

Comedy Drama  
Running time: 97min  
English/German  
Red 4k/Telecine Super 8  
Colour Ratio 2,39:1/Sound 5.1  
A German, Swiss & Australian production  
in the final stages of post



A FILM BY JACK RATH

# Biscuit Tin Blues

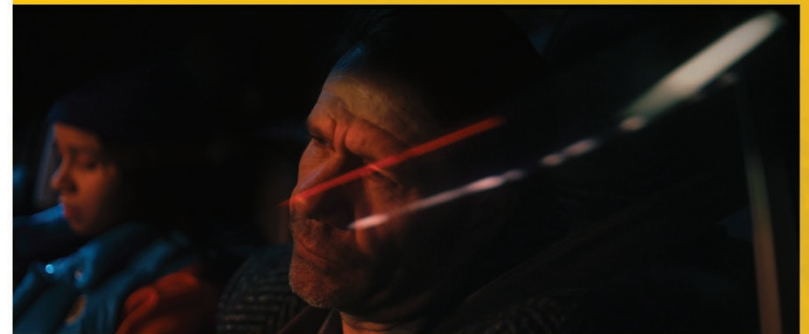
Kell and Joe, two one-time band mates, meet again in Berlin after the death of their former lead singer and mutual lover Viv. To honor her last wish and pay their respects, they embark on a road trip through the German provinces to her hometown on the banks of the river Rhein..

## Synopsis

The once passionate Australian musician Kell lives in Berlin with his partner Amelie. Facing bankruptcy, the demise of his music studio and fretting about a strange mole that's appeared on his body, Kell wants to throw in the towel. However, his intentions are interrupted when old friend and ex-band mate Joe turns up out of the blue from England. Joe presses Kell to join him on a mission to honour the dying wish of their former lead-singer and mutual lover Viv, who requested that her remains be laid to rest at the 'Lorelei' - a legendary and mystical rock near her home town on the banks of the Rhein. Encouraged by Amelie to let go a little, Kell relents and finally agrees to leave with Joe.

Their autumnal road trip takes them through the provinces of Germany and before long, past tensions rise between the two. Kell discovers that Joe's moody and impulsive behaviour is not just grief related. Unable to broach the subject directly, he treads lightly, patiently appeasing Joe's mistrust of the modern world. Joe demands that they recruit the band's ex drummer Helmut to join them on their mission; a reunion of sorts. But after a disastrous dinner with Helmut's dysfunctional family, Kell and Joe are forced to flee.

As their odyssey continues Kell slowly opens up to Joe, who reminds Kell that despite being down on his luck, his ambitions and forsaken dreams can still be rekindled in the next chapter of his life. The calm between them is short-lived however, as Joe's erratic personality sends Kell in search of closure. But nothing is ever what it seems, because perhaps it never was...







#### Cast & Crew

Martin Engler, Michael Ferguson, Rabea Lüthi, Luka Omoto,  
Jack Rath, Britta Steffenhagen, Renee Johanna Stulz & Milton Welsh  
Original Music Composer Rachel Holmshaw  
Director of Photography Kai Rostásy. BVK  
Editor Hagen Hinkelmann. BFS  
Location Sound Eric Schefter  
Sound Editor & Mix Urs Hauck  
Costume Design Regina Gyr  
Associate Producers Roman Avianus, Kathrin Heuser  
Producers Regina Gyr, Hagen Hinkelmann & Jack Rath

#### Writer / Director

Jack Rath is an Australian/Swiss director, writer, editor & actor. Following a Bachelor of Arts (Media Arts) at RMIT Melbourne he relocated to Berlin. His prize-winning German short OLLI (35 mm) a co-production with the HFF Potsdam screened at numerous international festivals and received the FBW's German certificate 'Besonders Wertvoll'. His debut feature documentary BETWEEN HOME: Odyssey of an unusual sea bandit' premiered at Achtung Berlin before a festival run and was later sold internationally to streaming platforms. Jack is an Alumni of the Berlin Talent Campus and the Equinox Europe International Screenwriters.

**Michael Ferguson**

**Jack Rath**



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# Biscuit Tin Blues

STUDIO GYR-RATH AND GRENZKIND IN ASSOCIATION WITH JORONI FILM GMBH PRESENT A FILM BY JACK RATH "BISCUIT TIN BLUES"

MARTIN ENGLER • MICHAEL FERGUSON • RABEA LÜTHI • LUKA OMOTO • JACK RATH • BRITTA STEFFENHAGEN • RENEE STULZ AND MILTON WELSCH COSTUMES DESIGNED BY REGINA GYR HAIR & MAKE UP NATHALIE LANGLOIS

Location Sound & Additional Editor ERIC SCHEFTER GRAPHIC OLLI KANDALE COLORIST JORGE PIQUER SOUND EDITOR URS HAUCK PRODUCTION MANAGER MANUEL HÖHNE ASSOCIATE PRODUCERS ROMAN AVIANUS KATHRIN HEUSER

MUSIC BY RACHEL HOLMSHAW EDITOR HAGEN HINKELMANN BFS DIRECTOR OF PHOTOGRAPHY KAI ROSTÁSÝ BVK PRODUCED BY REGINA GYR & HAGEN HINKELMANN WRITTEN & DIRECTED BY JACK RATH

# DISCO TIN BLUE





## Directors Statement

My film is a culmination of screenplays that I'd written which thematically dealt with mental health issues, ones that reflected my own family experience. Aside from the many hurdles and difficulties in getting any film made, what I wanted to express and how to depict that was not being reflected in what I was creating and so scripts were shelved. But the thematic followed me like a shadow, as did ongoing problems for my older brothers.

At some point I recalled to a friend a road trip that I'd taken years earlier with my brother Steve. He was an artist diagnosed with Schizoaffective disorder - though he was never in agreement with that assessment. One summer he arrived in Berlin from Australia, under slept and grieving the death of his girlfriend. With manic and wide-eyed enthusiasm, he commanded that we take a road-trip and lay a portion of her ashes to rest in her home village. In the telling of this escapade I was captivated and returned to work on a script that became the basis for this film.

In the process of writing I transplanted the 'sibling relationship' into a 'bandmate family' framework that gave me a distance to enter a specific close-knit world of creativity - passion and music. This setting served story demands in conflict, past history and contested relationships. While researching, inspirational spheres were songs and quotes from musicians and bands. Johnny Thunders song lines, 'You can't wrap your arms around a memory... Don't try, don't try...' reflected the mood of loss, and a somehow futile endeavour that struck the tone of the film in my head.

Serendipity also prevailed in hearing again, The Pogues song 'Lorelei' - which roots lay in the famous German poem by thinker and writer Heinrich Heine. I'd also been searching for an underlying layer, a poetic and mystical element - a calling - that could be interwoven within the narrative. Heine's poem enabled this and played into what I'd termed during my creative process, 'the death of romanticism'. It also provided a famed physical location in Germany for the ending.

Biscuit Tin Blues is a character-based study of males at a point of midlife crisis - revealed in different manifestations centered around 'loss'. The realizations of what this represents create forks in the road for them, which suits a road movie. Choices that lead to consequences that may determine the next phase of their lives.



For a screener link contact

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