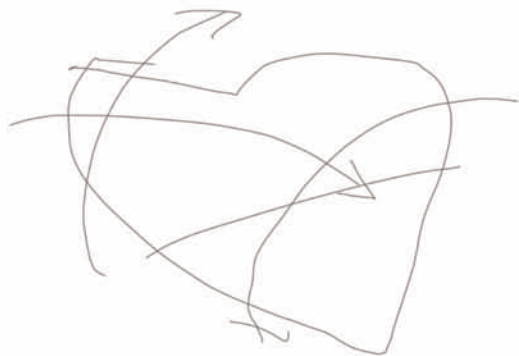


TORONTO  
INTERNATIONAL  
FILM FESTIVAL  
OFFICIAL SELECTION  
2008

# UNIVERSAL LOVE

a film by thomas woschitz and naked lunch





## Synopsis

UNIVERSALOVE is a global love story.

In Marseille, Julie's heart beats wildly when thinking of Rashid. In Tokyo, Satoshi dreams about his adored one who works in a soup restaurant but who doesn't even know who he is. In Rio de Janeiro, Maria falls for a Telenovela star. In Belgrade, a couple fight for their very existence. In Brooklyn, Mona and Greg know that their life will soon be beautiful. In Luxembourg, a well-settled gentleman finally comes around to showing his true feelings for a young man...

Love happens. Love takes place. Strange love. True love. Crazy love. Desperate Love. Everywhere, every moment.

„Universallove is a love story. It's a journey around the world with all kinds of people, sharing the same feelings. Everything is possible everywhere at the same moment. But, after all, it's a musical for people who would never watch a musical.“

Thomas Woschitz





## History of Universallove

The year-long collaboration between film-maker Thomas Woschitz and the pop group Naked Lunch gave rise to the idea of telling stories in a combination of film and pop music. This idea was then taken further and resulted in the concept of a choral film with interwoven storylines. And that way an unusual kind of music film evolved.

The topic of love, which Universallove is about, affects us all. These moments of falling in love, of desire and disappointment, makes us feel unique. But the same thing happens at a thousand places around the world, every second. All these moments have their own dynamics, back story and future – but they are also universal so that it is easy to sympathise with each and every one. By encompassing glimpses into very different stories, Universallove aims to create an overall picture that offers a unique vision on the love topic.

To better illustrate the universality of the stories and, more importantly, to be able to describe the inner emotional worlds of people that come from very different cultural and linguistic circles, Thomas Woschitz and Naked Lunch set off on a journey around the globe.

Hopeful eyes, loose arms, quick steps, tired faces, awkward gestures, hurried decisions and pop songs that take over a part of the storytelling by giving musical shape, not just to the protagonists' emotional worlds, but also their thoughts and stories – all that is Universallove.

A first version of Universallove was shown as a live concert at this year's Donaufestival in Krems (Austria). The brandnew cinema version will be premiered at the Toronto International Film Festival 2008.

Universallove is an international co-production between KGP Kranzelbinder Gabriele Production (A), Red Lion (LUX), Art & Popcorn (SRB) and Donaufestival.at (A).

## About Universallove

Mathematics in sociology tells us that love is “quite a normal improbability” (Niklas Luhmann). The spread of love in this world seems as balanced as it is coincidental. With Universallove Thomas Woschitz finds love in the cities of New York, Rio de Janeiro, Tokyo, Marseille, Belgrade and Luxembourg. Urban spaces, stretching from roads in Brooklyn and dilapidated outskirts in Belgrade to tower blocks in Marseille and a sunlit beach in Rio, become cross points of desires in a world of magic realism, embedding the exceptional in everyday life. The film creates faces full of longing that have a becharming quality: the steady gaze of a young woman on a moped, for example, or the tender kiss, powerful enough to drown out everything that is around, given, like a redeeming gift, by a woman from the Rio favelas, during the shoot of a telenovela scene, to a TV star, engulfed by his own cynicism. With many close shots and subtle gestures, the film is about quiet dreams and frantic anger, love and getting hurt, strength and weakness. It is also about the play of closeness and distance, romance and tragedy, cheerfulness and death and about carrying on in relationships, which do not seem to end or get any better.

The six episodes are interwoven by editing and music. They do not make a whole, but can be read as an elliptically narrative and emotionally compacted cinema of the senses. The fragmented, fleeting nature of scenes that are condensed by the “universal theme” towards moments of intensity, seems to be programmatic. Some elements remain in the half-dark of suggestion and are open for atmospheric association with motifs already made familiar by world cinema.

Like a pop song, or an opera, Universallove is a film about big emotions. But, according to the director, what emerges is a musical for people, who would never watch a musical. The compulsory number revue in a musical that moves bodies in dance is substituted with music by the Austrian band Naked Lunch - fine-tuned and perfectly synchronised with the film scenes. The precisely-timed music parts orchestrate and structure the film. They are, when possible, played live to the cinema projection, thereby creating a friction of media between the partially effect-laden and artificial images and the performative directness and impetus of a highly-concentrated rock concert. The latter often depends on the turgent mood pieces of an emerging, rhythmically-propelled voice that is able to offer, in short and dramatic arcs, a sudden range from light hym-nics to rough, tired melancholy. The song and sound

miniatures in the film version of Universallove are carefully mixed with the atmos of the film scenes, sometimes even drowned out by loud, eruptive pas-sages, but allow images and characters room to breathe. This creates atmospheric connections between the episodes.

At one point, Oliver Welter sings the line, „Come closer where we are“, and, as if in defiance, a man moves away down a nocturnal road. At some other point the urban scene, which is about an enamoured drifter secretly in love with the girl next door, opens up and becomes a Wong Kar-Wei-like colour-ful ride around Tokyo, eventually losing sight of its characters in the light-twitching skyline. „All my life I am waiting“, is the lament of the song, and any of us could have said that.

by Thomas Edlinger





## Interview with Thomas Woschitz

director

*Excerpts of a discussion with Karin Schiefer of the Austrian Film Commission (AFC), on 28th of July 2008.*

**Karin Schiefer:** Film or Music – which one is foregrounded in a project like Universallove?

**Thomas Woschitz:** From the start we planned two different versions – both a live and a cinema version. While working on the film, we realised that both versions will be different from each other. The film was meant to be music film. When heard as part of a live concert and not just in a film score, the music receives a different weighting. Directly observing the musicians adds a physical element. Ideally, I would like the live version to go on tour first and for the film version to be shown subsequently for two weeks at each of the concert locations.

**Karin Schiefer:** From where comes the affinity with Naked Lunch’s music?

**Thomas Woschitz:** I’ve known Oliver Welter,

founder of and singer with Naked Lunch, since I was 13. We then lost sight of each other. I went to Rome to study film and he started his music career. In our early/mid 20s our paths crossed again. Initially, the musicians asked me to do a music video, then also photos. When I made my first short film “Tascheninhalt und Nasenbluten”, Oliver Welter wrote the music. Slowly we developed this working relationship further. They ended up writing music for the entire “Josef-Trilogie”. Soon after, “Sperrstunde” presented the possibility to develop a project together for the Donaufestival. And that’s when we had the idea not to proceed from a chicken and egg scenario, where one of us approaches the other with a finished product, but to work on a project simultaneously.

**Karin Schiefer:** But there must have been some thematic unity...

**Thomas Woschitz:** Both projects had that. Thematically, “Sperrstunde” is about the moment when something draws to a close. The film was commissioned by the Donaufestival, produced on a relatively low budget, and shown, above all, as a film concert. I wrote mini-synopses for the episodes, which all take place at night. Logistically, shooting was easy. I shot the film in Klagenfurt, where the musi-

cians have their studio. “Sperrstunde” went really well for such a small project, and we found that people responded to this mixture of film and music, in particular live music, and we wanted to develop this further. That’s how we arrived at the love theme, because it fits in with Naked Lunch’s music, who have been writing a somewhat melancholic and very emotional music over the last years. Following on from this, we had the idea for Universalove, because we wanted to develop a choral film, in which many narratives come together, giving, in a way, rise to a new form of musical. A term, which, of course, was met with some scepticism. We not only wanted the music to support the emotions but to go further. Music should become part of the narrative, and it was important for us that the narrative function was fulfilled, not by a film score, but by pop songs. And these songs need space. This was the biggest difficulty we had to solve in the film. Both music and film are very strong, but our music reception is simply stronger than our visual one. It is quite difficult to find the right moments, to set the right pauses. Music can only develop when it had some air to start off with. But, at the same time, images also need time to develop. Some criticize the film for being a music video. I was particularly concerned with carving out the interplay of music and story narratives.

**Karin Schiefer:** Were there more stories to be begin with from which the six final ones emerged?

**Thomas Woschitz:** No, the six episodes existed initially in the form of treatments, which inspired Naked Lunch to write the first music. And that is how the project grew. I then extended the script more and more. It was also an experiment, because the script - considering that we took a small budget to countries where we only had four days of preparation and four days of shooting - had to remain flexible. Every evening I adapted the script to fit the givens. Sometimes the lead singer and composer came along and was able to get directly involved. It was important for him to authentically experience the atmosphere of each country, which is not possible in the cutting room. It was important to have a bigger dramaturgical construction.

**Karin Schiefer:** Why did you choose these particular countries?

**Thomas Woschitz:** I wanted to incorporate a certain spectrum of different cultures. I have, however, reduced the choice to locations to which I have an affinity. These are locations where I have already been, where I met people - that was very important to me. That was also one of the ideas behind this

project, to work together with people, film-makers, film people of other countries and have this exchange.

**Karin Schiefer:** Was it also intended to make the cinematography of each country tangible when defining the key/style of each story?

**Thomas Woschitz:** A lot happens naturally. The Tokyo story, with its many quick shots, is an almost classical example. Tokyo is an enormous city with a huge sea of lights. I wanted to depict this dimension in the smallest amount of time. In a way, each episode represents a different narrative style, but this is not the result of conscious decisions. Light and mentality of the people in Rio are just different, and it so happened that the story was shot on a sunny day and a “light” episode was created. The Luxembourgian episode has a cryptic narrative and takes place at night, and, again, this suits country and story. It was, however, a conscious decision not to interweave the different storylines. We thought that theme and music would offer a sufficient connection. It would have seemed too forced to intervene here and use coincidence to create narrative links. Each filming was exciting, and working with a different team each time meant a jump in at the deep end. Only the cameraman always came along. The production compa-

nies at the other end got the script in advance, made suggestions, and, within the first four days after our arrival, we searched for locations and decided on the cast. Often we did the casting on the first day, chose our locations on the second and rehearsed and went over the material on the third. Making use of these dynamics was also part of the project. With a larger budget, we could have used a different approach, travelled to all the countries beforehand, but with a small one, a lot has to happen spontaneously, which could mean, for example, that we were not able to cast the guy we had in mind, but in adjusting the story slightly, we could make it all work just as well. These dynamics should resonate in the film.

**Karin Schiefer:** There are episodes which are told as a comedy, a detective story, a TV series. Is it possible to attribute a theme to each chapter?

**Thomas Woschitz:** No, not directly. Of course, the scripts were not written arbitrarily. They should result in one big story. The musicians and I would consider our concept successful, if people left the cinema without asking themselves what happened in each episode, but with the impression that they have just experienced one authentic emotional roller-coaster. Some stories are told with more, some with

less detail. Our aim was to include a wide range of narrative styles.

**Karin Schiefer:** How did you solve the linguistic problem for each script, what did it mean to shoot with actors who speak a different language?

**Thomas Woschitz:** It was funny and interesting. The most bizarre situation was, of course, in Tokyo, because people there do not tend to speak English that well. Sometimes it happened that I was on set with the cameraman and felt like nobody understands us. But, in the end, it worked out well. We usually had a translator working with us, but he was often busy with other things. A lot was successfully communicated with gestures and facial expressions, even in difficult situations.

**Karin Schiefer:** What was your collaboration with the cameraman, the camera concept, like?

**Thomas Woschitz:** We already successfully worked together on “Sperrstunde” and it was a logical conclusion that we would also work together on Universalove. The camera was kept very close to the people. That was part of the concept. The story should not be told from a distance but from up close, to cre-

ate a bigger intimacy. For each country we developed an individual style and colour concept to intensify the local atmospheres.

**Karin Schiefer:** Urban settings are, in any case, a visual theme...

**Thomas Woschitz:** In this case, also, at lot happened naturally. For us, it was never important to look for recognisable places in our locations. We didn’t want the stories to be localisable, because the stories could happen anywhere. The location names, however, appear as inserts, because I think that, with so many stories, viewers could otherwise get a bit lost.

**Karin Schiefer:** The editing process was surely a key element in this concept, like that of reading and writing.

**Thomas Woschitz:** I have edited the film myself. Finding the right balance for both elements - film and music - is quite difficult. One is faced with a very fragile construction. Each of the six stories can be told separately from each other, any way you want, because they are not tied to a stringent dramaturgy. But to maintain suspense in the entire film so that

interest is kept up in each of the stories, is something quite different. Editing was a suspenseful process right until the last moment. I have done most of the editing in a room next to the musician’s studio. The musicians recorded something and we quickly imported the files into the film, watched the film together to see if they fit, then changed them again. This direct proximity was very important to us, because music and film developed enormously through this constant exchange.

**Karin Schiefer:** Have you a particular preference for one of the projection forms – concert or cinema?

**Thomas Woschitz:** I wouldn’t put it that way. Going beyond normal cinema, in the form of video installations and film installations, always fascinated and interested me. I was always keen to look for new narrative forms, new possibilities to make an idea more accessible to an audience. The nature of a live concert changes a film. The reception is different. Of course, one normally perceives a film also differently with each viewing, but the concert atmosphere adds to it. When this film is premiered at the Toronto film festival, it will be shown in a cinema, which is easier in terms of distribution, and, anyway, Naked Lunch cannot give a concert

every day, but we are very keen to show Universalove as a film concert.

*Interview: Karin Schiefer*  
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## Cast

### BELGRADE

#### Anica Dobra "MILJA"

Born in Belgrade, Anica Dobra is a well-known theatre, TV and film actress in Serbia and Germany. She studied at the „Academy for Theatre and Film" in Belgrade. Since 1988, she has appeared in a number of films and TV productions and is a member of the „Theater Atelier 212" in Belgrade (parts in Checkhov and Shakespeare).

Film selection and prizes:

Déjà vu (1986), prize for the „Best Leading Role" at Pula FF;

Vec vidjeno (1988) by Goran Markovic, presented at the Berlinale

Reflections (1988), Jury Prize of the Madrid Film Festival for her lead role

Rosamunde (1990), Bavarian Film Prize for "Talented Young Actress"

Black Bomber (1993) „Prize Best Actress of the Year"

Burlesque Tragedy (1994), „National Prize Best

Actress"

Theatre selection: Burlesque Tragedy, Ivanov, The Storm, Boris Godunov and Class Enemy

#### Dušan Ašković "DUSAN"

Dušan Ašković is a stage actor who has played numerous roles in Serbian theaters.

He has also appeared in several movies.

Films selection: Professional (2003), Flashback (1997), Full Moon over Belgrade (1993)

### BROOKLYN

#### Rachel Dorfman "MONA"

Rachel Dorfman is a stage and screen actress.

Film selection: Citizens Arrest, Enjoy Yourself, Vandera, The Mind, Synapse, Eclipse, On the Fence, Dampman, Table 10, Attraction

Theatre selection: Within the Boundary, Antigone, I Used to Write on Walls, Whiz Kid, Women and Wallace, 24 Hour Play Festival, The Neurotic Olympics, Father's Day, The Audition, Brother, Desire Desire Desire, Roughcut, Seascape with Sharks and Dancer

#### Dan Burkarth "GREG"

Dan Burkarth is a film and television actor in New



York. He also works for radio. He graduated from Hunter College and the University of Arkansas. Film selection: Linewatch, Revolutionary Road, Having a Baby, A Talent for Trouble, Bottle Rocket, Friday Night Lights, Walking Tall  
Theater selection (NY): Ghost of 14th Street, Hamlet, Six Degrees of Separation, As you like it  
TV selection: Gossip Girl, Inspector Mom, La Ley del Silencio, One + One, The Crimes of Oscar B., Wishbone, Walker Texas Ranger, New Amsterdam

## LUXEMBOURG

### **Daniel Plier “BEN“**

Born in Luxembourg, Daniel Plier graduated from the “Conservatoire de Luxembourg” and from the “Ecole Supérieure d’Art Dramatique Pierre Debauche” in Luxembourg. He starred in about 60 European stage productions and various films. Film selection: IvoEva (2006), Jeu de Mains (2008)

### **Sascha Migge “LUC“**

Born in Luxembourg, Sascha Migge graduated from the “Universität für Musik und Darstellende Kunst Graz“ in Austria. He works as a stage and screen

actor. Film selection: Red Ants (1997), Twin Sisters (2002)

## MARSEILLE

### **Liza Machover “JULIE“**

Born in Paris, Liza Machover studies literature at the University in Aix-en-Provence. Universalove is her first film.

### **Samir „RPZ“ Menouar “RACHID“**

Born in Oran, Algeria, RPZ is one of the new talents on the Marseille the rap scene. He emigrated to Marseille with his parents, moved from school to school, ran away from home at the age of 13, walked and hitched around the country, exasperated social workers with his belief that leading a roustabout life is the best education, learned truck driving, gave it up and turned to rap. He is a member of the recording studio Lyrical Lab near downtown Marseille.

## RIO DE JANEIRO

### **Magda Gomes “MARIA”**

Born in Rio de Janeiro, Magda Gomes lives and works in Rio de Janeiro, mainly in theatre. „Universalove“ is her first film appearance  
TV-series selection: Um Só Coração, Porto dos Milagres

### **Erom Cordeiro “JOÃO “**

Born in Maceió, Erom Cordeiro graduated from the UNI-RIO (Federal University of Rio de Janeiro). He mainly works for Brazilian TV, theatre and cinema. Film selection (2008): Sexo com Amor, Vingança  
TV-series selection: Paixoes Pribidas, Avassaladoras, América

## TOKYO

### **Kyoichi Komoto “SATOSHI“**

Born in Japan, Kyoichi Komoto graduated from “Tama Art University”. He acts on stage and screen and is also a film director. Film selection: Organ (1996), Jubaku (2000), Choice of Heraclius (2001)

### **Makiko Kawai “NATSUMI“**

Born in Japan, Makiko Kawai is a member of the theatre company “Ku`Nakua“ in Japan. Before, she was with the theatre company “Theater der Blick“. Makiko Kawai is a stage and screen actress and gives workshops in France and Japan. She also works with actor and director Kyoichi Komoto.



## Bio / Filmography of Thomas Woschitz

Born in Klagenfurt, Thomas Woschitz studied at the “Centro Sperimentale di Cinematografia” in Rome, Italy. He directed several short films, e.g. “People’s Pockets and Bleeding Noses” (1995) and “Blindgänger - Duds” (1996) and the medium length film “Girls and Cars (2004), which have all been shown at numerous festivals, such as Venice, Locarno and the Cannes Film Festival. He also realized experimental film installations like “Oil Film” (1994) and “Loop’s End” (2003), or the imaginative sound film “moving landscape©“ (2002). In 2005, he created together with the music band “Naked Lunch”, the music film “Closing Time”. Woschitz has also worked as a film editor on “La Capa Gira” and „Mio Cognato“, both by Alessandro Piva. After “Universalove”, he is now working on the feature film „The Robbers – Reloaded“.

### Films selection:

“People’s Pockets and Bleeding Noses” – Short, 1995 (Honorable Award at the Diagonale 95)  
 “Blindgänger - Duds” – Short, 1996 (Int. Film Festival Venezia, Clermont Ferrand, Locarno, Cork,

Montreal, Hamburg etc., Jury Award Trento Film Festival)  
 “La Capa Gira” - Editor/Feature film - (Donatello Award, Int. Filmfestival Berlin 2000,  
 Nominated for the “Silver Ribbon” in Best Editing, Italy )  
 “The dream of fame”- Docu Short, 1999  
 “A little girl is dreaming of taking the veil” – Short, 2001  
 „Mio Cognato“ - Editor/Feature film (Int. Festival Locarno 2003)  
 „Girls and Cars“ – Short, 2004 (Cannes 04, Brest 04, Trieste 05)  
 „Josef Trilogy“ - 3 Shorts (Locarno 04)  
 „Closing Time “ – Music Film, 2005 (donaufestival.at 05)

## Naked Lunch

Oliver Welter | singer, guitar  
 Herwig Zamernig | bass  
 Stefan Deisenberger | keyboards, electronics  
 Alex Jezdinsky | drums

Since the 1991 debut release under the German label “Big Store”, they had a number of highly appraised

follow up releases in Europe and the USA, as well as stage performances in the whole of Europe, the US, South America and Russia. In the same period, all members also composed for various theatres, films and works for other artists.

## Film Music

1996 - 2004 Josef Trilogy  
2005 Until Death (TV)  
2006 Earth Movements (TV)  
2007 Franz Fuchs – A Patriot (TV)  
2007 Love and Other Crimes

## Releases

1991 Naked Lunch CD/LP - ‚Naked‘  
1992 Naked Lunch CD/LP - ‚Balsam‘  
1997 Naked Lunch CD/LP - ‚Superstardom‘  
1999 Naked Lunch CD/LP - ‚Love Junkies‘  
2004 Naked Lunch CD/LP - ‚Songs for the Exhausted‘  
2004 Naked Lunch/Thomas Woschitz DVD ‚Closing Time‘  
2007 Naked Lunch CD/LP - ‚This Atom Heart of Ours‘

## KGP Kranzelbinder Gabriele Production

Gabriele Kranzelbinder, former managing director of Amour Fou, has set up a new company focusing on the production of high quality and author-driven feature and documentary films for the international market.

KGP supports both storytelling and artistic visions. KGP cannot be wedged into the corset of genres and formats. KGP focuses on the production of high-quality auteur films for the international market. KGP sees itself as a partner for creatives, funders and commissioners.

## Filmographie (Selection)

LOVE AND OTHER CRIMES, Stefan Arsenijević, 2008 SRB/D/A/SLO Feature  
SILENT RESIDENT, Christian Frosch 2007 A/D/Lux/HU Feature  
FLY BY ROSSINANT, Jacky Stoev 2008 A/Bul/SRB Feature  
EZRA, 2007 Newton I Aduaka F/A Feature

SCHINDLER’HOUSES, Heinz Emigholz 2007 A/D Documentary  
NOTES ON RESISTANCE / AUFZEICHNUNGEN ZUM WIDERSTAND 2006 Martin Krenn A Documentary  
LA MÉMOIRE DES ENFANTS 2006 Hannes Gellner, Thomas Draschan A/F Documentary  
KEYNOTE 2006 Fordbrothers (Thomas Draschan & Sebastian Brameshuber) Short film  
TAXIDERMIA / TAXIDERMIA – DER AUSSTOPFER 2006 György Pálfi H/A/F Feature  
CRASH TEST DUMMIES 2005 Jörg Kalt A/D Feature  
ALL PEOPLE IS PLASTIC 2005 Harald Hund A Short film

THE INFLUENCE OF OCULAR LIGHT PERCEPTION ON METABOLISM IN MAN AND IN ANIMAL  
2005 Thomas Draschan & Stella Friedrichs A Found Footage Film  
CLOSING TIME – SPERRSTUNDE 2005 Thomas Woschitz / Musik: Naked Lunch A Film-concert  
MA MÈRE 2004 Christophe Honoré F/A Feature  
THINGS. PLACES. YEARS. 2004 Klub Zwei (Simone Bader & Jo Schmeiser) A Documentary  
GIRLS AND CARS - in a colored new world 2004 Thomas Woschitz A Feature  
THE JOSEF TRILOGY / DIE JOSEF-TRILOGIE 2004 Thomas Woschitz A/IT Feature

PRESERVING CULTURAL TRADITIONS IN A PERIOD OF INSTABILITY  
2004 Fordbrothers (Thomas Draschan & Sebastian Brameshuber) A Found Footage Film  
BLOODSAMPLE 2004 Fordbrothers (Thomas Draschan & Sebastian Brameshuber)  
A Found Footage - Musicvideo  
HERE ALONE 2004 Fordbrothers (Thomas Draschan & Sebastian Brameshuber) A Musicvideo  
GOD 2004 Thomas Woschitz / Music: Naked Lunch A Musicvideo  
STAY - Musicvideo for Naked Lunch 2004 Thomas Woschitz / Music: Naked Lunch A Musicvideo  
HABIBI KEBAB - From the Life of an Artist 2003 Paul Horn & Harald Hund A Found Footage  
STRUGGLE 2003 Ruth Mader A Feature  
THE SEA AND THE CAKE / Il Mare e la Torta 2003 Edgar Honetschläger A  
ENCOUNTER IN SPACE - BEGEGNUNG IM ALL 2003 Thomas Draschan A Found Footage  
TOMATOHEADS 2002 Harald Hund & Paul Horn A Short film





## Lyrics

### Marseille 1

she don't come in colours  
she don't come to follow  
she leads you to a crooked street  
where no cars go and trains do weep

a saint or a sinner  
a loser a winner  
a prophet with a blinking eye  
she takes the angry gods away

now that you're in trouble  
she won't make it double  
she sails her ship on to the street  
where no cars go and trains do weep

you sleep with the devil  
wake up with an angel  
she takes the pain away from you  
she knows how to replace the stars

### Belgrade

down by the river where you met him where you  
kissed him first  
where you hugged him like a spider hugs the fly  
down at your place where the water comes pouring  
down  
where you first let him catch your cheerful glance  
you stand there all alone like a warrior of love  
and you hoist your axe right before the battle starts  
deep in the mud by the river where it all begun  
you tumble down 'cause you don't know how to carry  
on

you will never let him down  
you will never let him down - you will never walk  
out of this town  
like an old time champion knocked down you get up  
again  
and back there on your feet you wait for round num-  
ber 12  
you work hard 24 hours 7 days a week  
not to let him down not to really let him down  
so take your courage and forget about your pride  
forget about everything you once had in mind  
he's fixed on you and you've been always fixed on him  
it could be war it also could be love

you will never let him down  
you will never let him down - you will never walk  
out of this town  
you will never let him down

## Brooklyn

in a world without lights I stay  
'til it's over  
in a while I come with you

home where we go  
over the places we know  
home now  
lights on  
then we get bigger  
and we get bigger

when they lay you on the ground  
oh life gets bigger  
in a while I come with you  
home where you go

## Luxembourg

home of all the saints  
a pilot just for one day  
we kiss our trace goodbye  
ride on then fade away

we're walking on now hand in hand  
we're laying down in a promised land  
walking on now hand in hand  
we're laying down in a promised land

come down where we are  
come closer where we are

all is grace tonight  
at least a while at least a while  
we rise and get bigger than the sun  
shiny boy we know you are the blues

we're walking on now hand in hand  
we're laying down in a promised land  
hardly we breath and gently we touch  
while floating in space while waltzing around

come down where we are  
come closer where we are

## Marseille 2

now all seems full of love  
in this dark side of your town  
now all seems full of light  
in the deepness of your gulf

but you know he's already away  
you fear the darkness to return  
you bare the echoes in your head  
the day the whole world stops to turn

## Rio

I walk when you walk  
I sleep when you sleep  
I'm dark when you're dark  
and I shine when you shine

I die when you say my darling goodbye

it's hell when you're gone  
it's heaven when you're around  
I burn when your on fire  
and I'm lost when you're lost

I die when you say my darling goodbye

there's fear when you fear  
there's hope when you hope  
I hate when you hate  
and I love when you love

I die when you say my darling goodbye

let me say that one day we will all over

## Black Light

and the red light that comes straight from our hearts  
and the blue light that we're all swimming in  
and the white light that hits us like lightning in a  
storm  
and the city light that eats our flesh and bones  
and the green light that we're all walking on  
and the flash light that turns us all around  
and the sunlight that gives us tenderness and soul  
while the moonlight makes us shiver in the heat of  
the night

## Where do we dance

where do we dance  
where do we dance and drink tonight  
how can we find  
how can we find a place to hide

go tell your mother  
we're alright, were alright  
go tell your father  
we make it trough the night

you bring on the sun  
I bring on a sin to wear  
it's raining my dear  
where we lay down  
where we lay down

now that we bark  
now that we bark and howl like wolfs  
now that we shoot  
now that we shoot for the moon

go tell your mother  
we're alright, were alright  
go tell your father  
we make it trough the night

you bring on the sun  
I bring on a sin to wear  
it's raining my dear  
where we lay down  
where we lay down





# UNIVERSAL LOVE

A film by Thomas Woschitz and Naked Lunch  
2008 | A, LUX, SRB | 83 min | 35mm | 1:1,85 |

english, portuguese, serbian, french, japanese, lux-  
embourgish  
english subtitles

**Written, Directed, Edited by**  
Thomas Woschitz

**Music by**  
Naked Lunch

**Director of photography**  
Enzo Brandner

**Sound**  
Carlo Thoss

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Sascha Migge, Daniel Plier, Liza Machover, Samir  
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**In cooperation with**  
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(A)

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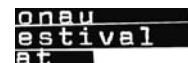


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