

»TURN ILLNESS INTO A WEAPON«
SOCIALIST PATIENTS' COLLECTIVE, 1972



SPK COMPLEX

A FILM BY
GERD KROSKE

WITH MICHAEL SCHWARZ · LUTZ TAUFER · CARMEN ROLL · EWALD GOERLICH · DIETER BERBERICH
KARL-HEINZ DELLWO · HANS G. PACHE · HANS BACHUS · ALFRED »SHORTY« MÄHRLÄNDER
EDGAR SEITZ · DAGMAR WELKER · ANDREAS EHRESMANN · RAINER WOCHOLE · JÜRGEN SCHREIBER
MARLIS BECKER-BUSCHE · KURT GROENEWOLD · WILHELM GOHL · ANTONELLA PIZZAMIGLIO

AND THE VOICE OF Dr. med WOLFGANG HUBER

WRITTEN & DIRECTED BY GERD KROSKE · DOP SUSANNE SCHÜLE, ANNE MISSELWITZ · EDITING OLAF VOIGTLÄNDER, STEPHAN KRUMBIEGEL · DRAMATURGY ANTJE STAMER · SOUND JOHANNES SCHMELZER-ZIRINGER, BENEDIKT GAUSSLING, MALTE AUDICK · MUSIC SOUNDING SITUATIONS · SOUND MIXING ZEIGERMANN_AUDIO · GRADING OPTICAL ART
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»THE SYSTEM MADE US ILL;
LET'S GIVE THE SYSTEM THE DEATH BLOW!«

SPK PATIENTS' INFORMATION, JUNI 1970

SPK KOMPLEX

SPK KOMPLEX

a film by Gerd Kroske
DE 2018, 111 Minuten

DIRECTOR + SCRIPT Gerd Kroske
DOP Susanne Schüle
Anne Misselwitz
EDITORS Olaf Voigtländer
Stephan Krumbiegel
DRAMATURGY Antje Stamer
ASSISTANT DIRECTOR/UNIT MANAGER Lisa M. Böttcher
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LINE PRODUCER Jens Scherer
MANAGING EDITOR RBB Rolf Bergmann

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SUNDAY	18.02.2018	16.30 H	ADK HANSEATENWEG
MONDAY	19.02.2018	11.00 H	CINESTAR 8
FRIDAY	23.02.2018	18.30 H	DELPHI
SUNDAY	25.02.2018	17.00 H	ARSENAL 1

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SYNOPSIS

In 1970, Dr. Wolfgang Huber and a group of patients founded the anti-psychiatric “Socialist Patient’s Collective” in Heidelberg. Controversial therapy methods, political demands, and a massive interest in the movement from patients deeply distrustful of conventional “custodial psychiatry,” led to run-ins with the University of Heidelberg and local authorities. The conflict quickly escalated and resulted in the radicalization of the SPK. Their experiment in group therapy ultimately ended in arrests, prison, and the revocation of Huber’s license to practice medicine.

From a historical perspective, the SPK court cases seem to anticipate the Stammheim trials, with the exclusion of defense attorneys, the total non-compliance of the defendants, and harsh penalties for both Huber and his wife. The severity of the sentences handed down appears hardly proportional to the actual deeds of the accused. The allegation of having supported the RAF, and thus of being complicit in their terrorism, still clings to the SPK and overlies what the movement was originally about: the rights of psychiatric patients, resistance, and self-empowerment—issues that are still relevant today.

SPK COMPLEX focuses on the untold story of events before the “German Autumn” and their consequences up to the present day. A story of insanity, public perception, and (un)avoidable violence.

TIMELINE

FEBRUARY 1970

The Socialist Patients’ Collective (SPK) is founded by 52 psychiatric patients. The group is led by Dr. Wolfgang Huber, who at the time was working as an assistant doctor at the University of Heidelberg polyclinic.

This anti-psychiatry collective criticizes the contemporary treatment of mentally ill patients in “custodial psychiatry” and combines innovative therapeutic methods with a platform of political demands. They are organized on the principles of self-determination and the removal of the patient-doctor divide. They are guided by the belief that society contributes to the underlying cause of all psychiatric illnesses, which are ultimately the result of capitalistic modes of production. The SPK argues that the predominant goal of conventional psychiatry is merely to make the patient able to function in a pathogenic, or sickness-inducing, society. In these circumstances, Huber recognizes the revolutionary potential of those with mental illness: “There should be no therapeutic act that has not been previously established, clearly and definitively, as a revolutionary act,” he declared in June 1970. “For the patient there is only one pragmatic, that is to say causal, way to combat their illness, namely the dissolution of our pathogenic, corporate-based, patriarchal society.”

MARCH 1970 TO MAY 1971

The collective increases rapidly to 500 members and distributes 51 series of leaflets (“patient info”). The status of the group is divisively debated at the University of Heidelberg. The university orders several external investigations of the SPK, some of which affirm the group’s legitimacy, while others are more critical. Despite Huber’s eventual dismissal, the university continues to pay his salary and provides therapy space for the group.

JUNE 1971

The SPK is suspected of supporting the activities of the Baader-Meinhof Group. During this time several members of the SPK express sympathy for the RAF (Red Army Faction) and later cross over to join them.

JULY 1971

Members of the SPK are found in possession of forged documents and weapons by investigators. The SPK is now classified as a criminal organization.

JULY 19, 1971

Huber and several members of the SPK are arrested.

After these first arrests in the summer of 1971, several SPK members still at liberty seek out other movements for solidarity and support. In the autumn of 1971, an SPK group travels to Trieste, Italy, to visit the Italian psychiatrist Franco Basaglia and his team, who are working to close the San Giovanni mental hospital.

SPRING 1972

SPK members convince the French author Jean-Paul Sartre to show support for their cause. He writes the preface to their pragmatic agitation treatise “Aus der Krankheit eine Waffe machen” (Turning Sickness Into a Weapon), published in 1972 by Trikont-Texte.

DECEMBER 1972

Wolfgang Huber and his wife Ursel are sentenced to four and a half years in prison for “participation in a criminal organization, manufacturing explosives, and forgery” (§ 129). They both lose their licenses to practice medicine. From prison, Wolfgang Huber tries to revitalize a successor group of the SPK as a “patient front.” His attempt to gain sympathizers for this effort fails.

There are further court proceedings against nine additional SPK members. These trials are eventually concluded in 1979.

NOVEMBER 6, 1975

Wolfgang and Ursel Huber, along with RAF prisoners in the Stuttgart-Stammheim Prison, begin a hunger strike.

JANUARY 20–21, 1976

Wolfgang and Ursel Huber are released from prison.

APRIL 24, 1975

At midday, six RAF terrorists—including two former SPK members—calling themselves the “Holger Meins Commando” storm the German embassy in Stockholm. They take 12 hostages and demand the release of 26 imprisoned RAF associates, among others Andreas Baader, Ulrike Meinhof, Gudrun Ensslin, and Jan-Carl Raspe. During the attack, two hostages and two terrorists are killed. The four surviving terrorists are sentenced to life in prison on July 20, 1977.

INTERVIEW WITH GERD KROSKE

What was it about this material that piqued your interest and what were your central questions as you began to explore this story?

Generally what I find cinematographically intriguing are individuals and situations through which upheaval and fissures can be experienced—the capturing of these points of rupture. And in this film material, the ruptures are dramatic: the SPK's remarkable symbiosis of social-therapeutic experiment and political agitation; the persistent defamation and later prosecution of their members and patients, which eventually led to state suppression and, in turn, to the evident willingness of some members to go underground and join the RAF. At the beginning of my work this constellation seemed unfathomable. What could have contributed to such a radicalization of psychiatric patients and their sympathizers, who were primarily on a quest for self-determination? Above all, the SPK was about self-determination and patient participation, topics that are as relevant today as ever.

The specific impulse that led to this project came from reading a letter by Gudrun Ensslin. In it she criticizes the SPK. Speaking of herself and other RAF members, she writes: "With regard to [events of] the last several years, each of us had not too little, but rather too much of the SPK in us." What she meant was a kind of failure. She wrote this letter in 1972 in the Stuttgart-Stammheim correctional institution. Wolfgang Huber had earlier been taken into custody here and was held in the same building, cell 109, as he awaited trial.

How did the SPK come into being? And what were the SPK's main criticisms of conventional therapy methods?

The emergence of the SPK has its antecedents in German psychiatry's complicity with the Nazi T4 euthanasia program—which doctors at Heidelberg University participated in—and in the culture of postwar West Germany. In the 1960s, criticism began to arise against German psychiatry's failure to examine and confront its history. Additionally, there was a growing resistance to classical custodial psychiatry and increasing demands for an end to coercive institutionalization. In other countries there were related movements and proposed alternatives, for example, R.D. Laing in England, Franco Basaglia in Italy, and D.G. Cooper in the USA. In 1961 in France, Foucault published a pivotal book on the subject, *Madness and Civilization*, where he examined the historical moment when civilization began to separate criminals and the mentally ill, and when certain psychological behaviors were first designated as aberrations. It was against this backdrop that Wolfgang Huber started trying out new therapy methods with his patients in Heidelberg. He developed a profoundly holistic view of his patients and offered them various group therapy treatments.

In order to find answers to the question of why such an exciting and progressive therapeutic experiment like the SPK failed, you have to carry out thorough and in-depth work so that you

don't end up simply repeating common and often rumor-based moralizations about the SPK, such as those found even in standard works on the RAF and the German Autumn. During filming we always packed a small library to keep at hand for our crew, with books that were read within the SPK, works by Foucault, Basaglia, and Laing, as well as the informational volumes that the SPK published themselves.

What is it that makes the SPK's therapeutic work unique?

Along with their publications, I find the descriptions by former patients and supporters of the SPK very important. They show that Huber was primarily concerned with disrupting the classical doctor-patient relationship. At the same time, the SPK—which was first called the "Hate and Aggression Collective" due to their conflicts with the university, and later renamed "socialist" in the course of further engagement with Marxism—explored Marx's theory of alienation and concluded that capitalist society makes individuals sick. There were many causes for this state of affairs, they claimed, and the SPK used Marxist terminology to comprehensively declare the current situation in society as the cause of "depravation." The group ultimately came to the conclusion that these pathogenic circumstances must be changed, even destroyed. This position is summed up in their famous slogan, which became the title to their book: "Turn Sickness into a Weapon."

The truly revolutionary thing about the SPK was, from my point of view, that patients helped each other with treatment and care, and that they led a form of communal living characterized by a high degree of solidarity. All of this was carried out parallel to their serious interest in theory demonstrated by reading Hegel, Marx, and Spinoza in different SPK study groups.

From the perspective of the history of medicine, the SPK is actually a success story because much of what was initiated at that time period is common practice today, such as the idea of patient care by laypersons, group living arrangements for the mentally ill, a systematic approach to the analysis of illnesses, the confrontation of Nazi legacies in German psychiatry, etc.

There are some psychiatrists in Germany familiar with the SPK's writings who believe the approaches of the SPK are still valuable today. In the political discussions about national health insurance and medical care, one would especially wish to hear psychiatrists, therapists, and physicians speaking out. Their voices are unfortunately no longer really perceptible in public discourse. In the SPK it was different. They got involved!

The university authorities' interactions with Huber were very ambivalent: first he was fired as assistant doctor, then after massive protests he not only continued to be paid a salary, but was also provided rooms so he could treat his patients. How can their contradictory dealings with Huber and the SPK be explained?

Only focusing on the SPK's conflict with the university is too



Alfred Mährländer

narrow. The election of the liberal theologian Rolf Rendtorff in 1967 as rector of the University of Heidelberg signaled a new, more progressive university politics. Yet Rendtorff was hated and opposed by many of the older professors. One of his first official acts was supposed to have been to sanction Huber's dismissal as assistant doctor at the polyclinic. But that is not what he did. He instead worked out a compromise with Huber and his patients that therapeutic treatments could continue in rooms on Rohrbacher street, but with the agreement that the use of the space would be short term. Not only did Huber's group not adhere to this last stipulation, but the number of patients and supporters grew to almost 500 persons. The opposing faction of professors then complained about the situation to the ministries of education and internal affairs in Baden-Württemberg, using specifically targeted denunciations to turn the "Huber Affair" into a political matter. Which is to say: the shutdown of the SPK, their threatened eviction, and thus the termination of their experiment was by September 1970 at the latest a politically motivated decision against a leftwing project. In the extremely conservative University of Heidelberg, the old guard professors wanted to hinder any restructuring of the university as prescribed by new legislation passed at the end of the 60s that affected all institutes of higher learning in West Germany. This legislation initiated a dismantling of the professors' power and privileges, and gave students a voice in administrative decision-making. With his psychiatric experiment in Heidelberg, Huber was simultaneously drawn into a proxy conflict that reflected larger progressive changes in society. He became an object of hatred for his archconservative colleagues in the field of psychiatry.

How would you describe the evolution of the SPK's radicalization, and what role did Wolfgang Huber play in it?

Over time the external political pressure on the therapy group intensified. And you shouldn't forget that it was mainly psychiatric patients who clamored to join the SPK—people who were looking for therapeutic help outside of the coercive psychiatric system. Along with economic threats to the SPK's existence and a pending eviction from their group space, they were also constantly spied on by the police and security services. Their radicalization, if you want to call it that, is completely understand-



Carmen Roll

able against this background. I also find it interesting that their opponents in this conflict were psychiatrists and physicians—people who due to the nature of their profession should have been acquainted with conflict resolution. However, with the SPK that was absolutely not the case. The failure of the SPK was thus all the more profound and primarily borne by the patients. This is the actual tragedy of it all.

That Huber gathered people around him who supported his therapeutic work and sought to protect the SPK project is also completely understandable. I likewise see the subsequent allegations of a grand conspiracy, which led to them being famously charged under paragraph 129 ("formation of a criminal organization"), as a narrative constructed by the prosecution. What I find most astonishing about the prosecution of the SPK and the associated journalistic rumor-mongering, is that "sick" and "criminal" are once again conflated. For this reason it is worth rereading Foucault!

In the film, several of the protagonists describe their crossover from the SPK to the RAF—and relate this connection between the two groups with the increasing criminalization of their work and the very tense situation of the time.

For sure the death of Holger Meins due to starvation during his hunger strike in prison was the initial spark that led some to decide to go underground. However, that the SPK became a recruiting ground for the RAF is a bad rumor that came from Wolfgang Kraushaar and Stefan Aust. With rumors such as these, it is helpful to trace the origins of the allegation. The term "recruiting ground" actually comes from the extensive testimony of the state's key witness in the Stammheim trials, Gerhard Müller, who as a result of his cooperation was given a new identity. Even federal investigators later questioned the truthfulness of parts of his testimony. What should be taken more seriously are the assertions by those involved, who describe a very ambivalent, even contemptuous and negative relationship between the SPK and RAF. However, there were indeed some points of intersection, as well as "overlaps," as one of the protagonists expressed it. And of course it is worthwhile pursuing the question as to what extent external pressure on the SPK contributed to its internal dogmatization.



Lutz Tauffer



Hans Bachus

Was it difficult to convince the witnesses of these events to give interviews? After all, on the one hand you've got convicted RAF members like Carmen Roll and Karl-Heinz Dellwo willing to participate; on the other, there are investigators and judges who were involved at the time.

It was actually not so easy. For this film I needed a lot of patience and perseverance. I had to learn that for many this material is still very much laden with anxiety and fear. One comes up against the boundaries of what can be told, either because archival materials are still not public and therefore inaccessible, or because the participants absolutely don't want to talk about it. Another factor is that some witnesses are no longer alive. I am happy that several former SPK members were ready to speak in front of the camera for this film. I got the greatest number of refusals from the Heidelberg university professors, those who have acquired elevated professional titles and prestige. Perhaps for some of them, who are now quite advanced in age, there is a feeling of something like shame for their earlier actions. It is understandable that due to such emotions one would decline to personally appear in the film. In the end, the entire conflict surrounding the prosecution and martially-enforced disbandment of the SPK had far-reaching consequences: there were suicides, occupational bans, arrests, and long-term prison sentences. The reverberations of these events can still be felt today, and I realized: what happened has in no way been processed or fully dealt with, either by those involved or by those responsible.

The fact of the matter is that Wolfgang Huber and the SPK accomplished a lot of very important therapeutic work. This is undisputable despite all the hostility. Some of their achievements are today taken for granted in therapeutic practice. Many of Huber's colleagues at the time simply abandoned him, or only began to confront topics that he and the SPK engaged with (for example, psychiatry's complicity in the Nazi period) after the worst exponents had retired, and thus when such discussions would not threaten their careers. Another example: in 1975, a report by a fact-finding commission on the state of psychiatry in Germany was published. It was over 500 pages and described horrific conditions in mental institutions in the BRD. In this document there is not one single reference to the therapeutic practices of the SPK. This is puzzling, but only until you realize

the appointed vice-chairman of the commission was an early colleague of Huber's—and one of his fiercest opponents.

Wolfgang Huber voice is heard in the film via old audio recordings. Why were you unable to get him in front of the camera to give a new interview? At the end of the film it says his whereabouts in Germany remain unknown ...

Wolfgang Huber has generally—except for a newspaper interview in 1973—principally refused to give interviews. The tapes were recorded during a teach-in at Heidelberg University in the autumn of 1970, when the SPK had already been threatened with forced disbandment. While I did not want to shoot a portrait of Huber, it was important to include these recordings. They make the highly charged mood of the time perceptible.

Instead of a portrait, I wanted to narrate the events surrounding the SPK, because so far they remain largely unknown. And since these events also relate to a period preceding the "German Autumn," there is apparently an expectation that every key participant will be put in front of the camera. I don't miss Huber's personal appearance in the film, but of course, I would have liked to meet him. He is present via the material revealed, which describes a lot about his person, the SPK, and the contemporary situation. After he served his sentence, Huber disappeared from public view. There were and still are speculations about how to find him and where he is located. I have meticulously followed all of these tips, but so far have been unable to track him down in Germany. Maybe he'll decide on his own to get in touch. I would consider that a success.

BIO-/FILMOGRAFIE GERD KROSKE

Born in Dessau/East Germany. Trained in the construction industry before moving into cultural work with young people and studying cultural sciences at Berlin's Humboldt University and directing at HFF "Konrad Wolf" film-school, Potsdam-Babelsberg. Author and dramatic advisor at the DEFA documentary film studios (1987–1991). Collaboration with directors Jürgen Böttcher, Petra Tschörtner (t) and Volker Koepp. Director since the fall of 1989. Freelance writer and director since 1991. Various selection committees and educational activities for film, mainly at universities. Producer realistfilm since 1996.

SELECTION: OWN DOCUMENTARIES (DIRECTOR/AUTHOR)

1989	LEIPZIG IM HERBST (LEIPZIG IN THE FALL) · DoP: Sebastian Richter, 35 mm, 50 Min., P: Defa-Dok., D: G. Kroske [+ Co-BU/TO], A.Voigt, S.Richter, distribution: Progress	1996/97	KEHREIN, KEHRAUS (SWEEP IT UP, SWIG IT DOWN) · DoP: Dieter Chill · co-author/ assistant director: Manuela Martinson · editor: Karin Gerda Schöning · P: realistfilm Gerd Kroske · co-production: ZDF/3sat (public TV) · support: Kulturelle Filmförderung Sachsen, Stiftung Kulturfonds Berlin · distribution: realistfilm.	2009	SCHRANKEN (BOUNDS) · DoP: Susanne Schüle · editor: Karin Gerda Schöning · P: realistfilm Gerd Kroske · co-production: ZDF/3sat (public TV) · support: Kulturelle Filmförderung Mecklenburg-Vorpommern · distribution: realistfilm
1990	LA VILLETTE · DoP: Thomas Plenert, 35 mm, 50 Min., Defa-Dok., Distribution: Progress	1999/2000	DER BOXPRINZ (THE BOXING PRINCE) · DoP: Susanne Schüle · editor: Karin Gerda Schöning · P: realistfilm · co-production: WDR, SR, SWR (public TV) · support: Filmförderung Hamburg, MFG Baden-Württemberg, Kulturelle Filmförderung Mecklenburg-Vorpommern, Filmbüro NW · distribution: realistfilm.	2010/12	HEINO JAEGER – LOOK BEFORE YOU KUCK · DoP: Susanne Schüle · editor: Karin Gerda Schöning · P: realistfilm · support: BKM, DFFF, Filmförderung Hamburg-Schleswig-Holstein, Filmwerkstatt Kiel, Medien- und Filmgesellschaft Baden-Württemberg, Kulturelle Filmförderung Mecklenburg-Vorpommern · distribution: Salzgeber & Co. / deckert-distribution GmbH.
1990	KEHRAUS (SWEEPING) · DoP: Sebastian Richter · P: Katrin Schlösser, Peter Planitzer, DEFA-Studio für Dokumentarfilme · distribution: DEFA-Stiftung.	2003/2004	AUTOBAHN OST (HIGHWAY EAST) · DoP: Dieter Chill · editor: Karin Gerda Schöning · P: Leykauf – Film München · support: Mediaprogramms und gefördert von Medienboard Berlin/ Brandenburg und Mitteldeutscher Filmförderung · distribution: realfiction-Köln	2014	STRICHE ZIEHEN. (DRAWING A LINE) · DoP: Anne Misselwitz · editor: Karin Gerda Schöning · P: realistfilm · co-production: MDR and rbb (public TV) · support: Mitteldeutsche Medienförderung, Medienboard Berlin-Brandenburg, BKM, DFFF · distribution: Salzgeber & Co.
1991	KURT – ODER DU SOLLST LACHEN (KURT – YOU SHALL LAUGH) · DoP: Michael Schaufert · editor: Ingeborg Marszallek · P: Sabine Lenkheit, DEFA-Studio für Dokumentarfilme · distribution: DEFA-Stiftung.	2006	DIE STUNDENEICHE (THE HOUR OAK) · DoP: Gerd Kroske, Dieter Chill · editor: Karin Gerda Schöning · P: realistfilm · co-production: Rundfunk Berlin-Brandenburg (rbb), public TV · distribution: realistfilm	2015	GRENZPUNKT BETON (CIRCUIT END POINT) · 2015, Color, Full-HD – DCP, 20 Min. Kurzfilm DoP: Anne Misselwitz, Börsen-Weiffenbach, Gerd Kroske; P: realistfilm
1993	KURZSCHLUSS (SHORT CIRCUIT) · Episode from the movie "NEUES DEUTSCHLAND" · DoP: Sebastian Richter · editor: Inge Marszallek · distribution: Filmverlag der Autoren/DEFA-Stiftung, Kinowelt, Filmverlag der Autoren	2006	KEHRAUS, WIEDER (SWEEP IT UP, AGAIN) · DoP: Dieter Chill · editor: Karin Gerda Schöning · P: realistfilm · support: Kulturstiftung des Freistaates Sachsen, Mitteldeutsche Medienförderung · distribution: deckert-distribution, realistfilm	2018	SPK KOMPLEX (SPK COMPLEX) · DoP: Susanne Schüle/Anne Misselwitz · editor: Olaf Voigtländer/Sebastian Krumbiegel · P: realistfilm · co-Produktion: rbb · supported by: Medienboard Berlin-Brandenburg, Filmförderung Hamburg Schleswig-Holstein, Filmbüro MV, BKM, DFFF · distribution: Salzgeber & Co. · Worldsales: deckert-distribution GmbH.
1993/94	VOKZAL – BAHNHOF BREST (TERMINUS BREST) · DoP: Dieter Chill · editor: Karin Gerda Schöning · co-production: WDR · support: Kulturelle Filmförderung Brandenburg, Filmförderung des BMI, Kulturelle Filmförderung Mecklenburg-Vorpommern · distribution: Deutsche Kinemathek	2005/07	WOLLIS PARADIES (WOLLI IN PARADISE) · DoP: Susanne Schüle · editor: Karin Gerda Schöning · P: realistfilm · support: Kulturelle Filmförderung Mecklenburg-Vorpommern · distribution: deckert-distribution GmbH / realistfilm.		
1996/97	GALERA · DoP: Dieter Chill · editor: Karin Gerda Schöning · co-production: La Sept/arte, WDR (public TV) · support: Medienboard Berlin-Brandenburg, Filmstiftung NRW · distribution: realistfilm.				

FILM AWARDS AND SCHOLARSHIPS/GRANTS

2018	Nominated "54. Grimme Preis" for "Striche ziehen"	2008	"Prix Honorable Mentions" international jury Cinema du réel, Paris for "Wollis Paradies"	1997	Lobby Filmfest Frankfurt a. Main Audience Award for "Galera"
2015	Nominated "51. Grimme Preis" for "Heino Jaeger – look before you kuck"	2005	Grant DEFA-Stiftung für Film- und Autorenarbeit	1995	Nominated German Camera Award for "Vokzal – Bahnhof Brest"
2014	Grant Artist-in-Residence "Berlin-Tel Aviv 3 Months 24/7" Israel Filmfund	2003	Nominated "Baden-Württembergischer Dokumentarfilmpreis" for "Der Boxprinz"	1995	VI. Encontros internacionais de Cinema, Lisbon/Portugal · "Prix Menção Honrosa" for "Vokzal – Bahnhof Brest"
2014	"Audience Award" 38. Duisburger Filmwoche für "Striche ziehen./Drawing a Line"	2001	Grant Stiftung Kulturfonds für Film- und Autorenarbeit.	1995	17. International Film Festival "Cinema du reel", Paris/ France · "Grand Prix de Cinéma du reel" for "Vokzal – Bahnhof Brest"
2013	"Filmpreis Augenweide" beim 17. Filmfest Augenweide, Schleswig-Holstein for "Heino Jaeger – look before you kuck"	2000	International Festival du Cinema Documentaire "Visions du reel", Nyon/Switzerland, "Prix du Longmetrage" for "Der Boxprinz"	1990	33. Internationales Dokumentarfilmfestival Leipzig 1990, Special award from the international jury and Leipzig's mayor for "Kehraus".
2012	"Goldene Taube" (Golden Dove) DOK-Leipzig for "Heino Jaeger – look before you kuck"	1999	Yamagata International Filmfestival /Japan, "Runner Up Prize" from the international jury for "Kehrein, Kehraus"	1989	32. Internationales Dokumentarfilmfestival Leipzig 1989 · "Taube '89", Award from the international jury for "Leipzig im Herbst"
2010	Grant der DEFA-Stiftung für Film- und Autorenarbeit	1997	IV. Festival Int. de Cine Independiente de Barcelona/Spain, "Grand Prix" des Dokumentarfilmwettbewerbs (documentary competition); ex-aequo for "Galera"		
2009	Preis zur Förderung der Deutschen Filmkunst (ex aequo), DEFA-Stiftung				

SELECTED PROTAGONISTS

Lutz Tauber Grew up in postwar Germany. Attended university in the 1960s. Beginning in June 1967, active in the student movement and the SPK, later in the "Committee Against Solitary Confinement." In 1975 part of the "Holger Meins Commando" attack on the German embassy in Stockholm. Two embassy employees and two terrorists were killed. Tauber is arrested and sentenced to life in prison. Released from prison in 1995. Beginning in 2000, work in the Brazilian favelas with a focus on solidarity economics and the theater of the oppressed. Living in Berlin since 2012; on the board of the Berlin World Peace Service. His autobiography, "Über Grenzen—Vom Untergrund in die Favela" ("Crossing Boundaries: From the Underground Into the Favela"), was published in 2017 by Assoziation A.

Carmen Roll Born 1947 in Attendorf. Studied social pedagogy at the University of Heidelberg. Joined the SPK in 1971. Codefendant in the SPK trials. After a successful escape, Roll went underground, joined the RAF, and was arrested in March 1972. Sentenced to four years imprisonment for membership in two criminal organizations (the SPK & RAF). It could not be proven that she was directly involved in any criminal activity. Released from prison in 1976. Moved to Trieste, Italy. Work as a nurse and social worker. Participant along with the Italian psychiatrist Franco Basaglia and his team on the project to close large mental institutions in Italy. International engagement on behalf of WHO. Consultant to cooperatives and communal health centers on the formation of macrostructures.

Karl-Heinz Dellwo Born 1952 in Oppeln. Apprenticeship in sales and marketing. Worked as a sailor and assistant helmsman. Sentenced to a year in prison in 1973 for house squatting in Hamburg. Afterwards active in the Committee Against Solitary Confinement. In 1975 took part in the occupation of the Germany embassy in Stockholm as a member of the RAF (Holger Meins Commando). Released after 20 years in prison. Lives and works as a business consultant for a start-up and as the director of a publishing company (Laika-Verlag) in Hamburg. Author of the book *Das Projektil sind wir* (We are the Projectile), a critical analysis of the "urban guerilla concept," published in 2007 by Edition Nautilus.

Ewald Goerlich Born 1949 in Reutlingen. Studied physics and mathematics in Heidelberg and Stuttgart, later medicine in Algiers and Paris. Took on the role of therapist in individual and group agitations by the SPK, also active in the SPK's leaflet and agitation work. After ten months of custody on suspicion of involvement in a criminal organization, fled to Algeria, where he was granted political asylum. Eventually lived underground in France. In 1979 turned himself in to the police in Paris. His trial is held at the end of the 70s in Karlsruhe, with his time already served in detention ruled as satisfying his sentence for membership in a criminal organization (SPK).

Marieluise Becker-Busche Studied law in Heidelberg. Together with her husband founded the law firm Laubscher, Becker, and Becker in Heidelberg. At first the firm handled political commissions, later they began taking criminal cases. After her husband was expelled from the SPK case, she took on the representation of several accused SPK clients. In her husband's work on the Stammheim case, he crossed the line into illegality and allied with the RAF. Later in Stammheim, Marieluise Becker-Busche is the only woman in the Baader-Meinhof group's team of attorneys. Since then she has worked as a criminal defense lawyer, and later as an attorney specializing in family law.

Hans Bachus Born 1942 in Königsberg. First studied medicine, then law in 1967 in Heidelberg. Joined the SPK in 1970, active in the working group on photo technology. Left the SPK in the spring of 1971 and offered to be the state prosecution's key witness. His testimony led to large-scale raids, indictments, and the arrests of eleven members of the SPK. Afterwards, he trained in photography at Porst and worked as a technical photography consultant, later as an independent photographer.

Alfred „Shorty“ Mährländer Born 1942 in Berlin. Education in the sale and marketing of teaching materials. Joined the "Roving Hash Rebels" in the late 60s, later the "Tupamaros" and the "2nd of June Movement." Arrested after a "logistical trip" to Huber's residence in June 1971 in Wiesenbach and an exchange of gunfire with the police. Sentenced for possession of forged identity documents. Since then work in various areas, including as a backstage technician for a Berlin concert promoter and as a tour aide for musical groups.

Edgar Seitz Former chief of police in Heidelberg and director of the federal security services in Heidelberg. Took part in the Wiesenbach Special Unit operations. Now retired.

Kurt Groenewold Attorney since 1965, defense lawyer specializing in political criminal law. Represented several SPK clients, later the defendants in the Baader-Meinhof trial. Was expelled from court and barred from practicing law due to allegedly participating in the systematic exchange of information between various jails where RAF members were being held. The ruling against him and his disbarment were later reversed. Founder of *Strafverteidiger* (Criminal Defense Lawyer) magazine. Now working on a reference lexicon of political trials.

Wilhelm Gohl Lead judge in the first (1972) and second (1973) SPK trials. His court rulings, especially those related to political trials, have been documented in several publications, including a book published in 1976 by Rotbuch, whose title, "Die Gefahr geht vom Menschen aus" ("The Danger Comes From People"), is a quotation from Gohl. After a successful career as district court president, Dr. Gohl is now retired.

Jürgen Schreiber Author and journalist working for, among others, the *Stuttgarter Zeitung*, the *Frankfurter Rundschau*, *GEO*, *Merian*, and *Zeit-Magazin*. Co-author along with his colleague Reiner Wochele of the article "Aus dem sprachlosen Gefängnisalltag des Dr. Huber" (Dr. Huber's Speechless Daily Prison Routine), which was published in 1972 in the *Stuttgarter Zeitung*. Author of the book "Ein Maler aus Deutschland" ("A Painter From Germany"), about the tragic entanglements of artist Gerhard Richter's family during the Nazi period.

Dagmar Welker Born 1943 in Heidelberg. Photographer, primarily for the *Rhein-Neckar-Zeitung*. Documented the events surrounding the SPK.

Antonella Pizzamiglio Photographer in Italy, mainly known for her fashion and advertising photography. Documented for Basaglia and his team the dismantling and conversion of former psychiatric institutions in Italy, Greece, and Albania. A permanent exhibition of her photographs recording the closing of a mental institution on the Greek island of Leros, which she has chronicled since 1989, may be viewed at the former San Giovanni clinic in Trieste.

Wolfgang Huber Born 1935 in Frankfurt. Studied medicine and philosophy. In August 1961 appointed medical assistant at the University of Heidelberg's psychiatric clinic. Awarded his medical doctorate in 1962. In August 1964 appointed assistant doctor at the University of Heidelberg's psychiatric clinic; in 1966 began working at the university polyclinic. February 1970: founding of the SPK and dismissal from the University of Heidelberg. December 1972: Huber and his wife are sentenced to four and a half years in prison for "participation in a criminal organization, manufacturing explosives, and forgery"; they lose their licenses to practice medicine. Released from prison in 1976. Ursel Huber has since died; Wolfgang Huber's whereabouts in Germany remain untraceable.



