not at all fitting to that conversation, which takes place: "*LADIES FIRST*", says the Lama, the King Kusco himself, who had been transformed into this animal, to his rescue service. But both are men. What is the sense of this sentence then??? A nice kind of irony? Neither! My idea should have been placed somewhere. But why this? Okay, but at this place the sentence doesn't really fit to the male structure of the very well translated other sentences, a *cool* system of well fitted dialogues, so-too-speak.

232. After DISNEY PICTURES had produced 32 identities in the Bruce Willis film THE KID, the 'Einstein' concept in their work DINOSAUR and now coming strong with the... Lama in LADIES FIRST, Mister Gianluca Greco can't talk or even write about COINCIDENCES. I am really surprised when the WALT DISNEY WORLD CO. will officially accept my own copyright of my screenplay... (*Postscript* at the 4th April 2001: Mrs. Simon of Buena Vista International at Munich doesn't make a connection through for myself, who wishes to talk with the Chief Mr. Thomas Braun. But she means I should not sue Buena Vista, but Disney in the USA. After the depressing Disney-letters by Gianluca Greco and his idiotic refusal to talk to Mr. Cassian Elwes of



the WILLIAM MORRIS AGENCY and his proven barefaced lie, that he didn't receive my letter dated 5th February 2001, I shall make this. Exactly today. TODAY!!! I did that... I had to do it, otherwise I would have died by an enormous heart attack. That's for sure... but here is the filed story of my screenplay, one episode after the other...)

233. Oh, I just remind myself: Before I can open the curtain for the reading of my screenplay ROCKY 6 – LADIES FIRST I have to inform you about the actress Veronica Ferres and my visit on a Sunday at the Crystal Cathedral at Anaheim. Much pleasure!!!

The missed signature of Veronica Ferres

Los Angeles Airport: Wednesday 9th February 2000



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234. Wednesday I awoke like the sun: early, bright and immediately. A pity, I thought, that your Hollywood adventure has come to an end. But then my favourite sentence of Indian philosopher Rabindranath Tagore came back into my memory: “*Nice hours, don’t be unhappy, that they have passed away, but be happy, that they actually took place...*”

235. Well, that was the story. You would have been incredibly happy, if you would have been in my position to realize such amazing 120 hours, which I tried to tell you in such a vividly way.

236. After a cosy visit in the bath tube I packed my *seven things* together, paid my invoice at the Mexican Hotel and drove down the Sunset Boulevard to the Pacific Ocean. The radio was gushing forth the newest hits of the music industry and I thought about my hard work of writing my screenplay followed by the successful contract of yesterday.

237. At the Pacific Ocean I was observing the panorama of the tremendous strand area, the proud silhouettes of the high palm trees and the sporty activities of the sun hungry early risers. The Chevy turned into the South, direction of L.A. airport.

238. There was waiting the Boeing 747 Jumbo flight number 457 at the Terminal 77. Officially we were booked for Terminal 76. But after a delay of maybe thirty minutes, we were directed to number 77, by the way. But before we were allowed to check in our luggage I had to say “...Bye Bye” to my trusty Chevy Cavalier. At NATIONAL CAR RENT I was welcomed by a friendly and long haired Mexican, who spoke the words: “*Well, did you finish your Formula One project successfully?*” I felt like being a bit thunderstruck or felt like falling down of the clouds as we say in Germany... How was a complete unknown person to myself able to know my exact actions of the last weekend?

239. His name was Fred Ramirez and he really had an idea about racing, Formula One I mean. That surprised me a bit, because I didn’t really expect this in the USA. Long thoughts short meaning of the situation: He invited me to be his guest during the next upcoming Grand Prix of year 2000 at Indianapolis. I was more than surprised now, I thought what a superb finish of my Hollywood journey it was. To good to be true... but everything was true, EVERYTHING!!! I saw myself already sitting together with other

Chapter 238: In the week after my L.A. to Frankfurt-flight 26 Lufthansa Jumbos 747 were checked for correct connections between engines and fire extinguishers !!! Imagine why???