

GFAQ

GERMAN FILMS QUARTERLY

WITH PORTRAITS AND ARTICLES OF
DIRECTORS **NATJA BRUNCKHORST**
& **CHRISTOPH HOCHHÄUSLER**
PRODUCER **INGO FLIESS**

ACTOR **MATTHIAS SCHWEIGHÖFER**

DIRECTOR OF PHOTOGRAPHY **FLORIAN HOFFMEISTER**

SALES COMPANY **BETA CINEMA**

PETER DINGES LOOKS BACK AT THE LAST 20 YEARS OF GERMAN FILMS



ISSUE 2-2024

Promoting the best of

GERMAN CINEMA



1954 - 2024



german
●●●
films

Dear Readers,

The first quarter of 2024 is now over and it was a good start to the film festival season for German productions. The 74th Berlinale was particularly successful. Seen from a German perspective, the line-up represented a very special record with a total of more than 50 German productions and co-productions. The 35 German majority-produced films included DYING by Matthias Glasner, FOM HILDE, WITH LOVE by Andreas Dresen and ARCHITECTON by Victor Kossakovsky which were also selected to screen in the Competition. The Silver Bear for Best Screenplay for DYING for Matthias Glasner and the Best Film Award for DIRECT ACTION by Guillaume Cailleau and Ben Russell in the Encounters section were important awards among other numerous prizes for German productions.



Moreover, the Berlinale was the perfect festival and a fitting setting for German Films to usher in its anniversary year. German Films is celebrating its 70th anniversary in 2024. This anniversary is to be honoured with a number of special events and activities. The film programme entitled "70 YEARS OF GERMAN CINEMA - A SUCCESS STORY" was unveiled at a press conference during the Berlinale. A programme compiled by Alfred Holighaus of 17 important German films from the past 70 years are to be shown at film weeks during the whole year and made available to film festivals for their own programmes. And the feedback and enquiries have been overwhelming. Several films from the programme have already been shown at the Festival del Cinema Tedesco in Rome and at the TIFF Lightbox in Toronto. In May, for example, the film festival in Seattle will be showing a 4K-restored version of WINGS OF DESIRE by Wim Wenders, while six films from the programme will be screening at the Festival of German Films in Australia. As a further highlight, the Raindance Festival in London in June and the Tallinn Black Night Film Festival in November will be having a German focus this year, and naturally featuring films from the retrospective. A total of more than 25 events have been planned so far. This interest shows the high esteem in which German cinema is held, and that makes us very happy.

The film programme won't be the only way that the anniversary is being celebrated. We would also like to use the year to look back to the past with filmmakers and people who have accompanied us along the way. This issue of GFQ, for example, sees us speaking with Peter Dinges, a member of German Films' supervisory board, about his work as the CEO of the FFA over the past 20 years. In the interview, he looks back on the highlights and challenges of being at the helm of the German Federal Film Board and offers a glimpse of the future of the German film industry.

The Festival de Cannes will now be taking place from 16 to 25 May. A total of 14 German productions and co-productions will be screening in Cannes. We are particularly happy about the participation of the two short films OUR OWN SHADOW by Agustina Sánchez Gavier and IMMACULATA by Kim Lêa Sakkal in the Quinzaine Des Cinéastes programme. German Films will have a presence at the German Pavilion in the Village International Riviera together with the FFA, BKM and Focus Germany. This year will once again see the location serving as a meeting point for filmmakers.

We look forward to meeting and having an exchange of ideas and information with many filmmakers.

A handwritten signature in black ink that reads "Simone Baumann".

Simone Baumann, Managing Director

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IN THIS ISSUE

INTRODUCTION Simone Baumann 3

ARTICLES AND PORTRAITS

„I'M CONTENT TO SIT ON THE FENCE“

A portrait of director Natja Brunckhorst 6

AN AUTEUR FILMMAKER THROUGH AND THROUGH

A portrait of director Christoph Hochhäusler 8

ENTERTAINMENT WITH AN EDGE

A portrait of producer Ingo Fliess 10

„I KNOW WHERE I WANT TO GO“

A portrait of actor Matthias Schweighöfer 12

“THERE ALWAYS NEEDS TO BE A SPECIAL SIGNATURE“

A portrait of director of photography Florian Hoffmeister 14

THE HOME FOR EMOTIONS

A portrait of sales company Beta Cinema 16

A RELIABLE PARTNER FOR THE FILM INDUSTRY

Peter Dinges looks back at the last 20 years 18

NEW FEATURES

CHANTAL IM MÄRCHENLAND

CHANTAL AND THE MAGIC KINGDOM
Bora Dagtekin 21

CHECKER TOBI UND DIE REISE ZU

DEN FLIEGENDEN FLÜSSEN
CURIOUS TOBI AND THE TREASURE HUNT TO
THE FLYING RIVERS - Johannes Honsell 22

ERA OCULTA

HIDDEN ERA - Carlos Vargas 23

FLIEG STEIL

ASCEND - Martina Schöne-Radunski, Lana Cooper 24

DAS GEHEIMNIS VON LA MANCHA

GIANTS OF LA MANCHA - Gonzalo Gutiérrez 25

HYSTERIA

Mehmet Akif Büyükcatalay 26

MÜNTER & KANDINSKY

MUENTER & KANDINSKY - THE BLUE RIDER
Marcus O. Rosenmüller 27

NO DOGS ALLOWED

Steve Bache 28

FÜHRER UND VERFÜHRER

FÜHRER AND SEDUCER
Joachim A. Lang 29

SPIRIT IN THE BLOOD

C. May Borgstrom 30

THE CONCERTMASTER

Manoj Mauryaa 31

TOUCHED

Claudia Rorarius 32

ZWEI ZU EINS

TWO TO ONE - Natja Brunckhorst 33

VENA

Chiara Fleischhacker 34

NEW DOCUMENTARIES

2UNBREAKABLE

Maïke Conway 35

DER DRITTE BRUDER

THE THIRD BROTHER - Kathrin Jahrreiss 36

DIE UNSICHTBAREN

THE INVISIBLE ONES - Matthias Freier 37

DIE VISION DER CLAUDIA ANDUJAR

THE LADY WITH THE ARROWS
Heidi Specogna 38

ZUSAMMEN - ZUKUNFT GESTALTEN

TOGETHER - SHAPING THE FUTURE
Andreas Stiglmar 39

NEW SHORTS

BETONGEFLÜSTER

CONCRETE WHISPER - Jannis Lenz 41

SO VIEL VON MIR

THAT'S ALL FROM ME - Eva Könnemann 42

TAKO TSUBO

Eva Pedroza, Fanny Sorgo 43

UPCOMING PRODUCTIONS

AKIKO - DER FLIEGENDE AFFE

AKIKO - THE FLYING MONKEY - Veit Helmer 45

ALTMARK (WT)

Marie Wilke 45

COMANDANTE FRITZ

Pavel Giroud 46

DER URSPRUNG DER WELT

THE ORIGIN OF THE WORLD
Borbála Nagy 46

DIE ABENTEUER DER LAUSITZERIN WILMA (WT)

Maren-Kea Freese 47

DIE SCHULE DER MAGISCHEN TIERE 3

SCHOOL OF MAGICAL ANIMALS 3
Sven Unterwaldt 47

KREATOR - DYSTOPIA AND HOPE (WT)

Cordula Kablitz-Post 48

MAYSOON

Nancy Biniadaki 48

MEL'S BLOCK

Mark Sternkiker 49

MISSING*LINK

Michael Baumann 49

German Films Profile 50

German Films Team 51

Shareholders & Supporters 53

Film Exporters 54

Imprint 55

A close-up portrait of director Natja Brunckhorst. She is wearing large, black, square-rimmed glasses and a dark navy blue button-down shirt. Her hair is dark with some grey at the temples, and she is smiling slightly. The background is a textured, light blue-grey surface, possibly a wall or fence.

**"I'M CONTENT TO SIT
ON THE FENCE"**

A PORTRAIT OF DIRECTOR NATJA BRUNCKHORST

Sometimes, inspiration is found in the smallest details - Natja Brunckhorst can tell you a thing or two about that. Her new film *ZWEI ZU EINS* (*TWO TO ONE*) came from a sentence she discovered by chance, the director and screenwriter reveals in an interview: "In a book by the late GDR cabaret artist and satirist Peter Ensikat, I came across a sentence that caught my eye. The GDR's paper money was stored in a tunnel. I knew immediately - this is cinema, no doubt about it! So, I started to do some research." The result of this initial idea is a story set in a small town in Saxony-Anhalt during that special summer of 1990, between the fall of the Berlin Wall and reunification. It is a story combining true facts with Brunckhorst's flourishing cinematic imagination. At the time, a burglary was discovered in the aforementioned tunnel, and rucksacks turned up containing the stolen money, which had supposedly become worthless. In *ZWEI ZU EINS*, this now becomes the story of Maren (Sandra Hüller), Robert (Max Riemelt) and Volker (Ronald Zehrfeld), who have known and loved each other since childhood and, together with all their neighbours, find a way to trigger at least a minor slip-up in the capitalist sell-out of East Germany.

Instead of turning the material into a thriller or relying on deliberate exaggerations à la *DEUTSCHLAND 83*, the filmmaker, who was born in (West) Berlin, tells her story as a light-hearted summer comedy exuding authenticity. "I'm just a positive person, who likes to come out of the cinema in a good mood," she says, referring to the film's general tone, which is not dissimilar to that of her directorial debut *ALLES IN BESTER ORDNUNG* (2022). "Karl Valentin said that everything has three sides: positive, negative, and humorous. I always choose the humorous."

Brunckhorst does not much like overly simplistic categorisations of her work, anyway: "I'm actually content to sit on the fence. It's important to me for cinema to be fun - after all, it's entertainment as well. But that doesn't mean my film is not serious at all, or that it lacks dramatic moments." Of course, the trio in the leading roles, including Sandra Hüller in her first German film since *SISI & I*, also play a decisive part in the way this balancing act works. "With actors like them, all

you really have to do is turn on the camera and watch," the director points out, laughing - and she is glad when people say the lightness of her narration is not necessarily typically German. "It's just so nice when two wonderful men adore a wonderful woman! And *JULES AND JIM* is a role model, of course. So, it is perhaps more French than German. Although otherwise, my humour is more British."

The days when she stood in front of the camera herself as an actor are long gone for Brunckhorst, who became well-known beyond Germany's borders with her first role as a teenager in *CHRISTIANE F. - WIR KINDER VOM BAHNHOF ZOO* in 1981. However, her experiences in acting are still an advantage when it comes to directing today, as she tells me: "Of course, I do have a heart for the actors, for the whole uncertainty of the profession and also for the courage you need to stand up there and open your soul." She continues: "The right empathy for the inner processes taking place, and knowing what you need and when - not every director has that, as I know from my own experience." However, the Hamburger-by-choice does not regret her comparatively late move into the director's seat. When her first, autobiographically inspired screenplay *WIE FEUER UND FLAMME* was made into a film at the beginning of the millennium, producer Stefan Arndt suggested she took over the direction herself. "But my daughter was still so small at the time, and I couldn't imagine it for various reasons," she remembers. "I also had huge respect for directing. I thought I would need to know everything about filmmaking to do it."

"Now, I realise it's not about that," concludes Brunckhorst, whose next script is long finished. "Instead, it's my job to give everyone involved - from the camera operator to the production designer to the actors - the space and opportunity to do their jobs as best they can. I am responsible for creating as much trust as possible." And she adds with charming self-confidence: "If someone had told me after my first film that I should leave directing well alone, I would have done that. But after the second film, I am starting to believe that I do it quite well."

Patrick Heidmann



AN AUTEUR FILMMAKER THROUGH AND THROUGH

A PORTRAIT OF DIRECTOR CHRISTOPH HOCHHÄUSLER

It is common knowledge that genre cinema is having a bit of a hard time in Germany. But what can we say – the presumed dead live longer, in part thanks to directors like Christoph Hochhäusler. His big-city thriller *To the End of the Night* about a trans woman and a gay undercover investigator has helped catapult German genre cinema into the 21st century. At the 2023 Berlinale, Thea Ehre received a Silver Bear for Best Supporting Actress for her role in the movie.

Hochhäusler is a border crosser who likes to combine auteur and genre film in his work. This was true of his early films such as *Unter dir die Stadt*, in which he combined a city portrait, a financial thriller and a relationship drama against a biblical background. And it also applies to his highly anticipated new work, *La Mort Viendra* (*Death Will Come*). In this gangster film set in Brussels, a hitwoman (Sophie Verbeek) gets caught between two fronts and goes from being the hunter to the hunted.

“Charles Mahr, a Brussels gangster, is struggling with his mortality. Can he continue to plot the course of his life until the end? Or will others write the ending? Assassin Tez enters the film as his tool; he guides her hand invisibly but she cannot remain neutral because her mission is contradictory,” the director explains on videotape. He wrote the story together with his long-time co-screenwriter Ulrich Peltzer. The new film includes motifs from the classic French gangster film but adds a modern female protagonist as a counterpoint – one who ultimately acts on her own behalf “and brings death like a gift”.

Hochhäusler, born in Munich in 1972, first studied architecture in Berlin, and then film directing at the University of Television and Film in the Bavarian capital between 1996 and 2004. He is an auteur filmmaker through and through, someone who formulates a “manifesto”, as he calls it, for each of his works – a kind of aesthetic objective. “What means can I use in my film to achieve clarity and coherence through exclusion?” Zooming in or hand-held camerawork have not been employed in his films to date, and the shot/reverse angle is also rare. “I shy away from utilising the camera to serve the narrative

in a purely functional way,” says Hochhäusler. He is far more interested in constructing a visual field that enables cinema-goers to see something in a new way, he explains: his approach is ingenious but also passionately down-to-earth.

Like Christian Petzold, Angela Schanelec and Thomas Arslan, Hochhäusler is categorized as a member of the so-called “Berlin School”. This term subsumes an artistic German cinema stylistically more diverse than the label might suggest. “The label came from the film critics and the ‘members’ took it very differently,” says the director with a smile. However, it does describe a genuine network of professional relationships and friendships that still exists today. “We gave Christian Petzold the script for *La Mort Viendra* to read, for example, because he is a master of narrative economy.”

The tide of the “Berlin School” has ebbed to some extent, as artistic cinema in Germany is not having an easy time right now. Although there are currently ideas to reform film funding, a false self-image still sticks: “Why do business and art always have to go together?” There is a lack of trust in German film funding.

Hochhäusler and his now 13 co-partners discuss how to make films and what constitutes cinematic art in the film magazine “Revolver”, which is published twice a year. The magazine, which he founded in 1998 together with Benjamin Heisenberg and Sebastian Kutzli, functions as his “anti-depressant”. The idea is “to organise the theory behind the practice by having people who make films talk about filmmaking in texts and interviews,” the director says. For Hochhäusler, thinking about film and making films definitely go hand in hand.

The director describes the cinema as a place “between the probable and the possible”. He sees this place, loosely based on Alexander Kluge, as an erotic rendezvous first and foremost. “You go to the film; the film doesn’t come to you.” And he is inviting us all on a tantalising date with *La Mort Viendra*.

Jens Balkenborg

ENTERTAINMENT WITH AN EDGE

A PORTRAIT OF PRODUCER INGO FLIESS

"There's a completely different perception to the company since the Oscar nomination for THE TEACHERS' LOUNGE – we have now got lots of people interested in what we are doing," says Ingo Fliess, the producer of İlker Çatak's fourth feature film which won five Lolas last year as well as being one of the finalists for the Academy Awards' Best International Feature Film category.

Ingo's journey as a producer began back in 2007 when he set up his independent company if... Productions in Munich after having represented playwrights and screenwriters as CEO of the Verlag der Autoren agency. "What fascinates me about being a producer is that every project is new and different," Ingo explains. "You are able to develop a new language, grammar and approach to a film's development, production and exploitation. You can draw upon certain experiences, but there's never really a feeling of routine."

"The profession of a producer demands a certain element of universality," he adds. "I should have an idea of what's going on in every department and I like having this breadth of knowledge, but, at the same time, it's important that I have people on whose expertise I can rely on."

if...Productions initially focused on producing such acclaimed documentaries as EL BULLI: COOKING IN PROGRESS and PARENTS' SCHOOL – with occasional forays into fiction with films like A GODSEND and WACKERSDORF.

"Five years ago we then took the step and went from being a company that had until then almost exclusively produced documentaries to also become a credible and successful producer of feature films," Ingo recalls.

This saw him beginning a fruitful collaboration with Çatak that first spawned I WAS I AM I WILL BE and has since been followed by highly acclaimed THE TEACHERS' LOUNGE and their third project together, YELLOW LETTERS, which has now gone into production at locations in Hamburg and Berlin.

Given his background as an agent for screenwriters, it is not surprising that Ingo focuses more on the writers and directors' creative vision rather than on subscribing to specific genres or formats.

"I've never made escapist films – cinema as a diversion doesn't appeal to me," he explains. "I'm more interested in people in the here and now and their connection to society, and the issues we address are always strongly rooted in present reality."

Over the years, Ingo has established a "family" of regular collaborators ranging from Jörg Adolph and Oliver Haffner through Gernot Krää to İlker Çatak.

"It's great to work with people in whom you have complete confidence artistically," he says, adding that it was "only logical" for him to come onboard Edgar Reitz's new feature project LEIBNIZ since they have known each other since his days at Verlag der Autoren.

But that's not to say that Ingo isn't open to working with new young talents.

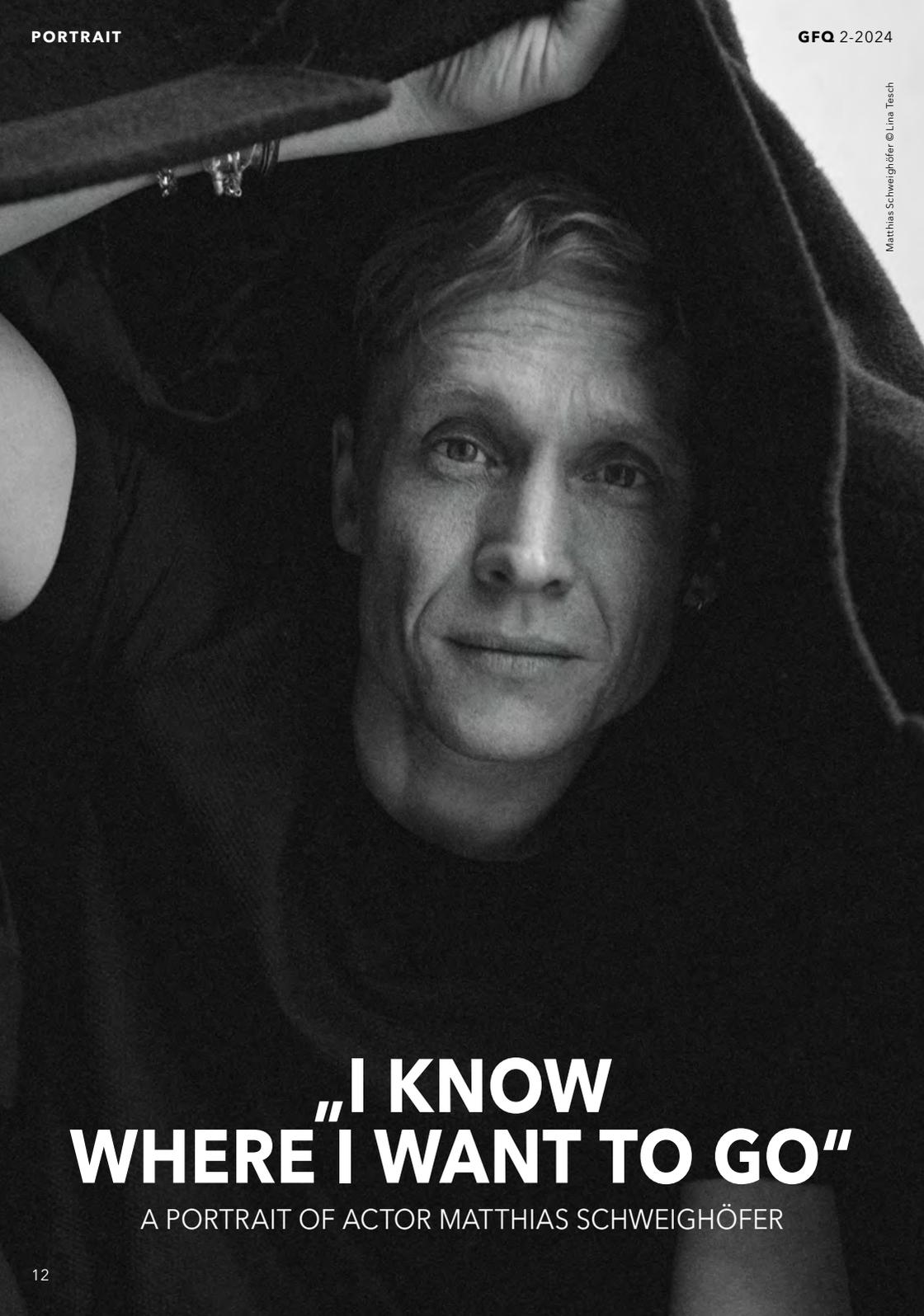
In fact, he is now preparing two documentaries to shoot later this year: London Film School graduate Aygul Bakanova's OVERTONES (working title) centres on a music boarding school in Kyrgyzstan, while HFF graduate Friedrich Rackwitz's feature documentary debut TURNING POINT (working title) will follow the work of the F42 drug rehabilitation centre in Berlin.

Moreover, Ingo has been able to gain an insight into upcoming filmmaking talents thanks to his shared professorship with fellow producer colleague Corinna Mehner at Munich's HFF since February 2023.

"Between the two of us, we can cover a wide spectrum of production," he notes. "Corinna has expertise in family entertainment and high-end visual effects whereas I can offer my experience of working in the fields of arthouse cinema and documentaries."

"Our goal is to bring greater diversity and a wider range of voices to German cinema, and also to have more women and more people with different socio-cultural backgrounds studying at the film school," he concludes.

Martin Blaney



**„I KNOW
WHERE I WANT TO GO“**

A PORTRAIT OF ACTOR MATTHIAS SCHWEIGHÖFER

When Matthias Schweighöfer makes a film today, he knows exactly what he wants it to end up looking like. The story should move the audience, it should perhaps even change something in them, it should stay in their memory. Nowadays Matthias Schweighöfer knows where he wants to go with a project. That wasn't always the case. Schweighöfer was born in Anklam in 1981 into a family of actors. His parents, Gitta and Michael Schweighöfer, often took him with them to the theatre when he was young. "I've always been interested in this profession." He went to the Ernst Busch Academy of Dramatic Arts in Berlin in 2001 because he wanted to learn the craft from scratch - "and because it was what my parents wanted me to do". But that lasted only a year. As he had already been making films for some six years, drama school wasn't the right choice for him because it was more about theatre and less about film - and the latter was where he really wanted to go.

Schweighöfer started out with roles in such television productions as RAUS AUS DER HAUT and TATORT. He then attracted attention in the cinema with his role in SOLOALBUM in 2003. That turned out to be something of a turning point for him. Other feature films followed such as OFF BEAT, RABBIT WITHOUT EARS and VALKYRIE. And then there was another defining moment in Schweighöfer's career. In 2009, he made 12 PACES WITHOUT A HEAD, an adventure comedy. "The film was good, but I wasn't totally happy," Schweighöfer says. They presented the film in a cinema in Rostock. There were about 50 to 60 people in the 150-seat cinema. RABBIT WITHOUT EARS was showing in the cinema next door. "I briefly went over to the other cinema and it felt like there were a thousand people in the audience who were all going crazy. Then I went back to 12 PACES WITHOUT A HEAD and we didn't even get a single person there asking a question." Schweighöfer: "From then on, I knew that I had to take more responsibility for the kind of stories I want to tell. I didn't want to make myself dependent on others anymore."

In 2011, Schweighöfer founded the production company Pantaleon Films. His first production for the cinema, WHAT A MAN, saw him serving as lead actor, writer, producer and, for the first

time, as director. The comedy was feted by critics and audiences alike. As were other productions such as THE BREAK UP MAN (2013), JOY OF FATHERHOOD (2014) and THE MANNY (2015). Mainstream comedies that work well in Germany. Schweighöfer was also clear about what he was wanting to achieve: "I decided to launch a company at that point. And I began with mainstream films in order to establish something and be able to pay my staff." Schweighöfer has a new direction in mind for the near future. "I would like to make films that are then being shown more often at festivals." One of these projects is raring to go. Schweighöfer has been working now for more than eight years on a screen adaptation of Thomas Glavinic's novel THE LIFE OF WISHES. He finally found the right partner in the director Erik Schmitt. They share the same vision. Principal photography begins in May.

Matthias Schweighöfer is an actor, director, author, producer - and filmmaker. He has now reached the point where he is just as successful in the USA as in Germany. Sometimes, he takes on several functions, and other times, he has just one role. "That can be a mixed blessing. If I'm just an actor, I have to be able to let go. If I'm putting my very heart and soul into it, I kind of want to do it on my own. I need the feeling of being in control." Nevertheless, Schweighöfer's top priority is that making a good film means you succeed in putting the right team together. He has learnt how important each individual is from the colleagues he has worked with during his career to date. "The exchange and collaboration with such different personalities as Alex Berner, Hans Zimmer, Christopher Nolan and Zack Snyder were very helpful as regards editing, film scores, visuals and CGI. It's been interesting to see their different ways of thinking and working. That was the best film school in the world."

For Schweighöfer, his work and his profession are a constant process and one of continuous development. THE LIFE OF WISHES addresses such questions as: are you fulfilling your dreams or are you instead wishing for things? Matthias Schweighöfer has both dreams and wishes. And he knows where he wants to go with them.

Angela Sonntag

A portrait of Florian Hoffmeister, a man with grey hair and a beard, wearing a black turtleneck sweater. He is sitting on the floor in a room filled with bookshelves. The background shows a white wall with various photos and papers pinned to it, and a bookshelf filled with books. The lighting is soft and natural.

**"THERE ALWAYS
NEEDS TO BE A
SPECIAL SIGNATURE"**

A PORTRAIT OF DIRECTOR OF PHOTOGRAPHY FLORIAN HOFFMEISTER

In 2005, Florian Hoffmeister faced a decision – whereby the choice ought to have been clear. His directorial debut *3° colder* had just won the award for best debut film at Locarno Film Festival. The German Export Union had enquired whether he would like to take it to Moscow as well, opening the film festival there. But there was a second enquiry. Two years before this, Hoffmeister, who had studied directing and cinematography at the German Film and Television Academy in Berlin, had shot the British docudrama *The Hamburg Cell* for director Antonia Bird. And now, she was asking whether he would like to take on the camera work for her next project: “I was at a crossroads,” the now 54-year-old recalls. “Did I want to go to England, or continue directing in Germany?” Against the apparent logic for his career, he decided in favour of the former. “Back then, streaming didn’t exist and it was much harder to launch an international career from Germany.”

Today, it is obvious he did make the right decision. In the years that followed, he was to find successful images for an astonishing range of projects – from *Deep Blue Sea* by the old master Terence Davies to the Johnny Depp comedy *Mortdecai* directed by David Koepf. He triggered an international sensation with his camera work for Todd Field’s *Tár*, which earned him an Oscar nomination. Most recently, he was highly praised for the cinematography of the fourth season of *True Detective*, and he is currently due to start shooting Jay Roach’s remake of *The War of the Roses* with Benedict Cumberbatch and Olivia Colman. At the time, he could not have known how his career would develop. But working on *The Hamburg Cell* he had discovered qualities that tipped the scales that way: “The level of research, and the desire to make a statement and be creative were huge. I also found an attitude to production there which differed from what I knew in Germany.” In other words: “The resources I asked for were never questioned at an initial meeting. The production managers never wanted to know: Why do you need this? Because the aim was to make the film as good as possible. You never came up against people misinterpreting your artistic vision as personal ambition.”

The collaboration with Terence Davies, which actually came about by chance, was a formative experience: “I learnt the courage to express myself”.

This was also because the filmmaker deliberately realised only a few takes: “If you are shooting 14 takes a day, a maximum of three times, then everything has to hit the mark. That was totally exhausting.” He experienced something very similar with *Tár* – a project so challenging that he says he had been “waiting a long time” for it: “For example, we had this 12-minute planned sequence to which we didn’t shoot any alternatives. That courage inspires you as a co-worker.” Another attraction of *Tár* was that for the first time in 15 years, he was able to film his home town, Berlin, for a movie.

The range of technical possibilities, including AI, that has emerged in the digital age seems like a great opportunity to him: “It allows us to get back to the basic idea behind making a film. In other words, I can focus on what I want to say and how I want to say it, and not on asking whether and how it can be realised technically.” Florian Hoffmeister, who “fortunately” completed his full directing and cinematography training in analogue, says he still works “with the same consistency and discipline that you needed with celluloid.” He adds: “Even though I am filming digitally, I try to make a lot of decisions very early on.” He “doesn’t want to get involved” in discussion about digital and analogue cinematography because he thinks it is outdated: “A painter doesn’t commit to using only oil paint.” What he is looking for in his work is collaboration with a certain quality of filmmaker: “There always needs to be a signature and a special form of expression.” Effectively, he wants to rejoin the directors, as he is currently preparing his own project – though he does not want to reveal much about it yet. What is certain, however, is that he will be returning to his earlier career plans, having made his last film as a director in this country in 2016: *Die Habenichtse*. “It was a great experience shooting in Berlin with Todd Field, seeing the city through the eyes of an outsider.” Thematically, he is moved by German social history during the 1970s.

Although he is still interested in working on series after experiences such as *True Detective* or the Apple TV+ series *Pachinko* – possibly even as a director – he firmly believes in the strengths of the big screen: “Phenomena such as ‘*Barbenheimer*’ show that cinema has withstood the stress test of streaming. That shared experience is still unbeatable.”

Rüdiger Sturm



“How time flies – it doesn’t seem possible that we’ll be celebrating our 25th anniversary in a couple of years!,” says Dirk Schürhoff, CEO of the world sales and co-financing company Beta Cinema which was launched in 2001 with Hans-Christian Schmid’s CRAZY as the first title in its sales catalogue.

Over more than two decades, the Munich-based company as a subsidiary of Jan Mojto’s European media group Beta Film has handled the international sales of films as diverse as Florian Henckel von Donnersmarck’s Oscar-winner THE LIVES OF OTHERS and Paolo Sorrentino’s IL DIVO.

“We’re relatively agnostic as far as genres are concerned,” Tassilo Hallbauer, Head of Sales and Acquisitions, explains. “Our focus is on arthouse with substance as opposed to really hardcore festival titles and what we’re looking for are accessible, audience-friendly crossover titles.”

“When we are deciding on whether to take on a film, that decision is always based on whether the story appeals to us and we believe that it will catch on internationally and find an international audience,” Thorsten Ritter, EVP Acquisitions, Sales and Marketing, adds.

“We’ve often been offered projects where the filmmakers clearly identify with their subject matter, but the story itself wasn’t gripping or out of the ordinary. We are always looking for something that stands out from the rest, what are the hooks and the project’s unique selling point.”

“I’M YOUR MAN was a prime example of the kind of film we look for,” Thorsten says. “It was innovative, fresh, had elements of a screwball comedy, unbelievably fast paced, intelligent and profound, but never self-indulgent. In fact, it had all those ingredients that constitute what cinema is all about.”

“We are also driven by emotions when looking for new titles for our line-up,” Dirk explains. “We call Beta Cinema ‘The Home For Great Stories’, but you could also say that it’s ‘The Home For Emotions’.”

“The minute we react emotionally to a story at script stage or as a rough cut, there is a good chance that this emotional core will also be understood on an international level,” he explains.

The last few years have seen Beta Cinema cast its net wider in the search for quality feature films combining great stories, commercial viability and artistic integrity.

There are now three strands to the company’s acquisition activities: the first one focuses on films from German filmmakers and the second on titles from other European countries such as Italy, Scandinavia and The Netherlands, while a third strand is dedicated to English-language cinema.

Beta’s recent German titles have included films as multifarious as Nora Fingscheidt’s SYSTEM CRASHER, Andreas Dresen’s FROM HILDE, WITH LOVE, and now Fatih Akin’s AMRUM which began shooting this April, while its European cinema strand has featured such titles as Icelandic director Benedikt Erlingsson’s WOMAN AT WAR or this year’s Berlinale entry ARCADIA from Greek filmmaker Yorgos Zois.

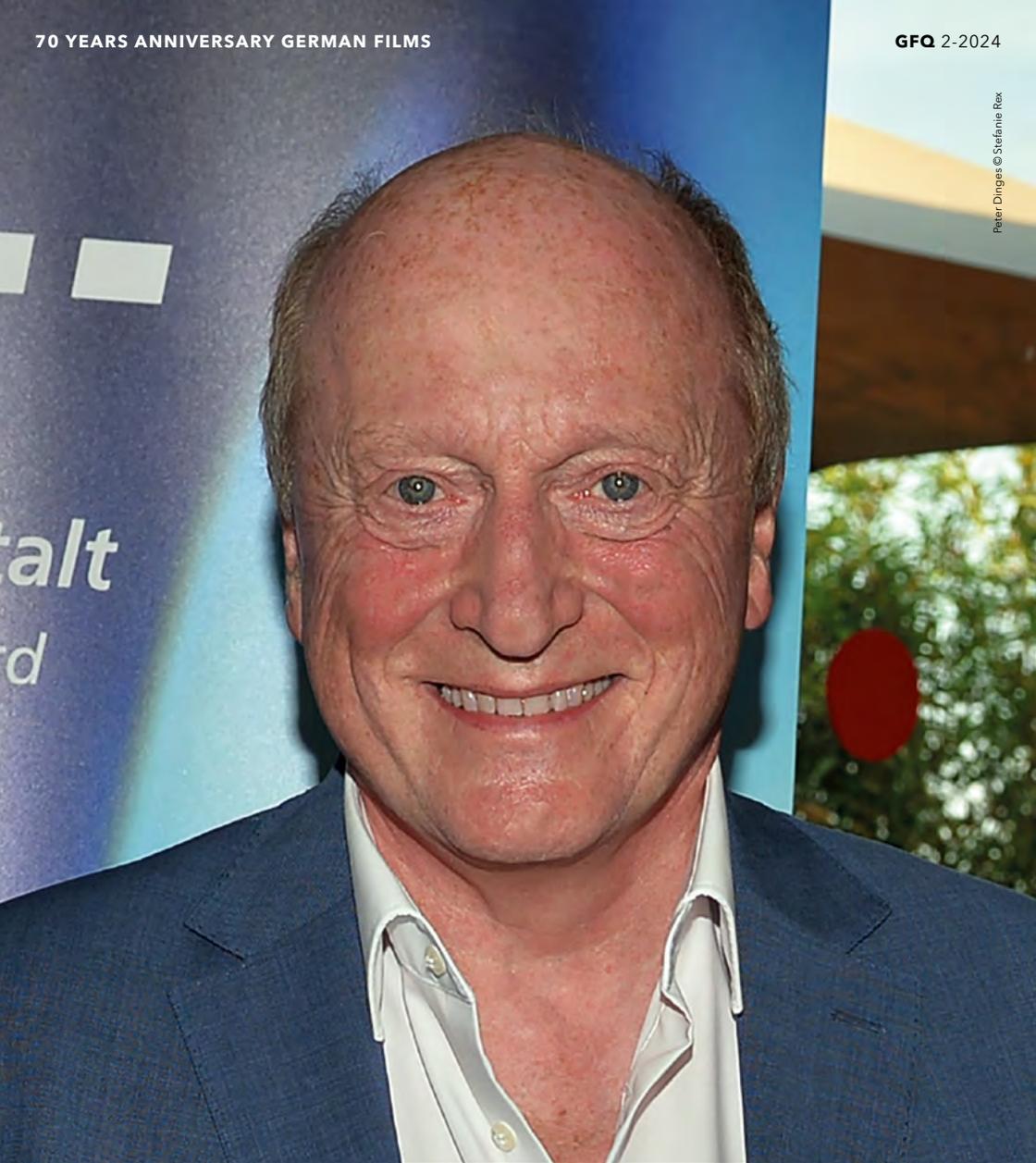
“We had already started looking at handling English language projects when Thorsten brought THE HAPPY PRINCE to Beta Cinema,” recalls Tassilo who has now been based in London for the past five years.

“Germany and the UK have very different systems as far as financing and the role of sales agents are concerned. It was quite a learning experience to begin with, but we now have built up a network of contacts with producers there for UK content.”

Among the projects benefiting from this particular “UK connection” are Jessica Hobbs’ THE OFFING, starring Helena Bonham Carter, Morgan Matthews’s Bill Nighy road movie 500 MILES and Nick Hamm’s big budget period epic WILLIAM TELL with a cast led by Claes Bang and Golshifteh Farahani.

In addition, being part of the Beta Film Group with its holdings in some 30 production companies throughout Europe gives Beta Cinema privileged access to a greater number of potentially interesting projects. “This is how we came to take on films like Tom Tykwer’s THE LIGHT and Per Fly’s HAMMARSKJÖLD – FIGHT FOR PEACE,” Dirk explains.

Martin Blaney



A RELIABLE PARTNER FOR THE FILM INDUSTRY

PETER DINGES LOOKS BACK AT THE LAST 20 YEARS

20 years ago, German Films Quarterly (GFQ) was granted the first press interview by Peter Dinges after he took up the position of CEO of the German Federal Film Board (Filmförderungsanstalt – FFA) on 1 April, 2004. Two decades later, he now looks back on the highlights and challenges of heading up this national film funding agency and on what could be in store for the German film industry in the future.

“When I started at the FFA after working as Head of Business Affairs & Legal Affairs at Telepool in Munich, I was determined to bring the service concept as practiced in the private sector to the FFA,” Peter Dinges recalls.

“I’m pleased to say that the FFA has become a modern and efficient service provider in these 20 years,” he notes. “We have an open-door policy and have entered into dialogue with the industry, so if you want to talk to us, you always have someone to speak to. In fact, we have never been as close to the industry as we are today.”

He admits that the first 10 years of his tenure as CEO were overshadowed somewhat by the action brought by a multiplex chain claiming that the German Film Law (FFG) was unconstitutional and that there was unequal treatment between exhibitors, the video industry and broadcasters on the scale of the levies paid to the FFA. “That rather put the brakes on us supporting the development of German cinema at the time,” he says. However, the 28 January 2014 was then a very personal highlight for me as this was the day when the Federal Constitutional Court in Karlsruhe ruled against the multiplex chain.”

“It was a huge relief when this ruling came because we now had legal certainty about the FFA’s position. And we also received a show of solidarity from the industry who stood by us.”

In these 20 years, Peter Dinges has seen more than 900 projects being awarded production funding by the FFA, and its supported films have gone on to win Oscars, European Film Awards and Lolas as well as prizes on the international festival circuit.

“This year was particularly pleasing with the nomination in the International Feature Film category

for İlker Çatak’s THE TEACHERS’ LOUNGE as well as the recognition of German creativity with the nominations for Sandra Hüller and Wim Wenders even when their projects didn’t have a German flag attached,” he suggests. “At the FFA, we have been accompanying the development of German cinema in all its facets and have witnessed a considerable increase in the market share for German films since 2004 and it now stands at between 20 and 30 per cent.”

Since Peter Dinges hails from Saarbrücken on the German-French border, it is not surprising that he has been particularly open to seeing the FFA play a role on a European and even wider international level.

As he had already said in his interview with GFQ in 2004, he saw the future of German cinema within the framework of European cinema and considered a continuous collaboration within the European Film Agency Directors (EFADs) as being very important.

In December 2014, the EFADs association acquired formal status under Belgian law with Peter Dinges being elected as its President, a post he subsequently held until 2018. “The number of international co-productions has been constantly increasing and over 40% of the German films premiering in German cinemas these days are co-productions,” he explains. “The trend now is for co-productions to not only be done with one partner, but they have two or even more partners. Multilateralism seems to be the trademark for the future and that’s why we recently launched a minority co-production fund which will support exactly these kinds of films.”

Looking to the future of the German film landscape and the FFA’s role, he suggests that “the key to success will lie in activating the creative pool of young talent and ensuring that filmmakers take account of the diversity of contemporary German society when developing their projects. “Cinema audiences are part of this society and want to see themselves and their lives represented in the films and to be able to identify with the stories that are being told,” Peter Dinges concludes.

Martin Blaney

MONA CATHLEEN OTTERBACH
PRODUCTION DESIGNER

MEHMET AKIF BÜYÜKATALAY
WRITER & DIRECTOR

JAN BÜLOW
ACTOR

SOLEEN YUSEF
WRITER & DIRECTOR

MORITZ MÜLLER-PREISSER
WRITER & DIRECTOR

BANAFSHE HOURMAZDI
ACTOR

EVA TROBISCH
WRITER & DIRECTOR



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CHANTAL IM MÄRCHENLAND

CHANTAL AND THE MAGIC KINGDOM

Chanti is back in the coolest fairy tale ever! Chantal (Jella Haase), boundless influencer without followers, and her best friend Zeynep (Gizem Emre) stumble into the fairy tale world through an ancient magic mirror, which they mistake for a social media gimmick. Chantal is delighted: she believes that as a princess, she can surely generate the best content! Unfortunately, it's not just any fairy tale they end up in, but „Sleeping Beauty“. A little warning to all princes: wake-up kisses are risky business! While Chantal looks for a way back home, she discovers that in the realm of dragons, fairies, and other fairy tale characters, things are quite different from what we know from the stories of the Brothers Grimm: here we have a princess (Amalia, played by Maria Ehrich), who by no means wants to get married, the sensitive Prince Bosco (played by Max von der Groeben), who suffers from identity problems, Aladin (Mido Kotaini), who has never heard of a flying carpet, and the wicked witch (Nora Tschirner), unable to fulfill any stereotype. CHANTAL AND THE MAGIC KINGDOM is a hilarious and touching adventure that gives the world of fairy tales a new and contemporary twist, showing that a happy end by no means needs a prince!

GENRE Comedy, Fantasy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Bora Dagtekin **SCREENPLAY** Bora Dagtekin **DIRECTOR OF PHOTOGRAPHY** Christian Rein **CAST** Jella Haase, Gizem Emre, Mido Kotaini, Max von der Groeben **PRODUCER** Lena Schömann **PRODUCTION COMPANY** Constantin Film **RUNTIME** 123 min **LANGUAGE** German

WORLD SALES Picture Tree International GmbH
 pti@picturetree-international.com • www.picturetree-international.com



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CHECKER TOBI UND DIE REISE ZU DEN FLIEGENDEN FLÜSSEN

CURIOUS TOBI AND THE TREASURE HUNT TO THE FLYING RIVERS

Out of the blue, Tobi receives a mysterious treasure chest. But the chest is locked and only one person has the key: Marina - a circumnavigator and Tobi's best friend from childhood. But where is she? Tobi's search for Marina kickstarts his greatest adventure yet. The journey takes him to Vietnam to the largest cave in the world, into the famous Ha Long Bay with its thousands of limestone islets, across the stormy South China Sea, to nomads in the Mongolian steppes and on to the indigenous peoples of the Amazon rainforest in Brazil. Always with one goal in mind: solving the riddle of the treasure chest and finding the mysterious flying rivers.

GENRE Adventure, Educational, Family Entertainment **YEAR OF PRODUCTION** 2023 **DIRECTOR** Johannes Honsell **SCREENPLAY** Johannes Honsell **DIRECTOR OF PHOTOGRAPHY** Johannes Obermaier **CAST** Tobias Krell, Marina M. Blanke **PRODUCERS** Fidelis Mager, Oliver Gernstl **PRODUCTION COMPANY** Megaherz in co-production with Bayerischer Rundfunk **RUNTIME** 92 min **LANGUAGE** German **FESTIVALS** European Cinema Day & Night 2024; Seoul International ECO Film Festival 2024 **AWARDS** Bayerischer Filmpreis 2024

WORLD SALES Global Screen - a Telepool GmbH brand
info@globalscreen.de • www.globalscreen.de



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ERA OCULTA

HIDDEN ERA

Rastafari artist Phambi fights with securing his son's education. Constantly on the brink of expulsion due to payment delays, Phambi's artistic journey becomes a compelling narrative, showcasing the challenges and triumphs of an artist navigating the unique landscape of Mozambique. The film amidst the vibrant art scene, two young women, allies to Phambi, play a pivotal role in supporting his artistic endeavors. They willingly pose for him, adding depth and inspiration to his creations. Their presence in the film not only highlights the collaborative spirit within the artistic community but also brings a nuanced perspective to the narrative, reflecting the diverse voices that contribute to the cultural tapestry of Maputo. Against the backdrop of reggae, Rastafarianism, and the distinctive dynamics of survival in Matola and Maputo, the film delves deeper into societal norms, revealing the transformative power of resilience in the face of adversity. The two young women, through their participation, contribute to the exploration of the complexities and nuances of Africa artistic landscape, creating a richer and more inclusive portrayal of the community.

GENRE Adventure, Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Carlos Vargas **DIRECTOR OF PHOTOGRAPHY** Carlos Vargas **SCREENPLAY** Franziska Ruess, Carlos Vargas **MUSIC** James Leyland Kirby, Great Matiana, Franciso Parisi **PRODUCER** Carlos Vargas **CAST** Isac Tivane, Paula Matlombe, Ednora Matlombe, Ixon Tivane **PRODUCTION COMPANY** Kopperkollektive GmbH **RUNTIME** 76 min **LANGUAGES** Portuguese, English, German **FESTIVAL** Tribeca Film Festival 2024

WORLD SALES Bridge Independent

bill@bridgeindependent.com • www.bridgeindependent.com



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FLIEG STEIL

ASCEND

Konnie (28), a Nazi rock musician belonging to a fascist underground scene in Berlin, is losing popularity amongst her peers. Ever since she started incorporating gender, sex and body positive messages into her Nazi-centric music and defending her ultra-feminist views publicly, her comrades have turned against her. Especially Nazi pub owner and group leader Andi is out to teach her a lesson she won't forget.

GENRE Tragicomedy **YEAR OF PRODUCTION** 2024 **DIRECTORS** Martina Schöne-Radunski, Lana Cooper **SCREENPLAY** Martina Schöne-Radunski, Lana Cooper **DIRECTOR OF PHOTOGRAPHY** Manuel Ruge **CAST** Ceci Chuh, Alexander Merbeth, Tom Lass, Andreas Anke, Lana Cooper, Hendrik Heutmann and others **PRODUCER** Joachim Keil **CO-PRODUCERS** Martina Schöne-Radunski, Campus Caprea Media **PRODUCTION COMPANY** UCMP.one **RUNTIME** 86 min **LANGUAGE** German

WORLD SALES UCMP.one
joachim.keil@ucmp.de • www.ucmp.de



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A German-Argentinian Co-Production.

DAS GEHEIMNIS VON LA MANCHA

GIANTS OF LA MANCHA

Alfonso Quixote is an 11-year-old boy with a huge imagination. As the rightful descendant and legitimate heir to Don Quixote and just like his great, great, great, great grandfather, he is constantly fighting monsters, which no one else can see, to save his town in La Mancha. His only friend is Pancho Panza, but their friendship must be kept a secret from everyone, as their families are in a feud. As an ominous storm approaches La Mancha, a shady businessman named Carrasco is visiting every home in town, making an offer most families (the Quixotes being the sole exception) can't refuse and consequently sell their homes and move to the luxury-housing-community-slash-amusement-park "Carrasco Land". The only person who thinks that there's something weird behind the storm is Alfonso. He recruits the help of Pancho and Victoria to go into the woods of La Mancha to catch a monster he believes is responsible for the storm.

GENRE Action-Adventure, Comedy **YEAR OF PRODUCTION** 2023 **DIRECTOR** Gonzalo Gutiérrez
SCREENPLAY Carlos Kotkin, Pablo Ricardo Biondi **DIRECTOR OF PHOTOGRAPHY** Matias Nicolás
PRODUCERS Thorsten Wegener, Florencia Lemoine, Dominique Schuchmann, Gonzalo Gutiérrez
EXECUTIVE PRODUCERS Martin Krieger, Holger Weiss **CO-PRODUCER** Benjamin Ey **PRODUCTION COMPANIES** Studio 100 Media GmbH, GF Films and M.A.R.K.13 - COM in association Studio Isar Animation, M.A.R.K.13 - Studios, 3 Doubles Producciones, Quixotes Films and Infinity Hill
RUNTIME 87 min **LANGUAGE** English

WORLD SALES Studio 100 Film GmbH
 Lorena.b@studio100int.com • www.studio100film.com



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HYSTERIA

While in the process of filming a provocative feature about the xenophobic arson attacks on German migrant residences in the 1990s, a genuine Quran goes up in flames. The incident deeply shakes the Arab extras on set, who immediately point fingers at the director, making accusations of racism. Caught in this confrontational crossfire is production intern, Elif (24) as everybody involved has layered motivations and agendas at play: the Turkish-German director Yigit (42) and producer Lilith (46) stand on one side of the divide, while extras Said (25), Mustafa (32), and Majid (48) stand on the other. The tensions are getting worse when original film footage goes missing, an apartment key disappears, and an unidentified caller starts contacting the crew. Amid these unsettling events, Elif finds herself increasingly drawn into a whirlwind of shame and suspicion.

GENRE Thriller **YEAR OF PRODUCTION** 2024 **DIRECTOR** Mehmet Akif Büyükatalay **SCREENPLAY** Mehmet Akif Büyükatalay **DIRECTOR OF PHOTOGRAPHY** Christian Kochmann **CAST** Devrim Lingnau, Mehdi Meskar, Serkan Kaya, Nicolette Krebitz, Aziz Çapkurt, Nazmi Kırık **PRODUCERS** Claus Herzog-Reichel, Mehmet Akif Büyükatalay **PRODUCTION COMPANIES** filmfaust, ZDF **RUN-TIME** 110 min **LANGUAGES** German, Englisch, Arabic, Turkish, Kurdish

WORLD SALES PLUTO FILM Distribution Network GmbH
info@plutofilm.de • www.plutofilm.de



© CCC Cinema und Television

MÜNTER & KANDINSKY

MUENTER & KANDINSKY - THE BLUE RIDER

They were extraordinary artists and passionate lovers: Gabriele Münter and Wassily Kandinsky.

Both co-founders of "Der Blaue Reiter" (The Blue Rider), one of the most famous loose groups of artists of Classical Modernism at the beginning of the 20th century. But while he enjoys the fame, admiration, artistic and financial recognition, she struggles with her life by his side. The relationship becomes increasingly complicated, tiring and, above all, toxic.

GENRE Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Marcus O. Rosenmüller **SCREENPLAY** Dr. Alice Brauner **DIRECTOR OF PHOTOGRAPHY** Namche Okon **CAST** Vanessa Loibl, Vladimir Burlakov **PRODUCERS** Dr. Alice Brauner, Michael Zechbauer **CO-PRODUCERS** Alexander von Glenck, Stefan O. Mahlich, Annegret Weitkämper-Krug **PRODUCTION COMPANIES** CCC Cinema and Television GmbH, MZ-Film GmbH in co-production with CCC Filmkunst GmbH, Pamy GmbH, Gretchenfilm Filmproduktion GmbH **RUNTIME** 125 min **LANGUAGE** German

WORLD SALES The Playmaker Munich
 worldsales@playmaker.de • www.playmaker.de



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NO DOGS ALLOWED

In order to finally talk to someone about his pedophile tendencies, 15-year-old Gabo becomes friends with the much older Dave. But the adult wants to live out his own sexual fantasies with Gabo. When Dave is arrested on suspicion of statutory rape, Gabo must suddenly decide whether to testify against his mentor and risk exposing his own secret.

In their debut feature film **NO DOGS ALLOWED**, director Steve Bache (Student Academy Award nominee, BAFTA Student Award nominee) and screenwriter Stephan Kämpf tackle the provocative taboo subject of pedosexuality by using the unique perspective of a pedophilic teenager to consciously question societal prejudices about this inclination.

GENRE Coming-of-Age Story, Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Steve Bache
SCREENPLAY Stephan Kämpf **DIRECTOR OF PHOTOGRAPHY** Manuel Meinhardt **CAST** Carlo Krammling, Robin Sondermann, Katharina Marie Schubert, Sithembile Menck, Bineta Hansen, Sean Douglas, Sammy Schrein **PRODUCERS** Felix Ruple, Marcos Kantis, Martin Lehwald **PRODUCTION COMPANY** Schiwago Film GmbH **RUNTIME** 102 min **LANGUAGE** German

WORLD SALES Schiwago Film GmbH
 info@schiwagofilm.de • www.schiwagofilm.de



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FÜHRER UND VERFÜHRER

FÜHRER AND SEDUCER

Around 80 years ago the greatest crimes of humanity took place: the Holocaust and World War II. Author and director Joachim A. Lang (MACK THE KNIFE - BRECHT'S THREEPENNY FILM) examines the period from the so-called "Anschluss" of Austria in 1938 to the downfall 1945 in a way that has never been shown before.

Fateful years of world history which would not have been possible without the powerful propaganda machine spearheaded by Joseph Goebbels. The minister shaped the public image of Nazism, an image that continues to exert a destructive influence to this day. Now, in the age of fake news and disinformation warfare, the same mechanisms of propaganda are used by modern agitators in order to gain and abuse power.

FÜHRER AND SEDUCER goes straight to the center of power. In order to avoid the usual portrayal built upon staged images, the film opts for a fictionalization based on historical sources, including authentic dialogues.

GENRE Drama, History, Thriller **YEAR OF PRODUCTION** 2023 **DIRECTOR** Joachim A. Lang
SCREENPLAY Joachim A. Lang **DIRECTOR OF PHOTOGRAPHY** Klaus Fuxjäger **CAST** Robert Stadlober, Fritz Karl, Franziska Weisz **PRODUCERS** Till Derenbach, Michael Souvignier **CO-PRODUCER** Sandra Maria Dujmovic **PRODUCTION COMPANY** Zeitsprung Pictures **RUNTIME** 135 min
LANGUAGE German

WORLD SALES Beta Cinema
 beta@betacinema.com • www.betacinema.com



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SPIRIT IN THE BLOOD

Fourteen-year-old Emerson Grimm returns to her father's secluded and religious hometown, St. Belvedere. Shortly after her arrival a local fifteen-year-old girl, Rebecca, vanishes. When Rebecca's mutilated body is discovered, Pastor Carl blames a wild animal, but Emerson suspects a more sinister force after her encounter with a "Monster". Dismissed as fantasy, Emerson's warnings leave her isolated. That is until Delilah, her tough new friend, starts to believe her. Together Emerson and Delilah—along with their fellow classmates—invoke a ritual to summon their 'Dark Spirit' to confront the predator stalking their town. Uncertain of their newfound powers' origin, Emerson must grapple with the consequences. As the rituals escalate, chaos erupts, challenging the town's faith and authority. When blamed for another victim's demise, the girls face trial and are stripped of power by Pastor Carl. With danger looming, Emerson must choose between conforming to St. Belvedere's norms or confronting the monster with Delilah's aid. She chooses to fight.

GENRE Thriller **YEAR OF PRODUCTION** 2023 **DIRECTOR** C. May Borgstrom **SCREENPLAY** C. May Borgstrom **DIRECTOR OF PHOTOGRAPHY** Zamarin Wahdat **CAST** Summer H. Howell **PRODUCER** Verena Gräfe-Höft **CO-PRODUCER** Noah Segal **PRODUCTION COMPANY** Junafilm GmbH in co-production with Elevation Pictures **RUNTIME** 98 min **LANGUAGE** English

WORLD SALES Protagonist Pictures

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© WESDM Movies

THE CONCERTMASTER

Renowned conductor Frank Schubert faces a crisis when his orchestra's concertmaster and soloist, Emma, is injured just before a crucial concert. In a race against time, Frank discovers Walter, a talented florist with a hidden gift for the violin but haunted by past trauma. Despite intense training, Walter struggles to perform, leading to his expulsion from the orchestra. However, Emma sees his potential and vows to help him overcome his past. Can she guide Walter to lead the orchestra to success despite his struggles? **THE CONCERTMASTER** explores themes of childhood trauma, inclusion in music, and the healing power of love and music.

THE CONCERTMASTER won the Best Feature Film at the Berlin Liftoff Film Festival, 2024. The film won juries, critics and audience votes to become the highest-scoring film at the festival among 83 features all across the globe.

GENRE Drama, Family Entertainment, Music **YEAR OF PRODUCTION** 2023 **DIRECTOR** Manoj Mauryaa **SCREENPLAY** Manoj Mauryaa, Winfried Vögele, Nirali Vaidya **DIRECTOR OF PHOTOGRAPHY** Eckart Reichl **MUSIC** Winfried Vögele **CAST** Alexander Pluquett, Winfried Vögele, Jana Sophie Weyer, Felipe Ludes **PRODUCERS** Winfried Vögele, Eckart Reichl, Silvia Vögele, Dinesh Mishra, Manoj Mauryaa **CO-PRODUCERS** Dr. Christoph Weyer, Koichiro Hattori **PRODUCTION COMPANY** WESDM Movies **RUNTIME** 95 min **LANGUAGE** German

WORLD SALES WESDM Movies
 info@atelier-reichl.de, art@manojmaurya.com



© Katharina Foblotzki

TOUCHED

Maria's work as a caregiver at a residential facility for people with disabilities takes a thrilling turn when she meets Alex, a paraplegic resident. Despite the challenges of their situation, they embark on a forbidden and unconventional romantic relationship, fueled by their inexperience with sex and the intensity of their connection. As their relationship deepens, Alex's demands become increasingly overwhelming, leaving Maria feeling conflicted and torn. When Alex humiliates her, Maria's desperation reaches a boiling point. The story explores the complexities of love amidst dependencies, showing how the very factors that brought them together make it almost impossible for them to truly connect.

GENRE Drama **YEAR OF PRODUCTION** 2023 **DIRECTOR** Claudia Rorarius **SCREENPLAY** Claudia Rorarius **CAST** Isold Halldórudóttir, Stavros Zafeiris, Angeliki Papoulia, Yousef Sweid **PRODUCER** Jörg Siepmann, Harry Flöter **CO-PRODUCER** Claudia Rorarius **PRODUCTION COMPANIES** 2Pilots Filmproduction in co-production with Soquiet Filmproduktion **RUNTIME** 135 min **LANGUAGE** German, English, Greek, Icelandic **FESTIVALS** Locarno Film Festival 2023, Int. FF Thessaloniki 2023, PÖFF Tallinn Black Nights 2023, Buenos Aires Int. Film Festival 2024, Bolzano Film Festival Bozen BFFB 2024, Int. FF Mannheim-Heidelberg 2023, Max Ophüls Preis 2024, achtung berlin Filmfestival 2024 **AWARDS** Pardo for Best Performance (Locarno), Accessibility Award für Stavros Zafeiris (Thessaloniki), Special Mention (Mannheim-Heidelberg)

WORLD SALES 2Pilots Filmproduction
joerg@2pilots.de • www.2pilots.de



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ZWEI ZU EINS

TWO TO ONE

In 1990, millions of East German marks are locked away in an underground vault. A group of clever East Germans take advantage of the chaotic times to retrieve as much money as they can carry – a highly entertaining heist based on true events. With wit and skill, they prove that even the most powerful system can be outsmarted. Things take a turn for the worse, however, when money starts circulating that officially never existed in the GDR (German Democratic Republic).

GENRE Comedy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Natja Brunckhorst **SCREENPLAY** Natja Brunckhorst **DIRECTOR OF PHOTOGRAPHY** Martin Langer **CAST** Sandra Hüller, Max Riemelt, Ronald Zehrfeld, Ursula Werner, Peter Kurth, Martin Brambach, Kathrin Wehlisch, Ollie Dittrich, Uwe Preuss, Anselm Haderer, Lotte Shirin Keiling **PRODUCERS** Susanne Mann, Karsten Stöter, Paul Zischler, Martin Rehbock **CO-PRODUCER** Joachim Ortmanns **PRODUCTION COMPANIES** Row Pictures GmbH, Zischlermann Filmproduktion GmbH in co-production with ZDF/Arte and Lichtblick Film- und Fernsehproduktion GmbH **RUNTIME** 113 min **LANGUAGE** German

WORLD SALES The Playmaker Munich
 worldsales@playmaker.de • www.playmaker.de



© Neue Bioskop Film - Lisa Jilg

VENA

Jenny accidentally got pregnant by her new boyfriend, Bolle. Their relationship is built on a strong physical and emotional attraction that, when high on crystal meth, pushes all obvious conflicts into the back ground. When the youth welfare office finds out about the pregnancy, she is ordered to make arrangements with a family midwife. Jenny reluctantly agrees. Her first son Lucas already lives with her mother Renate, so she is afraid to lose custody of her second child as well. Getting to know midwife Marla is therefore marked by scepticism. The two women could not be more different. Against all odds, an unusual bond develops between them over time, giving Jenny a newfound perspective and self-respect. She even decides to entrust Marla with her biggest secret: In a few weeks, she has to start a prison sentence for an offense that lies far in the past. Hoping to get a spot at a mother-child facility with her baby, Jenny starts her prison sentence early. The birth of her daughter is a magical moment that makes Jenny forget all her worries for a moment. She promises her baby to never let her go. But this decision is no longer hers.

GENRE Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Chiara Fleischhacker **SCREENPLAY** Chiara Fleischhacker **DIRECTOR OF PHOTOGRAPHY** Lisa Jilg **CAST** Emma Nova, Paul Wollin, Friederike Becht, Barbara Philipp **PRODUCERS** Dietmar Güntsche, Martine Rohé **PRODUCTION COMPANY** Neue Bioskop Film GmbH **RUNTIME** 117 min **LANGUAGE** German

WORLD SALES Picture Tree International GmbH
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2UNBREAKABLE

Joanna (24) and Serhat (26) both share a passion for breaking. With Breaking set to debut at the 2024 Olympics in Paris, they're thrilled for the chance to elevate their art. Yet, they also recognize the challenge of balancing the integrity of breaking culture with Olympic standards. Breaking, originating in 1970s New York, has evolved from street to Olympic stage. BBoys and BGirls now compete in judged battles, bridging the gap between street culture and the Olympic system.

Serhat, a member of Germany's national squad since discovering breaking at six, values the opportunity deeply. His Uyghur background adds layers to his journey, with his parents having fled China for Germany in 1995. Balancing training, studies, and performances, he yearns for more time with loved ones. Joanna, aspiring to join the national squad, juggles training, family responsibilities, and psychology studies. Raised by Bulgarian parents who prioritized education, she faces the challenge of maintaining her dedication to breaking amidst life's demands. Both Joanna and Serhat navigate the pressures of performance without losing sight of breaking's authentic culture.

GENRE Family Entertainment, Sports **YEAR OF PRODUCTION** 2024 **DIRECTOR** Maike Conway
SCREENPLAY Maike Conway **DIRECTOR OF PHOTOGRAPHY** Tobias Tempel **CAST** Serhat, Joanna
PRODUCER Johanna Teichmann **CO-PRODUCER** Joachim Ortmanns **PRODUCTION COMPANY** Moviepool **RUNTIME** 90 min **LANGUAGE** German

WORLD SALES Cine Global
 daniel@cine-global.com • www.cine-global.com



© Ester Reglin Film

DER DRITTE BRUDER

THE THIRD BROTHER

Wondering about her father's lack of sense of family, the filmmaker searches for her father's mother, who disappeared in the Holocaust. In the process, she discovers a family story from the Third Reich to divided Germany, in which three brothers were torn apart by political ideologies: Walther emigrated in time, Hermann made a career under the Nazis and even defended a war criminal in Nuremberg, whereas Otto, "the third brother" and the grandfather of the filmmaker, stayed in Dresden, suffering under the Nazis and later under the Communist regime. Why did he tell his sons their mother had died in a sanatorium? And how could he have denounced people himself in the GDR, after his Jewish wife had been denounced by neighbors for having visited a movie theater? In confronting her father, the filmmaker tries to overcome decades of silence and, in the process, to understand at what point in the past her father's sense of family fell by the wayside.

GENRE Biopic, History **YEAR OF PRODUCTION** 2024 **DIRECTOR** Kathrin Jahrreiss **SCREENPLAY** Kathrin Jahrreiss **DIRECTOR OF PHOTOGRAPHY** Marcus Winterbauer **PRODUCERS** Roswitha Ester, Torsten Reglin **PRODUCTION COMPANY** Ester.Reglin.Film GmbH **RUNTIME** 111 min **LANGUAGE** German

WORLD SALES Ester.Reglin.Film GmbH
 post@ester-reglin-film.de • www.ester-reglin-film.de



© Rejell

DIE UNSICHTBAREN

THE INVISIBLE ONES

As one of the first women to join Hamburg's homicide squad in the 1990s, Marianne Atzeroth-Freier, almost single-handedly, convicted the "acid barrel murderer", who went down in German history as one of the most horrific murder cases. During a court break in an abduction case, Marianne Atzeroth-Freier is approached by an older woman, whose daughter went missing. She feels obliged to help her. During her search for the missing daughter, she repeatedly encounters inconsistencies and resistance within the male driven police system. As she received no support from her colleagues or the head of her department, she was forced to investigate in her private time.

Through her meticulous way, her empathy and ability to listen to the relatives of the victims, Marianne Atzeroth-Freier was able to break through the dominance of cruelty. She was able to uncover the terrible deeds, finds the missing victims, giving certainty to the relatives and finally convicts the murderer Lutz R. Marianne Atzeroth-Freier never received recognition for this during her time in service.

GENRE Portrait / True Crime **YEAR OF PRODUCTION** 2023 **DIRECTOR** Matthias Freier **SCREENPLAY** Matthias Freier **DIRECTOR OF PHOTOGRAPHY** Kay Madsen **PRODUCERS** Svenja Albers, Alexander Eckert, Dietmar Güntsche **PRODUCTION COMPANY** Rejell GmbH in co-production with Neue Bioskop **RUNTIME** 97 min **LANGUAGE** German **FESTIVAL** Hamburger Filmfest 2023 **AWARDS** Best Story Documentary / Feedback Film Festival USA 2024

WORLD SALES OneGate Media GmbH
sales@onagate.de • www.onagate.de



© Lichtblick Film- und Fernsehproduktion

DIE VISION DER CLAUDIA ANDUJAR

THE LADY WITH THE ARROWS

Multi-award-winning Claudia Andujar is one of the most acclaimed photographers in the world. As a child she survived the Holocaust and now lives in Brazil. Since the 1960s she has travelled the Amazon region and befriended the Yanomami. She documented their life in the rain forest, but also witnessed brutal clashes with the Brazilian economic miracle.

It became her life's work - not only photographically. Claudia Andujar taught the Yanomami how to defend themselves against the ruthless rain forest exploitation. Her big international campaigns succeeded. In the 1990s the Brazilian government guaranteed the Yanomami rights to their land. However, with corruption and sheer violence, lumber companies and gold miners are still seeking access, destroying the forests and contaminating the rivers. A young, self-confident Indigenous generation is fending them off wherever possible. With direct confrontation and modern means of communication, they continue the fight that Claudia Andujar started.

GENRE Art, Politics, Activism **YEAR OF PRODUCTION** 2024 **DIRECTOR** Heidi Specogna **SCREEN-PLAY** Heidi Specogna **DIRECTOR OF PHOTOGRAPHY** Johann Feindt **CAST** Claudia Andujar **PRODUCERS** Carl-Ludwig Rettinger, Peter Spoerri **PRODUCTION COMPANY** Lichtblick Film- und Fernsehproduktion in co-production with PS Film **RUNTIME** 89 min **LANGUAGES** French, Portuguese, Yanomami, Mundurucu **FESTIVALS** DOK.fest München 2024, It's All True 2024

WORLD SALES Rushlake Media - Cologne - Nairobi
 sales@rushlake-media.com • www.rushlake-media.com



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ZUSAMMEN - ZUKUNFT GESTALTEN

TOGETHER - SHAPING THE FUTURE

How we can deal with great societal challenges, like climate change, effectively and joyfully? And how can we put change into motion? TOGETHER - SHAPING THE FUTURE follows various change projects within the framework of real-world laboratories. The real-world laboratories aim at bringing scientific research, civic engagement and municipal administration together - for making transformation a reality. TOGETHER - SHAPING THE FUTURE shall be used in public screenings, to help showcase new initiatives and to kickstart new movements, through the collaboration of science, society and real life activists.

GENRE Documentary Films **YEAR OF PRODUCTION** 2023 **DIRECTOR** Andreas Stiglmayr **SCREENPLAY** Andreas Stiglmayr **DIRECTOR OF PHOTOGRAPHY** Andreas Stiglmayr **PRODUCER** Andreas Stiglmayr **PRODUCTION COMPANY** Stiglmayr Film **RUNTIME** 88 min **LANGUAGE** German **FESTIVALS** NaturVision Filmfestival 2023

WORLD SALES Stiglmayr Film
 info@stiglmayrfilm.de • www.transitionfilm.de



NEXT GENERATION SHORT TIGER

CANNES PREMIERE

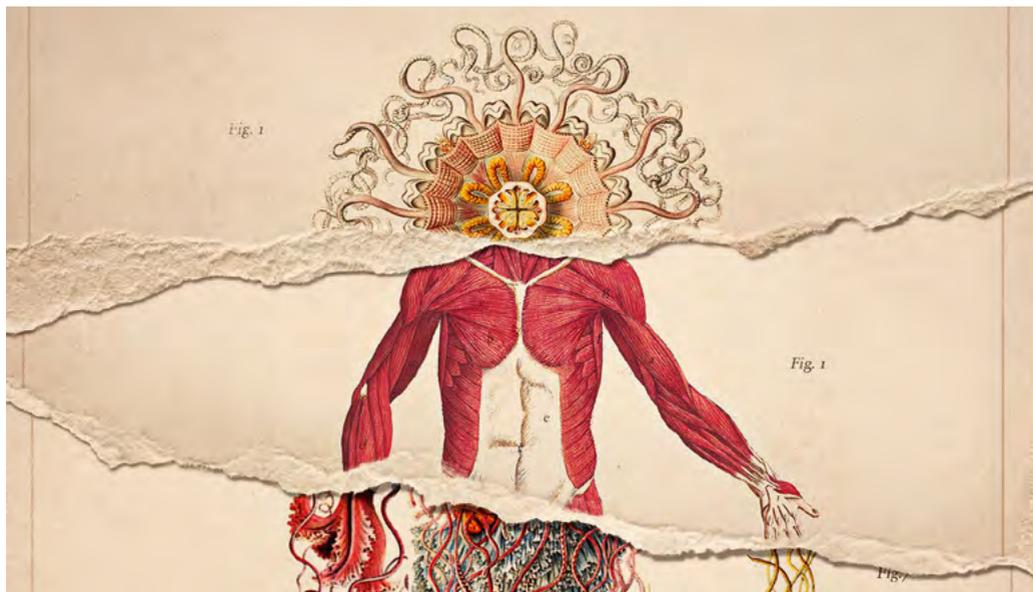
Tuesday, 21 May 2024 · 18:00^h · Olympia 2

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BETONGEFLÜSTER

CONCRETE WHISPER

A medieval saga and the surreal game in a chat group gradually give shape to a creature that makes its tracks through the big city. As the plot develops, the urban environment increasingly gains significance, with social and political themes influencing the progress of the story.

The result oscillates between reality and fantasy, between documentary and fiction, between play and apparent truth. A story that seeks no end in order to continue spinning in the minds of the audience.

GENRE Drama, Experimental, Fantasy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Jannis Lenz
SCREENPLAY Jannis Lenz **DIRECTOR OF PHOTOGRAPHY** Patrick Wally **CAST** Nancy Mensah-Offei
PRODUCER Roland Fischer **CO-PRODUCER** Jannis Lenz **PRODUCTION COMPANY** Ocean Pictures Filmproduktion
RUNTIME 13 min **LANGUAGES** German, English **FESTIVALS** Diagonale 2024, Vienna Shorts 2024

WORLD SALES Ocean Pictures Filmproduktion
 info@oceanpictures-film.de • www.oceanpictures-film.de



© Eva Könnemann

SO VIEL VON MIR THAT'S ALL FROM ME

A fictitious video correspondence between two women of different generations. A director is planning a film about her struggles with being a mother and remaining a filmmaker. But she is failing to make any real progress with the project. She turns for help to a writer who has reflected on her motherhood in a novel. The author replies with a simple suggestion: instead of writing about the film that doesn't seem to be working out, why not just write about her own situation? She could describe what she likes about life with her daughter, what she misses and what mattered in her previous life. The author would also like to know what a video correspondence might look like. The filmmaker now adds images to her words. The letter becomes a film, and this film still has room for a completely different narrative.

GENRE Art, Experimental **YEAR OF PRODUCTION** 2024 **DIRECTOR** Eva Könnemann **SCREEN-PLAY** Eva Könnemann **DIRECTOR OF PHOTOGRAPHY** Eva Könnemann **CAST** Charlotte Munc **PRODUCER** Eva Könnemann **PRODUCTION COMPANY** Eva Könnemann Filmproduktion **RUN-TIME** 23 min **LANGUAGES** German, English

WORLD SALES Eva Könnemann Filmproduktion
eva.koennemann@gmx.de



© Eva Pedroza and Fanny Sorgo

TAKO TSUBO

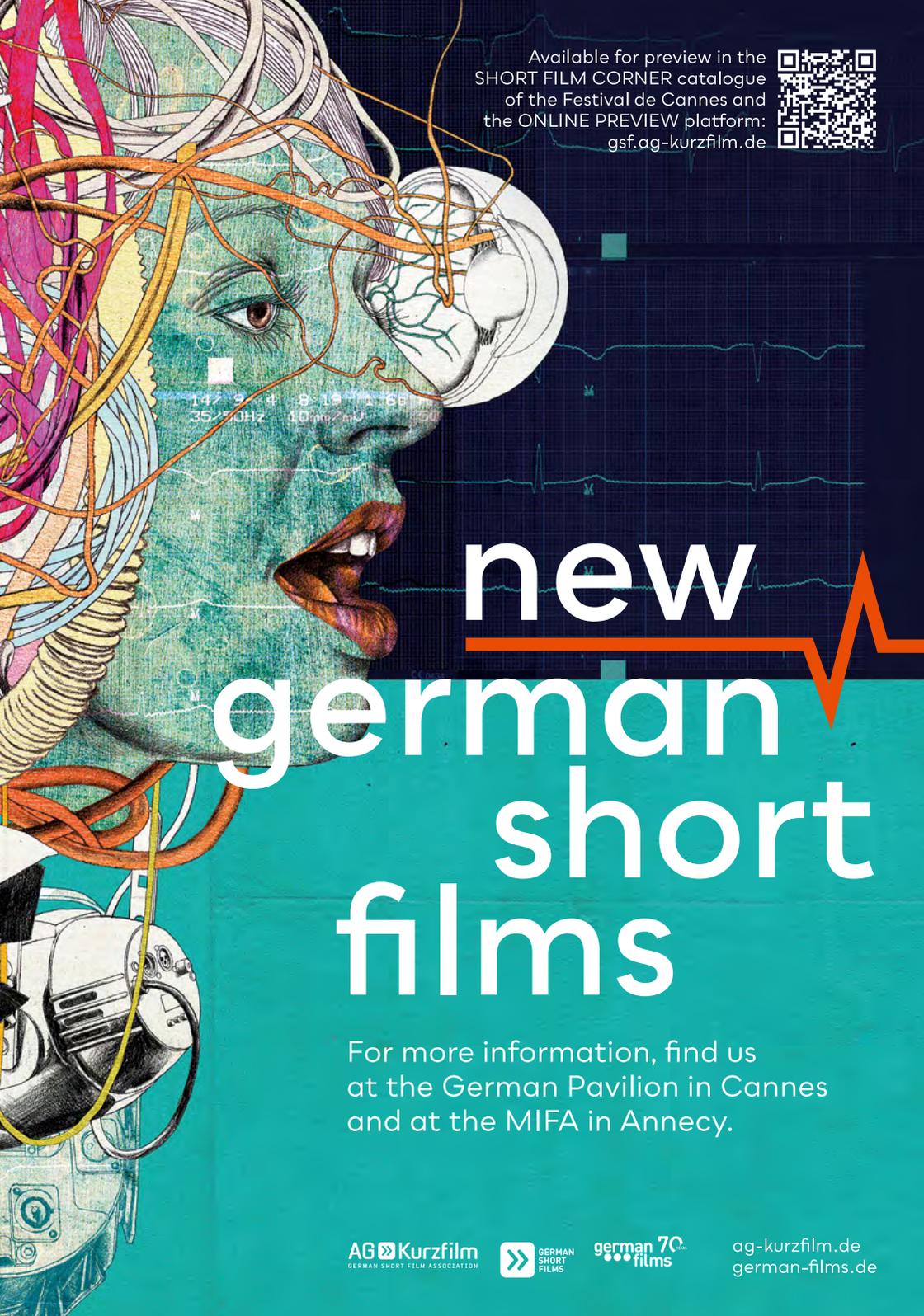
Mr. Ham decides to have his heart removed to free himself from his complicated emotions. The doctor assures him that, in this day and age, this procedure presents no problem. Of a pensive disposition, Mr. Ham keeps his heart for a while after the removal in the hope of understanding it better someday.

Takotsubo syndrome, also known as stress cardiomyopathy or broken-heart syndrome, is a rare, acute and often serious dysfunction of the heart muscle that usually arises from extraordinary emotional or physical stress.

GENRE Animation / Drama **YEAR OF PRODUCTION** 2024 **DIRECTORS** Eva Pedroza, Fanny Sorgo
SCREENPLAY Fanny Sorgo **ANIMATION** Eva Pedroza **CAST** Len Jakobsen, Benjamin Martin, Anne Kulbatzki **PRODUCERS** Eva Pedroza, Fanny Sorgo, Maria Trigo Teixeira **PRODUCTION COMPANY** Independent production **RUNTIME** 6 min **LANGUAGE** German **FESTIVALS** 74th Berlin International Film Festival - Berlinale Shorts, Tricky Women / Tricky Realities - International Animation Filmfestival, Go Short - International Short Film Festival Nijmegen, Regard - Saguenay International Film Festival, Diagonale - Festival of Austrian Film, 48th Hong Kong International Film Festival, 63rd Cartagena De Indias International Film Festival **AWARDS** The Grand Post Award (Tricky Women Festival), Special Mention for the best European Animation (Go Short Festival)

WORLD SALES Sixpackfilm
 office@sixpackfilm.com • www.sixpackfilm.com

Available for preview in the
SHORT FILM CORNER catalogue
of the Festival de Cannes and
the ONLINE PREVIEW platform:
gsf.ag-kurzfilm.de



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and at the MIFA in Annecy.

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ag-kurzfilm.de
german-films.de



AKIKO - DER FLIEGENDE AFFE AKIKO - THE FLYING MONKEY

The young monkey Akiko escapes from the zoo and makes friends with an eagle, a raccoon, a squirrel, a ferret and a chameleon on his way to solving a big problem whilst trying to outwit the police director (Heike Makatsch), zoo director (Meret Becker) and zoo keeper (Benno Fürmann).

As director Helmer (GONDOLA, THE BRA and TUVALLU), explains, AKIKO - THE FLYING MONKEY "appears at first glance to be set in the world as we know it. But, on closer inspection, there's a fantastic parallel world existing in our universe where a lot of different animals are living very close by and hidden, in letterboxes, bottle banks and traffic lights."

A colorful adventure for kids from 4 to 144!

GENRE Children's Film **CATEGORY** Feature
WRITER/DIRECTOR/PRODUCER Veit Helmer
DIRECTOR OF PHOTOGRAPHY Andres Aguilo
MUSIC Malcolm Arison **CAST** Heike Makatsch, Meret Becker, Benno Fürmann **PRODUCTION COMPANY** Veit Helmer-Filmproduktion **LANGUAGE VERSIONS** English, German, French

CONTACT

Loco Films
Laurent Danielou
international@loco-films.com
www.loco-films.com



ALTMARK (WT)

ALTMARK (working title) shows how war is rehearsed in Europe's largest military model town in the middle of Germany. The film paints a picture of the Bundeswehr caught between dealing with the past, ultra-modern war simulation and an uncertain future.

Marie Wilke, who studied at the ZeLIG School for Television and Film in Bolzano and Berlin's University of the Arts, had made three feature documentaries - MIT LEIB UND SEELE (1999), STAATSDIENER (2010) and AGGREGAT (2017) - before ALTMARK. This latest film continues the long-standing collaboration with her 'regular' DoP Alexander Gheorghiu who was behind the camera for her when she directed the six-part true crime series HÖLLENTAL in 2021.

GENRE Current Affairs **CATEGORY** Documentary **DIRECTOR** Marie Wilke **SCREENPLAY** Marie Wilke **DIRECTOR OF PHOTOGRAPHY** Alexander Gheorghiu **PRODUCER** Heino Deckert **PRODUCTION COMPANY** Ma.ja.de Filmproduktions GmbH in co-production with SWR and in collaboration with MDR **LANGUAGE** German

CONTACT

Ma.ja.de Filmproduktions GmbH
Heino Deckert
leipzig@majade.de
www.majade.de



© FassB Filmproduktion-Anne-Wilk

COMANDANTE FRITZ

COMANDANTE FRITZ tells the story of a young Stasi officer, Fritz (Dennis Mojen), who is sent to Havana to oversee the official handover of "Isla Ernesto Thälmann". The island off the Cuban coast is a gift from Fidel Castro to the German Democratic Republic (GDR): a sign of the close friendship between the "socialist brother" states during the Cold War. Fritz's mission is to thwart a possible CIA attack on the Máximo Líder during the handover. But his mission does not go according to plan, and when he meets a mysterious Cuban woman Lola (Yany Prado), the Cold War quickly heats up for Fritz...

GENRE Art, Romantic Comedy **CATEGORY** Feature **DIRECTOR** Pavel Giroud **SCREENPLAY** Arturo Infante and Pavel Giroud **DIRECTOR OF PHOTOGRAPHY** Felix Novo de Oliveira **CAST** Yany Prado, Dennis Mojen, Christina Grosse, Alexis Valdés, Vladimir Cruz, Fidel Betancourt, Rainer Reiners, Lena Kalisch, Laura Ramos **PRODUCER** Ernst Fassbender **CO-PRODUCERS** Dagmar Rosenbauer, Paul Zischler, Maria Fassbender, Lia Rodriguez **PRODUCTION COMPANY** FassB Filmproduktion GmbH & Co KG **LANGUAGES** Spanish, German

CONTACT

FassB Filmproduktion
Ernst Fassbender
ef@fassbfilm.com
www.fassbfilm.com



© Voices Films

DER URSPRUNG DER WELT THE ORIGIN OF THE WORLD

An abortion, an insemination, an adoption. Three women in three European cities struggle through a day, making one of the hardest decisions in their lives. An up-to-date observation of women's choices on the verge of motherhood.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Borbála Nagy **SCREENPLAY** Borbála Nagy **DIRECTOR OF PHOTOGRAPHY** Moritz Friese **CAST** Vera Sipos, Rozália Székely, Orsolya Török-Illyés, Zoltán Schmied, Bea Lass, Kati Zsurzs, György Lugosi, Anne-Sophie Marie, Mouloud Ayad, Fabian Gerhardt, Roman Shamov **PRODUCERS** Petra Iványi, Margarita Amineva-Jester **CO-PRODUCERS** Daria Wichmann, Julie Paratian **PRODUCTION COMPANY** Lupa Pictures in co-production with Voices Films, Deutsche Film- und Fernsehakademie Berlin (DFFB) and Sister Productions **LANGUAGES** Hungarian, English, French, German

CONTACT

Voices Films
Margarita Amineva-Jester
contact@voicesfilms.com
www.voicesfilms.com



© Steffen Jungblans

DIE ABENTEUER DER LAUSITZERIN WILMA (WTT)

Fritzi Haberlandt (BABYLON BERLIN) plays the title role of a woman in her fifties who has spent her whole life in her home village in the Lusatian lignite mining region that is now suffering high unemployment. When her personal and professional life collapses, the shock drives her to Vienna. There she attempts to gain a foothold, finds new approaches, and old utopias of a better society are reawakened. She pursues these energies with renewed vigour - both privately and for the environment.

DIE ABENTEUER DER LAUSITZERIN WILMA is writer-director Maren Kea Freese's first fiction feature film for almost 20 years after her previous two features, ZOE (1998/99) and WAS ICH VON IHR WEISS (2005/6).

GENRE Tragicomedy **CATEGORY** Feature **DIRECTOR** Maren-Kea Freese **SCREENPLAY** Maren-Kea Freese **DIRECTOR OF PHOTOGRAPHY** Michael Kotschi **CAST** Fritzi Haberlandt, Stephan Grossmann, Thomas Gerber **PRODUCER** Heino Deckert **PRODUCTION COMPANY** Ma.ja.de Fiction GmbH in co-production with MDR **LANGUAGE** German **GERMAN DISTRIBUTOR** Neue Visionen Filmverleih

CONTACT

Ma.ja.de Fiction GmbH
Heino Deckert
leipzig@majade.de
www.majade.de



© Boris Laeven / Kordes & Kordes Film

DIE SCHULE DER MAGISCHEN TIERE 3 SCHOOL OF MAGICAL ANIMALS 3

Miss Cornfield's class helps with a big presentation at the Natural History Museum. Helene wants to become a successful influencer with a trick that's not entirely legal. No one knows that her family is on the brink of ruin - or why Silas is blackmailing younger classmates. When Helene and Silas are at their wits' end, the magical community sticks together!

GENRE Animation, Children's Film, Family Entertainment **CATEGORY** Feature **DIRECTOR** Sven Unterwaldt **SCREENPLAY** Sven Unterwaldt, Thorsten Näter, Viola M. J. Schmidt, Barbara Te Kock and Ursula Gruber **DIRECTOR OF PHOTOGRAPHY** Bernhard Jasper **CAST** Emilia Maier, Emilia Pieske, Luis Vorbach, Loris Sichrovsky, Leonard Conrads, Lilith Johna, Christina Große, Justus von Dohnányi, Heiko Pinkowski, Meltem Kaptan, Marleen Lohse, Nele Kiper, Matthias Koeberlin, Simon Werner, Patricia Meeden, Jürgen Eick, Freshtorge and Milan Peschel **PRODUCERS** Alexandra Kordes, Meike Kordes **EXECUTIVE PRODUCER** Fred Kogel **CO-PRODUCERS** Cosima von Spreiti (LEONINEstudios), Ufuk Genç, Christian Henschel (Lightburst Pictures) **PRODUCTION COMPANY** Kordes & Kordes Film Süd in co-production with **LEONINE** Studios and Lightburst Pictures **LANGUAGE** German

CONTACT Kordes & Kordes Film Süd GmbH
Jessica Jesenofsky
office@kordesfilm.de
www.kordesfilm.de



© Christopher Rowe

KREATOR - DYSTOPIA AND HOPE (WT)

While Heavy Metal was once considered being a threat to society, with the stars of the scene seen as satanic and glorifying violence, KREATOR's singer and guitarist Mille Petrozza lives the opposite of the Rock'n'Roll cliché: he doesn't drink alcohol, practices yoga, is well-read, culturally interested, vegan and involved in animal welfare. In his lyrics, Petrozza reflects on evil and denounces societal injustices. The film follows the internationally acclaimed German thrash metal band KREATOR for a year during concerts in Japan, India and Gelsenkirchen, and tells the band's history based on exclusive archive material, starting from their beginnings as teenagers in 1984.

GENRE Music **CATEGORY** Documentary
DIRECTOR Cordula Kablitz-Post **SCREENPLAY** Cordula Kablitz-Post **DIRECTORS OF PHOTOGRAPHY** Ulf Behrens, Christopher Rowe (concerts) **WITH** Mille Petrozza, Jürgen "Vantor" Reil, Frédéric Leclerc, Samio Yli-Simiö, Sofia Portanet, Lars Eidinger, Alligatoah, WestBam and many others **PRODUCER** Cordula Kablitz-Post **PRODUCTION COMPANY** avanti media fiction GmbH **LANGUAGES** German, English **GERMAN DISTRIBUTOR** Neue Visionen Filmverleih

WORLD SALES

Magnet Film GmbH
 Georg Gruber, Frauke Knappke
 info@magnetfilm.de, www.magnetfilm.de



© Watchmen

MAYSOON

Almost 10 years after the Arab spring, the young Egyptian archaeologist Maysoon is living in Berlin with her German boyfriend Tobi and their two children. When she experiences some turbulences in her personal life and an unexpected threat to her political status, Maysoon fears that she may lose everything once again: family, love, and freedom. Maysoon fights for her independence as a woman and as a citizen, fueled by love and idealism.

MAYSOON is Greek-born Nancy Biniadaki's second feature film after her debut THE SURFACE OF THINGS which premiered in competition at Thessaloniki in 2018 and won the Best Greek Newcomer Director's Award in Athens.

GENRE Drama, Love Story **CATEGORY** Feature **DIRECTOR** Nancy Biniadaki **SCREENPLAY** Nancy Biniadaki **DIRECTOR OF PHOTOGRAPHY** Jean-Marc Junge **CAST** Sabrina Amali, Florian Stetter, Susanne Bormann, Karyofyllia Karabeti, Marie Tragousti, Mehdi Meskar, Zoë Valks, Josef Mohamed, Patrick Schlegel, Deborah Kaufmann **PRODUCER** Christopher Zitterbart **CO-PRODUCERS** Konstantina Staurianou, Rena Vougioukalou, Titus Kreyenberg **PRODUCTION COMPANY** Watchmen Productions in co-production with Graal, Unafilim, rbb and ERT **LANGUAGE** German

CONTACT MPM Premium, Natalia Isotta
 natalia@mpmpremium.com
 www.mpmpremium.com



© Timo Roth

MEL'S BLOCK

The legend is still told today in the block of flats in Rostock's Groß-Klein where 34-year-old Mel grew up - that she became one of the youngest self-made millionaires in Germany. However, Mel's personal memories of her youth are far from joyful. Determined to exorcise the shadows of her past and embrace the future, she impulsively purchases the entire block. Her intention is to revisit this place one last time, transforming it into a repository of positive memories, but anyone who summons up these old ghosts must expect them to have an opinion of their own.

MEL'S BLOCK is Mark Sternkiker's second collaboration with Tidewater Pictures after his 2022 short SCHNITTSTELLE.

GENRE Drama, Tragicomedy **CATEGORY** Feature **DIRECTOR** Mark Sternkiker **SCREENPLAY** Seraina Nyikos **DIRECTOR OF PHOTOGRAPHY** Stephan Buske **CAST** Caro Cult, Maja Enger, Barbara Schnitzler, Tom Keune, Roland Bonjour, Dennis Scheuermann, Livia Matthes, Pauline Knof, Sarina Radomski, Kay Kosak, Caspar Gierden, André Voigt **PRODUCERS** Paula Elina Klossner, Stephan Buske **PRODUCTION COMPANY** Tidewater Pictures in co-production with ZDF/Das kleine Fernsehspiel **LANGUAGE** German

CONTACT

Tidewater Pictures GmbH, Paula Elina Klossner
info@tw-pictures.de
www.tidewater-pictures.com



Michael Baumann © Jule FeliceFommel

MISSING*LINK

While on summer family vacation with her patchwork family, 13-year-old MIA encounters a mysterious boy in the woods. During time spent with him, she experiences an unprecedented freedom. But the boy holds a secret deep within.

When Mia disappears on the morning of her 14th birthday, the fragile family structure is turned upside down. Conflicts between the adults escalate and TINE, Mia's Mum, settles accounts with everyone and everything in her panic-stricken fear for her daughter. Meanwhile, Mia's new-found freedom becomes increasingly dangerous until her life is at stake.

MISSING*LINK - a mystical family drama told with laconic humor and shimmering intensity.

GENRE Drama, Tragicomedy, Mystical Family Drama **CATEGORY** Feature **DIRECTOR** Michael Baumann **SCREENPLAY** Sabine Westermaier, Michael Baumann **DIRECTOR OF PHOTOGRAPHY** Falko Lachmund **CAST** Susanne Wolff, Luca Brüggemann, Wolfram Koch, Martin Butzke, Margarita Breitzkreiz, Lennox Halm, Janosch Andreas **PRODUCER** Arek Gielnik **CO-PRODUCER** Holm Taddiken **PRODUCTION COMPANY** Indi Film GmbH in co-production with Neufilm GmbH, WDR, SWR and ARTE **LANGUAGE** German **GERMAN DISTRIBUTOR** missingFILMS

CONTACT

Indi Film GmbH, Arek Gielnik
stuttgart@indifilm.de
www.indifilm.de

GERMAN FILMS SERVICE + MARKETING



is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company. In 2004, the company was reorganized and now operates under the name: German Films Service + Marketing GmbH.

SHAREHOLDERS are the German Producers Guild, the German Producers Alliance, the Association of German Film Exporters, the German Federal Film Board (FFA), the German Kinemathek Museum for Film and TV, the German Documentary Association, Bavarian Film Fund, Film Fund North Rhine-Westphalia, Berlin-Brandenburg Film Fund, and the German Short Film Association.

German Films' budget of presently €4.8 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The eight main regional film funds (FilmFernsehFonds Bayern, MOIN Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, MV Filmförderung, and Nordmedia) make a financial contribution towards the work of German Films.

German Films is a founding member of the European Film Promotion, a network of European film organizations with similar responsibilities to those of German Films. The organization, with its headquarters in Hamburg, aims to develop and realize joint projects for the presentation of European films on an international level.

In association and cooperation with its shareholders, German Films works to promote feature, documentary, television and short films.

In addition, German Films has foreign representatives for the US, Eastern Europe and China/ Southeast Asia.

RANGE OF ACTIVITIES

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Sundance, Karlovy Vary, Toronto, New York, Shanghai, Warsaw, and Busan
- Organization of umbrella stands for German sales companies and producers at international television and film markets
- Staging of Festivals of German Films in selected international territories in cooperation with the Goethe-Institut
- Staging of industry screenings in key international territories
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, home entertainment, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual Next Generation Short Tiger short film program, which presents a selection of shorts and is internationally premiered in Cannes
- Publication of informational literature about current German films and the German film industry, as well as international market analyses and special festival brochures
- A website (www.german-films.de) offering information about new German films, a film archive, information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best International Feature Film
- Organization of the German Films Previews geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- Organization with UniFrance of the annual German-French film meeting
- Presentation of the annual FACETOFACE WITH GERMAN FILMS campaign which shines a spotlight on some of the most influential German talents currently working in the industry, who represent just some of the many dynamic 'faces' of German filmmaking today.

SUPERVISORY BOARD

Philipp Kreuzer Chairman

Sarah Duve-Schmid

Johannes Busse

Dr. Frank Castenholz

Dorothee Erpenstein

Jana Cernik



Simone Baumann
Managing Director
 phone +49-89-59 97 87 15
 baumann@german-films.de



Anne Beuermann
*Assistant to
 Managing Director*
 phone +49-89-59 97 87 21
 beuermann@german-films.de



Andrea Schiefer
*Deputy Managing Director,
 Director Administration
 & Strategic Development*
 phone +49-89-59 97 87 24
 schiefer@german-films.de



Alba Lopez
Accounting / Administration
 phone +49-89-59 97 87 22
 lopez@german-films.de



Martin Scheuring
*Head of Short Films
 & Market Projects*
 phone +49-89-59 97 87 12
 scheuring@german-films.de



Ina Sommer
Head of Animation Germany
 phone +49-89-59 97 87 13
 sommer@german-films.de



Julia Teichmann
*Head of Documentary
 Marketing & Subtitling Support*
 phone +49-89-59 97 87 20
 teichmann@german-films.de



Sylva Häutle
*Head of Festival Relations
 & Producers Liaison*
 phone +49-89-59 97 87 16
 haeutle@german-films.de



Nicole Kaufmann
*Head of Regional Desk
 USA & UK*
 phone +49-89-59 97 87 11
 kaufmann@german-films.de



Marcos Rabelo
*Head of Regional Desk
 Central and Eastern Europe,
 Festival Relations*
 phone +49-89-59 97 87 25
 rabelo@german-films.de



Fides Stark
*Head of Regional Desk Asia,
 Australia, Scandinavia & Turkey*
 phone +49-89-59 97 87 13
 stark@german-films.de



Johanna Buse
*Head of Regional Desk
 Southern Europe, South-
 & Central America*
 phone +49-89-59 97 87 14
 buse@german-films.de



Eva-Maria Pellikan
*Head of Communications
 & Marketing
 Liaison TV & Series*
 phone +49-89-59 97 87 17
 pellikan@german-films.de



Angela Sonntag
*Head of Press
 & Public Relations*
 phone +49-89-59 97 87 28
 sonntag@german-films.de



Anne Heidebrecht
*Head of Distribution Support
 & Previews*
 phone +49-89-59 97 87 44
 heidebrecht@german-films.de



Dorothee von Manteuffel
Distribution Support
 phone +49-89-59 97 87 47
 vonmanteuffel@german-films.de



Aitana Santos Petterino
*Management Assistant
 in Event Organisation*
 phone +49-89-59 97 87 0
 santos-petterino@german-films.de



Majed Kahloul
Apprentice Office Management
 phone +49-89-59 97 87 0
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SOLA Media GmbH

Rotebühlplatz 29
70178 Stuttgart/Germany
phone +49-7 11-96 89 44 40
post@sola-media.com
www.sola-media.com

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Editor

Angela Sonntag

Contributors

Jens Balkenborg, Martin Blaney, Patrick Heidmann, Angela Sonntag, Rüdiger Sturm

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German Film Office

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Sara Stevenson

phone+1 212 439 8706

sara.stevenson@goethe.dewww.germanfilmoffice.us**Argentina/South America**

Gustav Wilhelmi

phone +54-9-11 5568 19 52

gustav@cenealeman.com.ar**China**

Anke Redl

phone +86 136 01 35 59 19

redl@german-films.de**Eastern Europe**

Marcel Maïga

phone +49 176 38 84 56 72

maiga@german-films.de

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