

## KNIGHT RUSTY PRESS BOOK

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### **A world of its own In conversation with Executive Producer Gabriele Walther**

How did you take notice of KNIGHT RUSTY?

My nephew, Vincent introduced me to Knight Rusty, he is one of the biggest fans I have ever met.

I was immediately fascinated by the unique world. Especially when it comes to animation, I always ask myself the question: what makes this character, this story distinctive and sensational? What is its unique characteristic? In this respect Knight Rusty was great: a world made out of junk and tools in all shapes and sizes that have come to life. I had never seen anything like this before. I was convinced immediately. It is crucial that I fully believe that committing myself to a project and investing several years of hard work into it will be worth it. I had faith in Knight Rusty right from the beginning. And I was really eager to see the amazing world pictured and described in the books on the big screen. The luxury of being in the animation business is that one can create worlds and objects that don't exist in reality. I had never seen a battle in which a toaster, a kettle and forks are part of the army. I was really keen on bringing this world to life.

And Knight Rusty is highly popular amongst its target audience.

The brand is highly fascinating great deal has to do a great deal with the music. The songs are catchy – also enjoyable for adults who sometimes start to sing along. Knight Rusty isn't one of those trendy brands that disappear often from the nurseries as quickly as the appeared. Knight Rusty is different. Teenagers can also relate to him. It's a brand that you fully commit to.

How did you approach the topic?

The whole trick is to live up to the standard of the books whilst developing something separate and new. The kids know their Knight Rusty from the books and the musicals and therefore have their expectations. We worked with the existing characters but there was no story in the books that we could have developed into the film. We were however aware that the topic could be developed into a wonderful action comedy. We wanted to create a film that would also interest those who had already "outgrown" the Knight Rusty age but still had fond memories of the characters. So we ended up setting ourselves the task to create a film enjoyable for the entire family.

What was important for your task at hand?

Of course we don't have the budgets of the American studios, which have enough time and money to polish their films until every little movement is perfect. If you want to remain competitive you need to be creative and have good ideas. One has to find a way to animate a world of its own – a world like Knight Rusty's, where cups and cash registers can walk and the secretary of the king is a typewriter. These are characters where no one knows how they really move and therefore we don't have to meet any expectations.

Therein lies our big chance, our chance to create something unique, incomparable, something brand new.

And you had the chance to let your imagination run free.

Knight Rusty is not set like a typical chivalric tale in the Middle Ages, but in a world of its own – in Scrapland. It is not bound to an era. This allows us to let our imagination run free. We had the chance to think about what we would like to see in our film. We came up with the idea of a big tournament. The knights were not supposed to only ride on horses, but also on gigantic motorbikes. We definitely didn't want to miss out on a big battle. And dragons were also really important to us. Before we developed the story we brainstormed ideas. It was also important for us to come to grips with the existing characters, since they start to speak in the film and therefore they needed a clear purpose.

How did you come up with the idea to release the film in 3D?

I would definitely not shoot an intimate drama or a comedy in 3D, but this world was just made for 3D: it was added value. KNIGHT RUSTY was originally conceptualized for 2D but once we saw how many cinemas were digitalising, we decided to go for 3D and we refinanced. Of course this delayed the start of production, but the decision was definitely worth it.

Was the 3D increasingly easier?

The execution - yes. But we were constantly challenged. 3D doesn't take on a life on its own. Every image we had to think about what the additional dimension would contribute to the storyline. We were not interested in the gimmick-3D, where something attacks the spectator from behind the screen, our 3D was supposed to be closely linked to the story. We therefore had to constantly watch all scenes in 3D to check. It was a constant game of trial and error until we found the right measure. I am extremely happy that we decided to go with 3D. Thanks to 3D KNIGHT RUSTY has obtained a very special quality.

How did you approach the production?

It was very important for us to keep in close contact with the inventors of Knight Rusty. Jörg Hilbert for example, the designer of this distinct world, continuously commented and stimulated our design development. Felix Janosa and Jörg Hilbert also received various screenplay versions and accompanied us throughout the story development.

Essential elements of the humour, such as the physical comedy only emerged during the execution phase. In order to make the most of the creativeness of the storyboarders, the designers and the animators it was important to be as close to the production as possible. Therefore we decided to produce the entire film in Germany, enabling us to keep the paths of communication as short as possible. The production was based in Munich, Stuttgart and Bonn.

The team thus had the chance to intercommunicate. In an animation film the ideas stem from various areas, beginning from the screenplay leading up to the final cut. Here the production team under the direction of Thomas Bodenstern did an amazing job and every single one of them should be knighted for their extraordinary achievement.

How long did the actual production take?

The production of the film from the first image to the final product took 25 months. 25 months during which we did not allow ourselves a single break. I held the initial discussions regarding the property rights in 2008, followed by the script development and the financing of the film, it took us 5 years until the film was released.

And then there are the voice-over artists. You managed to get many famous people on board.

Rick Kavanian, a famous German comedian gave his voice to Knight Rusty. He already had worked for me as a voice-over artist about 10 years ago. His voice is great and it is fascinating how many sounds Rick can imitate. Christoph Maria Herbst is Prince Novel. He is ideal for the part; he embodied the arrogance of Novel. And he can also be bad and sneaky. It took us a while until we found the perfect voice for Bo. Bo is a confident, straight and pragmatic person. She loves Rusty sincerely but sometimes also loved ones can be a pain in the neck. In order to convey these attributes a very special voice was needed. When I saw a toothpaste ad in which Carolin Kebekus synchronised a toothbrush - I was thrilled! Carolin is a great comedian with a lot of energy and joy for playing. That's why she is our Bo. The two big dragons live in an abandoned mine. It was an opportunity to let them speak with a Rhenish dialect. Straightaway I knew that this was the ideal part for my dear friend Tom Gerhardt. He is now speaking the dragons together with Detlev Redinger - the two of them are a perfect team since the sitcom "Hausmeister Krause" and the "Dackel-Club", they are just fabulous together. We forgive these two cheerful souls that they tend to be a little fiery as dragons. The little dragon Cole was given the voice of Dustin Semmelrogge, who is well known from the show "Ritas Welt". He gives Cole the perfect mix of cheekiness, coolness and joker.

How is the audience supposed to feel when they leave the cinema?

It is supposed to have had a great time and laughed a lot. And I hope people will handle their toasters a little gentler after having seen the movie.

## **A Conversation with Director Thomas Bodenstein And Co-Director Hubert Weiland**

The direction of animation films is radically different to the direction of feature films. Where did you encounter challenges whilst directing Knight Rusty?

Thomas Bodenstein: As in every adaptation the challenge lies within the task of transforming the described world – or as in the case of Knight Rusty drawn world – into the medium “animated movie”. Characters that previously only existed as illustrations need to be able to move, have a body language, mimic and need to “live” and visualise emotions.

Hubert Weiland: In order to accomplish this, existing designs need to be adapted. It is however important that the recognisability of the original design isn’t lost in the process. Moreover the artistic style of the original design, needs to be preserved in the technical CGI world of the animated film. This was very important to us and contributed to the decision why we chose a look with outlines, with contours, like in a classic cartoon.

The directing work was split up. What kind of work did you do? Who took over what?

Thomas Bodenstein: Nina Wels directed the animating process, she was in charge of the animation team in Stuttgart, Hubert Weiland was in charge of the compositing and the conversion into 3D as well as for the final image design and the look, whilst I took over the direction of the pre-production, the scoring and the overall direction.

How long did you work on the film?

What were the individual, big stages of production? Who were your most important allies?

Thomas Bodenstein: The actual production time was 25 months. Prior to that were 2 years of financing and preparing for the project. The actual production constitutes of the pre-production, which is the design and storyboard phase, which lasted approximately a year. Followed by a ten-month long animation and compositing phase and lastly the post-production that lasted four months and included the finalization of the sound and images.

Hubert Weiland: Our most important allies in regard to 3D and compositing were our Stereoscopic Supervisor Dietrich Hasser, our Compositing Supervisor from the animation studio M.A.R.K.13 Tino Nettling and Tim Elschner from the ibt Studios in Bonn. ibt was in charge of the final compositing.

Thomas Bodenstein: In the animation domain they were Nina Wells, the animation director, and Kate Forsdick, who took care of everything regarding the animation process as animation producer from M.A.R.K.13. In the realm of pre-production Felix Schichl, our Storyboard Supervisor, and during scoring Hubert Bartholomae our Re-recording mixer.

It is the first time that you filmed in 3D. Has the originally 2D planned project changed accordingly? And has your job changed?

Hubert Weiland: Not a lot changed regarding the production sequence. Solely the work step "3D" was added, however we had to consider and plan for 3D during every phase of production meaning that 3D turned into a collateral task. Beginning with the screenplay, the design, the storyboard, the creation of a "Depth Script" – a type of 3D manual for animators - up until the fine tuning of the depth grading during the finalisation phase.

**How do you breathe life into an "old cash register"? How do you give machines a soul?**

Thomas Bodenstein: That is a classic animation technique. Already the Knight Rusty from the books and the Audiobooks "lives". It was our job to give Knight Rusty his typical body language, way of walking, mimic and emotion based upon the existing character, without distorting the original Rusty. The "soul" is created once the character is animated. For this purpose many tests are run before the actual animation, to figure out what works and what doesn't work. These test animations are done until the character and the habitus of the character work perfectly.

Why is Knight Rusty ideal for 3D?

Hubert Weiland: The many sculptural details from the illustrations enhance the three-dimensional effect in the CGI conversion. Every metal plate and every detail in the sets is modelled. We so to speak "feel" every screw instead of only seeing it.

Thomas Bodenstein: Generally 3D also offers additional options in the storytelling. When deployed like film music, 3D can influence or enhance the emotional level of the story. For example during sad scenes it is possible to bring the characters closer to the audience. This increases the emotional effect much like a sad violin tune.

What do you like about Knight Rusty? What predestines him for the big screen?

Hubert Weiland: The many details partly made out of everyday objects that were pieced together in new ways, which create a world of its own. These lively elements may be tiny individual characters such as the "living props" but together they create something monumental. An example therefore is the gigantic scrapyard with the huge ocean liner.

Thomas Bodenstein: It is the mixture of junk, middle ages, robots and quirky side characters that makes this film unique. Especially visually and with a big adventurous tale the story is just made for the big screen.

The film has an elaborate sound design. How did you approach this?

Thomas Bodenstein: For the sound design our sound artist went straight away to the closest hardware store and bought all types of metal in order to test and develop all kinds of metallic sounds. This helped us to already get an idea of the final sound of the film during the production phase. Every main character out of metal got its own acoustic label.

What makes you the proudest in regard to Knight Rusty?

Hubert Weiland: To have breathed life into an “old cash register”.

Thomas Bodenstein: Of course we are also proud of the general result. To have created a film that entertains young and old and makes them laugh. We have definitely laughed a lot during the past two years.

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### **The Main Characters**

**KNIGHT RUSTY** - the reluctant Hero

Knight Rusty lives in the iron castle and thinks he is the most courageous, strongest and smartest knight in the whole of Scrapland. Well, he is wrong. Very wrong. But his humour and his continuously positive outlook upon his lack of skills as a knight turn him into a very loveable hero. In his rusty cash register beats a good heart that helps him out when his head has led him astray, a little damage however can never be avoided...

**BO**

Damsel Bo keeps every day life running in the iron castle, without her Rusty would have ended in the scrapyards a long time ago. If Bo had been born a boy, she would have turned into the perfect knight. Regularly she rescues Rusty and Cole when they are stuck in a deep mess, however she seldom receives a thank you for her help. But Bo is modest; she would already be pleased if she would occasionally receive a little help from Rusty and Cole when it comes to chores.

**COLE**

If Rusty isn't causing any trouble, Cole is. Cole is only 10.000.000 years old and therefore a very young dragon who thinks that having fun is the most important thing in life. No one can handle his enthusiasm for spitting fire, which may be due to the fact that he lives a heap of ash lying around every time. With his ruthless humour he always manages to hit home at exactly the wrong moment. However his cheerfulness and his loyalty towards Bo and Rusty make sure that we forget his minor faults.

**PRINCE NOVEL**

Prince Novel is the richest and most chivalrous aristocrat in Scrapland. He unifies various Knight virtues in the most perfect way. He is the frontrunner in every tournament and his castle is peachier than the King's. Prince Novel loves luxury and women and collects both with fondness. However under his perfect appearance lies a nasty character.

**THE FLAME BROTHERS**

Bernie & Barry are dragon brothers and twins: both have their own head but share the same body. This situation leads to an extreme rivalry between the brothers. The most mundane issues of daily life end up in a horrible fight: what they will have for breakfast, who will use the bathroom, which Knight they will toast first...this fighting provides every victim with enough time to escape. Deep within they have a good soul; they just can't decide whose soul it is.

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### **The Team**

Gabriele M. Walther (EXECUTIVE PRODUCER, Screenplay)

In the past year GABRIELE M. WALTHER produced two hits for the German cinema that couldn't have been more different. Tim Fehlbaum's post-apocalyptic thriller HELL (2011) that was awarded the Hypo-Förderpreis at the Munich Film Festival and received a German Film Award and the second a PRINCESS LILLIFEE- franchise, PRINCESS LILLIFEE AND THE LITTLE UNICORN (2011).

Gabriele M. Walther studied together with Roland Emmerich at the Film School in Munich and produced his first feature film THE NOAH'S ARK PRINCIPLE (1984). She has worked with directors like Robert Dornhelm and Ulrich Edel amongst others. In the nineties Gabriele M. Walther, as a partner of Sony Columbia Tristar, supported the implementation of sitcoms in Germany and helped this new type of show to its big break.

In 2002, with over 80 episodes, "Hausmeister Krause", starring Tom Gerhardt, was awarded the Germany Comedy Award for most successful sitcom. Moreover Walther also produced the popular feature film starring Tom Gerhardt, SIEGFRIED (2005).

Next to various television productions in the segments documentary, entertainment, and fiction, Gabriele Walther and her company Caligari are the market leaders in the animation segment. Her biggest box-office hits within the last ten years include FELIX – A LITTLE RABBIT TRAVELS AROUND THE WORLD (2005), FELIX – THE TOY RABBIT AND THE TIME MACHINE (2006), MOONBEAM BEAR – THE GREAT ADVENTURE (2008) and PRINCESS LILLIFEE (2009).

More screen adaptations of bestsellers such as "Emily Windsnap", "Capt'n Sharky", and "The Little Dragon Coconut" are in the pipeline for 2013 and 2014.

In 2007 Gabriele M. Walther was nominated Bavarian Entrepreneur of the Year. Since 2009 she is a member (substitutional chairwoman, section animation) of the German Producers Alliance – Film & Television.

Thomas Bodenstein (Director)

THOMAS BODENSTEIN has been an essential member of the Caligari for many years. In 2000 he took over the role of production assistant of the first season of "Letters to Felix" and since then he has been part of various productions within the company.

In 2008 he was the producer and a member of the directing team of the box-office hit MOONBEAM BEAR – THE GREAT ADVENTURE as well as of the identically named TV

series. Furthermore he was involved as a producer in the production of the animation films FELIX – THE TOY RABBIT AND THE TIME MACHINE (2006), PRINCESS LILLIFEE (2009) and it's sequel PRINCESS LILLIFEE AND THE LITTLE UNICORN (2011) as well as in the first season of "The Moonbeam Bear". During the production of the second season of "Letters to Felix" Bodenstein took over the role of production management and during the animation film FELIX – A LITTLE RABBIT TRAVELS AROUND THE WORLD (2005) he headed the post-production.

At present Thomas Bodenstein is preparing himself for directing the new animation film COCONUT THE LITTLE DRAGON.

HUBERT WEILAND (CO-DIRECTOR)

HUBERT WEILAND studied sculpting at the Art Academy in Munich. Already during his studies he focused on 3D-animation, which ended up kick starting his career as a filmmaker. Beyond that he worked successfully as a photographer and was awarded the Bavarian Photography Award.

Weiland directed the TV series "Jelly Bean Town" and "Fish & Chips" and has been a part of the Caligari team since 2004. As a co-director he was involved in the film MOONBEAM BEAR – THE GREAT ADVENTURE (2008) and as director in PRINCESS LILLIFEE AND THE LITTLE UNICORN (2011).

He looked after the cinema productions of PRINCESS LILLIFEE (2009), FELIX – THE TOY RABBIT AND THE TIME MACHINE (2006) and the first season of the TV series "The Moonbeam Bear" as a producer. In the second season of "Letters to Felix", he took over the role of line producer.

His next project will be the animation film THE LITTLE DRAGON COCONUT.

NINA WELS (CO- DIRECTOR)

NINA WELS is a graduate of the course animation from the Film School "Konrad Wolf" in Potsdam-Babelsberg. She has been active in the film business since 1997 and has been a part of various national and international productions for cinema, television and advertisement.

In 2006 she was the lead animator of Michael Bully Herbig's extremely successful film LISSY UND DER WILDE KAISER (2007) and she was also involved in JASPER UND DAS LIMONADENKOMPLOTT. Wels was also the lead animator of the TV production "Der Froschkönig" and the 13 episode long children's series "Jonalu" as well as the movie DER SANDMANN – ABENTEUR IM TRAUMLAND (2009).

In 2010 Nina Wels wrote her first, however still unpublished, novel "Eislicht" and took up the work as co-director for KNIGHT RUSTY.

MARK SLATER (SCREENPLAY)

MARK SLATER has more than ten years of experience as a screenplay writer, director and animator for TV-animations and children's programmes. Several of his works have been prize-winning, including the 2001 BBC preschool television series "Yoho Ahoy". Together with Executive Producer Gabriele M. Walther, Slater wrote the screenplay for KNIGHT RUSTY. This writing partnership already took place for MOONBEAM BEAR –



THE GREAT ADVENTURE (2008), PRINCESS LILLIFEE (2009) and PRINCESS LILLIFEE AND THE LITTLE UNICORN (2011).

Mark Slater was also involved in the productions of FELIX – THE TOY RABBIT AND THE TIME MACHINE (2006) and the TV series “The Moonbeam Bear” and “Letters to Felix”.

HUBERT BARTHOLOMAE (RE-RECORDING MIXER)

Already in 1981, whilst studying electrical engineering, HUBERT BARTHOLOMAE began, to work in the film industry. He has worked with special effects, model making, and sound and eventually created music for Roland Emmerich’s first productions in Germany. After setting up the animation company Magicon he founded Studio Solid Sound, 23 years ago, his own studio for sound editing and mixing.

Since 1991 he is mainly editing and mixing sound for cinema productions. Due to his financial and temporal independence and due to his newer and bigger studio since 2011, Bartholomae can provide an accuracy in sound that other service providing studios can only dream of.

Especially films that have a lot of special effects benefit from this, films such as WERNER – BEINHART (1990) and WERNER – DAS MUSS KESSELN!!! (1996) or Josef Rusnak’s THE 13TH FLOOR (1999), but also calmer subjects such as Maria Schrader’s LOVE LIFE (2007) or THE NINTH DAY (2004) by Volker Schlöndorff, with which he was nominated for the German Film Award in 2006.

His last theatrical release was the culture clash comedy TÜRKISCH FÜR ANFÄNGER (2012), prior to that Roland Emmerich’s ANONYMOUS (2011) and Tim Fehlbaum’s HELL (2011), which were both nominated for the German Film Award in 2012. ANONYMOUS received the LOLA in the category “Best Sound Editing” and HELL in the category “Best Film Music”.

ANDREAS GRIMM (FILM SCORE)

ANDREAS GRIMM studied music studies, ethnology and English studies in Cologne and London. During his university years he started composing for the stage for the comedy group “Die Nigelungen”.

After various jobs as music critic, radio and television author, in 1995, Grimm developed the musical concept for the news skit “Die Wochenshow”. Next to the theme song and variations for various columns he was, until 2002, responsible for a vast number of playbacks, add skids and underscores.

In 2003 he wrote his first big score for the film DER WIXXER (2004), which was awarded the German Prize of Film Critic. The scores for NIGHT OF THE LIVING DORKS (2004) and DER KLEINE EISBÄR 2 – DIE GEHEIMNISVOLLE INSEL (2005) followed.

Next to the stage music and the sound design for the stage versions of Cornelia Funke’s children’s books he composed and produced for many other successful TV shows, to mention only a few: “Pastewka”, “Käpt’n Blaubär”, “Anke”, “Verona’s Welt”, “Voll witzig”, “Sechserpack”, “Liebesleben”, “Axel!”, “Ladykracher”, “HilfeHochzeit!”, “Schmitz komm raus”, “Kinder, Kinder”, “Fröhliche Weihnachten!”, “Elton vs. Simon” and “Zwei Weihnachtsmänner”.

Andreas Grimm also works as a live musician for various bands. He was the leader and keyboarder of the concert band of the German Grand Prix Winner Lena Meyer-Landrut and also of the Max Mutzke Band. He is a member of the Composers Club and a board member of the mediamusic e.V.. Since 2008 he is also Professor for media composition at the Institute for Music and Media of the Robert Schumann Hochschule in Düsseldorf.

MARIUS MONSSEN (LINE PRODUCER)

MARIUS MOHNSSEN studied physics and computer studies at the University of Hamburg, following which he specialised in the field of software programming and project management. In 1993 he began his career in the film business as a 3D artist and project manager at Mediasoft Computergrafik and since then he has worked in various areas of effects and post-production on productions such as PINOCCHIO (1996), FUNNY GAMES (1997), THE 13TH FLOOR (1999), DO NOT DISTURB (1999), DER KLEINE VAMPIR (2000), DOWN (2000), THE MUSKETERR (2001), FEARDOTCOM (2002), TRISTAN & ISOLDE (2004) and SOUND OF THUNDER (2004).

Subsequently Mohnssen specialised himself increasingly on animation film. As a line producer he was involved in Michael Bully Herbig box-office success LISSI UND DER WILDE KAISER (2007) as well as on the TV series "Jonalu". In 2009 during the production of PRINCESS LILLFEE, Mohnssen worked for the Caligari Film- und Fernsehproduktions GmbH for the first time as Animation Production Manager. In 2009/2010 Mohnssen was the CGI-Producer of DER SANDMANN UND DER VERLORENE TRAUMSAND (2010).

Following which he started working on KNIGHT RUSTY and since then he is part of the core staff of Caligari.

MARCUS HAMANN (PRODUCER)

MARCUS HAMANN graduated with a degree in dramaturgy from the Bavarian Theater Academy August Everding and the Ludwig Maximilian University in Munich. He has worked as an editor for various stages and publishing houses, before he started working in the film industry in 2005. He started off as an editor in the animation segment, at Caligari, and since 2008 he is the head of the development department in the area of fiction and animation.

Amongst others he participated in the development of the TV Movie "Cloud Chasers" (2008), the eighth season of the TV sitcom "Hausmeister Krause" (2009) starring Tom Gerhardt, the second season of "The Moonbeam Bear" (2009) as well the TV series "Princess Lillifee" (2011/2012). At present he is supervising the development of the new animation film COCONUT THE LITTLE DRAGON and the 52 episode long TC series "Knight Rusty".

### **Press commentaries**

"What a wonderfully creative fantasy world – especially since it was created in Germany – you don't see that very often in the cinemas"

"Witty 3D-animated film for kids who do not only want to be entertained but who also want to learn something about recycling"

## **BILD**

“The 3D-version of the musical-audiobook hero that plays fondly with metal shapes and characters is aimed at five to ten year olds. (...) When you see toaster-cows on a scrap field ejecting their buns with shock, then you will understand why the retro world of “Knight Rusty” belongs onto the big screen.”

### **ABENDZEITUNG**

“Terrific 3D kids adventure which is also fun for adults.”

### **B.Z.**

“Visually thrilling animation-fun.”

### **HAMBURGER MORGENPOST / PLAN7**

“imaginatively edited and designed animation movie”

“magnificently staged in 3D is the beginning sequence”

“The Munich based producer Gabriele M. Walther and director Thomas Bodenstein managed to animate Scrapland wonderfully, giving a lot of attention to details (...) With very original ideas the characters are turned into loveable creatures, which will thrill every child. Boys of all ages will enjoy seeing little toasters going to war as well as screwdrivers and tin cans fighting with polished cutlery. Girls will probably find the fashion show of ball and wedding gowns presented by Bo to the lovey-dovey prince more enjoyable to watch. The slapstick scenes will definitely delight all.”

### **MÜNCHNER MERKUR/TZ**

“imaginative, turbulent, funny adaptation”

### **NEUES DEUTSCHLAND**

“A bold chivalric adventure”

“Ends up being a nice Buddy-Movie!”

### **SÜDDEUTSCHE ZEITUNG**

“an exciting film for kids”

“the children’s film delights due to its many settings and little storylines, which also makes the film enjoyable for adults. Especially remarkable is the design, (...) Even though the film did not end up being a musical, composer Andreas Grimm took over many themes from Janosa’s songs. „Knight Rusty“ isn’t only enjoyable for the eyes but also for the ears, particularly because the acoustic cast is outstanding. (...) Due to the episodic narrative style, the film is also ideal for younger children.”

### **WAZ**

“Hollywood equal animation movie”

“The animation adventure based on the popular children’s books and songs is a 3D production that hasn’t been seen in this way in Germany before. Firstly: everything looks really great and could have been created in Hollywood. (...) And this may explain the special charm of the movie, in which it rattles and squeaks putting a smile on anyone’s face: on men’s and women’s and without question on children’s faces.

### **BUNTE**

“Terrific film with lots of songs”

## **NATIONAL GEOGRAPHIC KIDS**

“It is cute to watch what little toasters and screwdrivers can do if they are let loose. It squeaks, rustles and thumps very tinny sounds in the lovely scrappy world, which young and old Rusty fans will quickly embosom.”

### **SUPERILLU**

“When a film sets out furiously and then speeds up, when a film depicts a loving cosmos without ever encountering a boring reality, if it presents us with unexpected empathy towards iron coffee pots and alarm clocks, then one will leave the cinema with a persistent smile, which signifies amusement and respect for the accomplishments of the creator.”

“The big fight at the end of the film, when Knight Rusty’s army of toasters and cutlery fights against the castle of the usurper, (...) solely this scene is worth watching the movie several times, just to make sure that we don’t miss out on anything.”

### **FAZ**