

## Thomas Woschitz and Oliver Welter (Naked Lunch)

### present their feature film *Universallove* (2008)

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**THOMAS WOSCHITZ:** As a director, sometimes it isn't easy to view your own work again and again... Before we talk about the film, *Universallove*, and how the whole project developed, I'd like to briefly introduce ourselves, so you know who we are. We'll also talk about our previous collaborations and show examples of some short films we did together.

I am an Austrian-born filmmaker, but I studied in Rome at the Centro Sperimentale di Cinematografia, the national film school there. I studied film editing, so that's where I'm coming from. (I'm now working as an editor and also as a director.) I had a very strong teacher in Italy, Roberto Perpignani, who was an editor of Tavianis, Bertolucci and many of the big Italian directors. He influenced my work very much. Most importantly, he influenced me as a writer. Maybe this is nothing new, but writing and editing are closely related, requiring common skills in a person. In both, you have to find the essence of what you are telling, within a story or a sequence or a scene.

Film editing is, for me, very similar to writing. Why are you making a particular selection and cut, from one take to the next? ... When you edit, it's about rhythm; it's about knowing the right moment to end the scene, and finding the right balance of your sequences and stories. Writing, for me, is much the same. It's a balancing act. In writing, it's called 'dramaturgy.'

Filmmaking, for me, is not an additive process. It's not like painting, for example, where you have an empty canvas and you put things on it. With filmmaking, it's the opposite. You have the whole world, and you have to remove more and more to reveal the essence of it.

I've worked as an editor, editing feature films and documentaries in Italy and Austria. Aside from that, I always worked as a filmmaker – as a director. I created small works. Many of them were experimental works, like film installations. I always wanted them to go a little bit beyond the normal way of screening and reception. From there, I started to make my first short movies.

I've known Oliver a long time, ever since we were thirteen. He came into the game and made music for some short films. I'd made music videos and other works. So, briefly, that's my background.

**OLIVER WELTER:** As Thomas said, we've known each other for eighteen or nineteen years. While he was in Rome, studying filmmaking and editing, I stayed in Austria to study nothing. [audience laughter] I did study history for half a year. Then I tried to study music, but they said I had no talent. [audience laughter] That's another story, actually.

So, then, I became a professional musician and formed a band called Naked Lunch. We've released something like six CDs, so far, and have toured in Europe, North and South America and some places in Asia.

From the beginning, though, we were writing music for feature films and documentaries that played in theatres. We were very happy to do this because I just turned 40, not too long ago, and (by that age) musicians often turn into drug addicts or alcoholics; or they're selling cars or something to support their music careers. So working with Thomas and other directors is really a big pleasure for me and the band. On the one hand, as a band, you get really tired of your own routine: You write songs, produce an album, release the album, you promote it and tour it. Then, you write more songs, produce another album, tour it and promote it.... [audience laughter] You do this for two decades and, then, you're messed up. That's it.

On the other hand, doing film has always been a personal, big passion of mine. Really, I love film. I love any kind of film. If you were to ask me, "What are the ten records you would take to a deserted island?" I couldn't tell you. But I **could** tell you my ten favourite movies – as well as the ones I wouldn't miss as much.

**AUDIENCE QUESTION:** Which ones?

**WELTER:** ...I'd have to think about it. [audience laughter]

So, let's show the first short movie that Thomas did. I think it was in 1995. It's called *People's Pockets and Bleeding Noses*. This was the very first time he asked me to make music for his movie. It's short film about five woodcutters. It takes place in our region, in the southern part of Austria, near the border of Italy and Slovenia.

As a musician, I chose traditional Austrian folk instruments to do the soundtrack and this was quite easy, actually.

**WOSCHITZ:** You will see that we have small excerpts of these films, because we're talking about *People's Pockets* and *Bleeding Noses* as the first of a trilogy of three short films about these five woodcutters, who are all named Joseph. We chose this film because it's a good example of how the music and collaboration with Oliver developed over the years, because this film (series) was done from 1995 to 2003. There's a difference about it, and we can talk about it afterward....  
 [Film is shown.]

**WOSCHITZ:** So, this was the first part of *The Joseph Trilogy*, as it's called. For me, in this first film, the music is still very much a commentary on the scene. It's a simple approach, I'd say, to the images.

**WELTER:** Actually, Thomas didn't tell me this short film was a part of a trilogy. So, the next year, he came and told me, "I have the second part of the movie."

"The second part of what movie?"

"About the five woodcutters," he said.

"Oh. Yeah. Interesting."

Then, about eight years later, he came up with the third part, so you can imagine....

Anyway, I would like to say something else, between these two short examples, just to say that working with Thomas is a very sensual and very joyful kind of work. When he films – or even when he writes, as he's mentioned here, it's often very musical. Very rhythmical. He has a lot of time to do this, because the characters don't speak too much. This gives me and other composers the chance to work out and develop the music.

Now, working with *Duds*, I'd like to talk about some problems you have, as a composer for films.

**WOSCHITZ:** *Duds* is the second part of the trilogy.

**WELTER:** Yes, *Duds* is the second part, and we are about to see a clip from it. But, working with *Duds* also presented me, for the first time, with some problems and mistakes that a person can make – or a whole team can make – working together, using or not using music. As you know, the normal procedure is that, first of all, you have an idea. Hopefully, a good one. You write the script and, if you are lucky and you work hard, it's a good one. You form a team, you shoot the film, and you do the edit. Normally, at the very last stage, you put music on top of the whole thing.

Sometimes, this kind of procedure isn't really helpful because the last phase of the film is too late to be adding music. Very often, directors come to me and say, "I've got a problem. My film doesn't work. I need more passion; I need more intimacy. There is a lack of suspense, or a lack of humor. Can you help me?"

Well, I'm a musician. I try to be polite. If I were to be honest, I'd say, "No, I really can't help you. It's your film and you can never turn a bad movie into a good one in post-production." This is my opinion. You can do the opposite, though. You can make a good film into a bad one in post-production.... Anyway, the honest answer would be, "No, sorry. I cannot help you." But I cannot do this. I have two kids and I have to feed them, and it's all about money, so I say, "Of course, I can help you! I'll try my best, anyway."

Working with Thomas is totally different because, even when he writes the script, he puts in music and he thinks about his whole process. This is very important, not necessarily for you as a writer, but for the director. Actually, though, in this situation Thomas made a big mistake – a problem that gave me plenty of sleepless nights; something I had to think about for weeks. As a lot of directors do, they lay a piece of music – any kind of music – into the film where they know they want to have music. This makes things complicated because they don't use generic 'elevator' music. In Thomas's case, he put in the music of a Balkan composer, Goran Bregovic, who works for another director, Emir Kusturica. These men are

both masters of their profession. Emir Kusturica is, to me, one of the most unique of today's filmmakers. I adore his work.

So I watched this short movie with Emir's music on it and I'm thinking, "This is brilliant. What can I do (to match this)?" In creating my own music for this film – or any film – all I could do is to go my own way and compose my own music the best way I was able.

**WOSCHITZ:** Any editor here should know that this is a big problem, putting music on a film and asking the composer to create the same music – "just a little bit different." [audience laughter] In the editing room, you need some music in the background to work on the film. But ever since this incident, I've known I have to take everything out before it leaves my hands.

**AUDIENCE QUESTION:** You use music for editing, and then take it out when you give it to him?

**WOSCHITZ:** Yes, that's the best thing. As Oliver said, I use a lot of music when I'm writing. I use a lot of music when I'm editing. Especially when I'm editing, the further I get, the less music is in the film. Maybe we could take a look at both – the first two parts of this film (*The Josef Trilogy*). The third part is *Girls and Cars*.

**WELTER:** This (*Girls and Cars*) was done eight years later, with the same actors.  
 [Film is shown.]

**WOSCHITZ:** So, that was the second part of the *The Josef Trilogy*. For me, the music in the first two films is much more classical, being used as a film score. Then, in 2003, I made (*Girls and Cars*) the third part of this trilogy, whose subtitle is *New World* because their big dream is to go to Canada. They manage to get there, in 2003, and the music changes (in the third part, *Girls and Cars*).

[Film is shown.]

So, that was the third part of the trilogy, *Girls and Cars*.

**WELTER:** You'll notice that one Josef was missing in the last scene. There were only four, because he had gone on ahead of the others. That's the story: They go [to Canada] to find him. Actually, it's a story [about woodcutters] based on truth, because we come from a place where there is lots of wood. It's like in Norway, I guess. There were lots of woodcutters who emigrated to Canada during the 1950s and '60s, because it was like a 'Woodcutter's paradise.' They thought they were going to make a lot of money, but many of them actually turned back, in frustration.

So, as the composer, it was actually quite clear for me to know what to do in the third part of the trilogy because Thomas totally changed the style from a black-and-white to a new, colourful world. The music had to be modern. My idea was to get rid of analogue sounds and use more electronic music, very 'New World.' Right?

**WOSCHITZ:** Right. And it was the first step. Maybe you can't see it clearly here but, the more we worked together, the music became more autonomic to the pictures. The music also tries to tell the story of the film. One very important thing to say is that, after this long collaboration, we developed an absolute trust in each other. In *Universallove*, it's totally trust. Even now. I'm not going to Oliver and saying, "Please make this music," because I trust what he's doing, so I think that he will get the feelings and emotions that I'm looking for, and I believe that is the most important thing: To have a good collaboration.

Before we get to *Universallove* and *Sperrstunde* [*Closing Time*], which is sort of the prequel to *Universallove*, we want to show at least one example of a music video. This happened the other way round [from the earlier films]. It's sort of *his* thing, his music, and Oliver came to me to ask me to apply images to his music.

**WELTER:** ...More than images, actually, because chronically and historically our band, Naked Lunch, started recording and producing an album called *Songs for the Exhausted*. As the title reveals, it is not a funny album. So, at the time, we were really sick and tired of the cliché MTV-style uniform videos. I couldn't stand them. The band couldn't stand them. So we were looking for new forms to produce, and make video more like short films than standard music videos. As a band that produces music, there is just

one big underlying message, and that is: 'Just go out and buy our fucking record.' That's all.

So, at that time, we just did a couple of videos together. One was a video called *God*, where you can see me and another band member. We were stupid enough to climb up a mountain in winter, when it was really cold, with lots of snow. We are not climbers, so it was quite surrealistic. We did it in a realistic way. It was really-really cold and it was tough to do this, but we just climbed the mountain and, in the end, we were going to lean against a cross, and we 'died' in this video. We just climbed the mountain to die there. It was good fun to do it. It made no sense, but it was good fun.

Unfortunately, we spent all the record company's money on that first video, so we didn't have any money left for the second and third videos. This turned out to be a big advantage, though, because I called up Thomas.

"Thomas," I said. "We want to do another video, for a song called *Stay*. Unfortunately, it cannot be a 'low-budget' video; it will have to be a 'no-budget' video, because we don't have any money. You know our style of music. You know the kind of thing we want. Do you have any good ideas? Is it possible to shoot something using just one setting?"

So, Thomas worked out a great concept. He had this brilliant idea, the main idea behind the video, which was to save money by saving time. We did it in super-super-super slow motion. [audience laughter]

**WOSCHITZ:** One part of the idea was, well, we have no money so let's shoot 17 seconds and bring it up to three-and-a-half minutes. [audience laughter] We didn't fail in this because, for one thing, MTV rejected the video, saying it was too slow for their viewers.

**WELTER:** But it was really the argument. I mean, imagine: Our record company corresponded and communicated with them and, actually, MTV said, "Yeah, we like the band. We like the music. But, we can't show this video because it's too slow." There it is, written in the e-mail: "It's too slow." We wrote back, "Fuck you. It's meant to be slow." [audience laughter]

That's the way it is. So, let's look at it. ...It is really slow....  
 [Video is shown.]

**WELTER:** It was really tough to do this because I had to follow this lady, and just yell and shout at her in public. People were not really informed....

**WOSCHITZ:** It was nice to shoot for 17 seconds.

At this point, we'd done other music videos and we had talked a lot. We talked about doing something else together. Not starting with somebody else's pre-defined work, where they come and say, "Make music," "make videos" or "make images." We wanted to start from the beginning to make a film-music project.

In 2005, Naked Lunch was invited by a music festival to do something different. Just a concept. So, we developed *Sperrstunde* [*Closing Time*], which is a 50-minute film concept, and a predecessor to *Universallove*. It was the first step.

*Sperrstunde* is a very conceptual film. It's one long trek through a city – a single tracking shot through the city at night, following different stories and then leaving them. And it's all related to closing time. The music is still very strong – it's the leading element, really – so, when we made these live performances, [the film] was *Naked Lunch behind the screen*. Only their knees were seen....

**WELTER:** For me, it was a 'dream come true' because, as I've said, I often work for theatres and other directors, although sometimes, to be honest – and many of you probably understand this – but, to put it in diplomatic terms, I'm not a big fan of musicals. (This was different, though.) Here, we were dreaming of making a musical for people who don't like musicals. That's actually what *Sperrstunde* is. This first approach was, like, 'closing time,' and I thought – or we thought together – about these two genres. Maybe, with our work, we could bring them together in a different way. We were not sure about it, and I don't think this is going to be, like, the 'Future of Film' or the 'Future of Music,' or whatever. It's just the way we work together and the way we like it.

Just to tell you about some of the circumstances we faced, in working on this project. It's fifty minutes, and it took three weeks to work out the whole project. We did have some money. When Thomas was driving through the city and shooting, we were in the studio, working simultaneously working on the

soundtrack. We worked without watching what he was doing, and he worked without hearing what we were doing. He just wrote down small episodes, like: "Scene Number Nine: A lady goes to a petrol station. On the right of the station, she buys herself a bottle of vodka," and this and that. You could see what was happening in, like, three or four words.

So, I read these words, and went to my room and wrote the songs while he was shooting it. I would record the songs and hand them to my band mates and they would be producing it while, next door, I would be writing the next song. So, we tried to make it all happen really fast. Within three weeks, we had produced the whole film, but also the live concepts, because we were playing, live, to the film. We didn't sleep for something like three weeks, but we were young. When you're young, not sleeping isn't such a big deal, actually. [audience laughter]

What else can I say?

**WOSCHITZ:** Let's watch this brief, last episode of *Closing Time*, and you will see that we are arriving at our film, *Universallove*.

**WELTER:** The whole film is 50 minutes, but this is the last three or five minutes....  
 [Film is shown.]

This is the end of the movie, where we start playing the music live. The screen disappears and you see the band for the first time, as we're playing. Very sad story.

**WOSCHITZ:** As I said, *Sperrstunde* [*Closing Time*] was a very simple, conceptual film. We enjoyed the collaboration very much and we saw that people liked it too, to have this kind of music-and-film event. So, we were thinking about doing something more complex. Something where film and music play equal roles, more so than in *Closing Time*, where the music comes on much stronger.

That led us to *Universallove*. This process started with the idea to do this new project. I was in Vienna and Oliver was elsewhere. We were on the phone all the time, saying, "What's the theme?" "What do you want?" We decided on the unusual theme of 'Love' and it was the very thing we both wanted to do, using the music and film-stories together.

From the beginning, it was important to us that the music and the images have equal value. It is not music-with-a-film, or film-with-music. It's a work of 'filmmusic.' It's a very special thing. It was difficult in writing; it was not so difficult in shooting, perhaps, but maybe more so in editing.

It started as an experimental work, even in terms of the production. The concept wasn't very difficult, but it was hard to sell it to our financiers. We had to tell them we were making this 'musicfilm,' that isn't really a musical but has the elements of a musical in it. So, she (producer Gabriele Kranzelbinder) and we decided to do it. Since it was an experimental work, we had to do it with very little money. If you have very little money, of course, what do you do? You go to six different countries and shoot six different stories. That was one of the main goals to do the film.

Somewhat like *Sperrstunde*, *Universallove* is also an episodic film. I started to write some sort of treatment for it. It was seven stories in one film. Each of the stories was a little bit different, but it had the structure of going from one story to another, because we wanted to communicate this 'universal love' feeling, quite simply. We wanted this sense that, at any moment or any particular second, a lot of love and emotional stories are taking place in the world. For us, then, it was important not to tell the stories one after another, but to use a structure that jumps from one episode to another. It isn't even important if you are watching and, for a moment, you don't realize that the scene has switched to another country.

The main goal for me was to tell a big story – a big love story with all the different feelings and the emotional states that people experience. We were also asking ourselves whether there should be a connection between the stories, like in *Babel* and other films where the stories are connected to each other. But we said "no" to that. Especially since our stories have to be independent, because we wanted to show the different feelings of the different characters. The big connection that we have is the music. That's what links these stories together.

In the beginning, we said it would be great if Oliver could travel with the film team and develop the music on location. That turned out to be a big dream – a little too idealistic. Too difficult. Oliver was on location for the first two episodes but, then, he realized that he would be put to work, carrying cables and doing all the PA (production assistant) stuff instead...

**WELTER:** I did the catering, as well. [audience laughter]

**WOSCHITZ:** ...and the catering, as well, instead of writing music.

**AUDIENCE QUESTION:** Are you free next month? [audience laughter]

**WELTER:** Actually, it was good fun.... No, I'm not free next month. Although, August actually looks good for me.

No, the idea had been that I would share [in the work]. It was a small shooting team. It was Thomas and the guy doing the camera, so that was it – travelling from one country to the other and, sometimes, the producer. But not everywhere.

The first two locations were New York and Rio de Janeiro, so I went there with the guys, thinking it might be a good idea for me to work simultaneously on the music. I would be on the set and see the characters. I would see the protagonists, faces and influences. Then, I would return to the fancy hotel room and write great songs. That was the idea. It didn't work out this way because I wasn't influenced by the shooting at all. [audience laughter]

**WOSCHITZ:** We didn't have the fancy hotel room.

**WELTER:** Yeah. Actually, we had about ten people staying in one room. You can't really write music when someone is in there, snoring. [audience laughter] Seriously, you've all probably worked on low-budget movies. And this was, again, a low-budget movie. I'm not blaming anyone. ...Well, maybe the producers; but no one else. [audience laughter] But, if we compare this with *Sperrstunde*, which was something like 50 minutes long and we had about 10,000€ to make it. That's nothing. It's what I spend going to a bar for two nights. [audience laughter] Maybe that was really sad money. Whatever. It allowed me to pay my rent for five days, so....

So, I travelled with them, but it didn't really work out, and there are so many things to do on a set, when you have only a small team, so I did the cables and I was second assistant to the cameraman. I did the catering and went from this to that, and I talked things over with the actors, who were crying, and the director had no idea.... Oh.... Maybe the director should go on being serious....

**WOSCHITZ:** We decided to do it the other way around: Oliver would stay in his studio and work on the music there, while I'm out in the field, shooting. In this film, *Universallove*, we had different stages. In a story that took place in Belgrade, for example, (Oliver) knew the script, and he went ahead and gave me some part of the music. So I was on the set with parts of the music. It did change a little between that point and the end, but this is how we worked. On the other side, Oliver had the shooting material – all put together – and he worked on that, seeing only the images, and also on the music for the other episode....

**WELTER:** Like that thing they had going on now in Japan. They were working there simultaneously (with me in the studio). I have to say, the decision not to send me to Japan was very sad, actually. I wasn't allowed to go there, because we failed in Rio. Anyway, he went there and did the camera work while I stayed at home to write the piece for the Japanese sequence. It was actually my idea about Japan. It was full of clichés, of course, especially my idea about Tokyo. I've never been there so, to me, it was just a very loud, fast city, or whatever. I was pretty sure what Thomas was doing there, though. He would be working on a really slow episode. That's what I understood, just because I knew it's in the character.

The character was this guy who repairs computers. He falls in love with this lady who makes soup. I remember this because Thomas phoned me from Japan and said, "What's going on?"

"Yeah," I said. "I think I've written a great tune. I really like it for the Japanese episode. It's really fast."

And I could hear his reaction on the phone. You know if your partner doesn't respond, one way or the other, that there is really something wrong. Of course, well, Thomas never talks much on the phone anyway.... [audience laughter]

But, then, we just put it together, you know? Of course it was complicated. You have to edit and orchestrate it precisely. In general, though, we just put it together and, to me, it worked. Sometimes, of course, you put the songs together and it doesn't work, so you have to write new music, or Thomas had to

re-edit footage. By that time, though, we were working really closely – we were right next door to each other – so we could make changes every day and even every hour. I remember we were sitting there while Thomas was editing and we were kind of doing it together. Of course, he's the editor, but....

**WOSCHITZ:** Yeah, the editing was really an intense process. I wanted to talk a little about production and pre-production, which was also very exhausting because we had very little budget. We had 250,000 Euros to shoot and edit the whole film – to finish everything – so it was really a little crazy to do all we did in all these countries. Our producer was brave enough to stay behind us.

As I said, I had this treatment, to start with. I changed the stories a lot when we realized the actual locations we were going to use, because Cairo and some other cities had been in it. I changed the treatment while we were working on financing the film. Then, we fixed the cities and started pre-production, but it was all via Internet and telephone.

I chose these cities partly because we had friends there – filmmakers who had helped us during pre-production. They found people for casting and locations, and so on. During this process, I was rewriting the stories, still in the form of a treatment. The real writing didn't actually occur until a few days before we left for the shooting. I wrote the real script pages and, in every city, we had four days of preparation and four days of shooting. So, I arrived in New York with four days of preparation with casting, location scouting, etc. At night, I'd make changes to the script and, then, we had four days of shooting. We left New York and went to Rio de Janeiro, where we had four days of preparation for shooting. So, it was quite an intense dynamic happening there.

I was always making changes, (and I realized) you have to use what you find. I would change the script and find, in casting, another guy I didn't imagine at the beginning. But I thought, maybe, this actor has a better face, a better character. Maybe he's a better actor, so we can change the story a little bit. It was quite a nightmare, but also a great experience. As Oliver said, it was just me and the camera man, and the rest of the team was made up of locals. We were working with all these local people, and that also became very important, allowing me to go a little deeper into the country. We had our Japanese team and they could hardly speak English. So, I was standing on the set and nobody could understand me. It worked out. Sometimes it worked out very well. We were lucky with the actors. Also communicating with them nonverbally, it worked.

I came back from all this travelling, and Oliver already had all these pieces of music. As he said, we started developing it – editing, recording. We were recording and editing everything in their studio. It was a really hard to find the right (balance); to make the film and music to be, as we intended, two equal elements of the work. As a writer and director, I had to reduce myself. I didn't want to make big stories and then put the music on it. I was very aware of the fact that, when there is music, it isn't 'background music' but, rather, we want to have the music in the foreground. So, I had to step back even during the writing stage, but also in the directing and in editing the film. We worked to find this balance during these post-production sessions. We had a lot of music in the beginning. We had to change the music – different music for different cities and changing cities. We learned something from all this: If you are doing a work like this and you want find this balance, each element needs its own space to breathe.

**WELTER:** Let me go back two steps and say something about why I, as the composer – and we, as the band – liked working with Tom. On one hand, it's the big trust that I have in his work and his knowledge. After all these years, I know that it's going to be full of humour. That's really important, that he likes and loves his characters. This can be a big problem, as a composer, if you realize that there is a problem between the ideas of the director and what you see in the end – that is, if there isn't enough love between the director and the characters, sometimes.

On the other hand, I want to say, it's a thing that is also... You probably know this, but creating music is a very lonely process. If you work collaborate and work together, as intensely we do, it isn't that lonely. This is really important because, sometimes, the work can really hurt. It can be frustrating. If you exchange and talk together that much – if you don't take yourself too seriously, as Thomas said-. In making *Universallove* together, we had to push each other. We [the band] would be saying, "No, no. This is too much music."

"No, no," said Thomas. "Just leave it. We can't do it without the music. It works."

So, he would take the other side, saying, "No, no, there too much film element in this sequence...."

So, we had to push each other: "No, this is not a music video! This is a film! Show us what you

have!”

This made it really joyful, you know?

Why would we choose this big issue, Love? As a band, we made two sad albums about this very important issue. Now, we were really keen on doing something different. Really, my big dream was to be part of a really hedonistic, big colourful movie. We are from Austria, and I'm a big fan of Austrian film. You all know (Michael) Haneke and Ulrich Seidel and all those great filmmakers. I tell myself that I want to make something totally different, something big. I don't know whether it will ever be big enough for me, but I wanted it to be something very hedonistic, something sensual. I don't know if it is sensual, but...

I don't know if I said this before, but the band often performs this (*Universallove*), live. We've performed it live all over the place.... On Monday, for instance, I'm singing along with this movie I've seen a thousand times, and I find this rather boring and I think, "This doesn't work at all." (It's OK if you are doubtful, isn't it?)

On Tuesday, it might be like a dream come true. Sometimes I just get the feeling that I really want to sing along, and I find that I can interact with the film. It's like stepping into the movie and changing something. This really is like an old man's dream come true, and this makes me really happy sometimes.

**WOSCHITZ:** We were thinking, at some point in the process, of doing two different versions of the film – one for the live event; the other for the cinema release. Each version would be edited slightly differently.

In the end, though, we realized that we wouldn't need two versions. I hope we find a good way to cover both. Certainly, the reception is a little bit different, when you have a live musical event.

It may be that it's a little easier for people to accept that we're telling the story equally with music and film, but both are important, and the live version is much more joyful for us. I don't perform, but I am always there, watching it, so it's always a little bit different for me.

**WELTER:** Every night is different, because every night we are invited to do a live performance – at a film festival or someplace. We get this specific audience, and you are performing before the big screen.

The next day, it's totally different if, say, we're performing in a rather ordinary rock venue. This is very much a new experience for Thomas, especially. It's a different kind of audience, one that expects something totally different. In the end, it turns out to be almost an epiphical thing – because it's loud and you are there, as human beings. Sometimes, it's like stepping out from the movie and going back into the movie. Well, I love it.

**WOSCHITZ:** It's more multi-dimensional. It's not three-dimensional. Maybe it's five-dimensional....

So, now we have the last excerpt we are going to show. For those who are interested, this is about nine minutes of the live performance of *Universallove*.

**WELTER:** And, if nine minutes seems too long, we can stop it after four minutes, as well. [audience laughter]

[They show the excerpt. Audience applauds.]