

GfQ

GERMAN FILMS QUARTERLY

ISSUE 4-2025

WITH PORTRAITS AND ARTICLES OF
DIRECTORS **HILLE NORDEN & THOMAS STUBER**
PRODUCERS **MARTIN LEHWALD & MARCOS KANTIS**
ACTOR **DANA HERFURTH**
SALES COMPANY **MEDIA LUNA**
DIRECTOR OF PHOTOGRAPHY **FABIAN GAMPER**
HISTORY: THE JOURNEY TO THE FIRST GERMAN FILM LAW

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The best of
**GERMAN
CINEMA**



worldwide



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Dear Readers,

With the fourth issue of GfQ, we are now entering the last quarter of the year. But we can already see that 2025 has been a very successful one. The presence of German productions and co-productions at international festivals increased once again over the summer.

The German productions *WITH HASAN IN GAZA* by Kamal Aljafari, *PHANTOMS OF JULY* by Julian Radlmaier and *DRY LEAF* by Alexandre Koberidze attracted considerable attention when they screened in competition at the Locarno Film Festival. Locarno was also the beginning of a successful festival tour for the German-American production *DEAD OF WINTER*.

Joscha Bongard's debut feature *BABYSTAR* celebrated its world premiere in Toronto, and Mascha Schilinski's *SOUND OF FALLING* kicked off its Oscar® campaign as Germany's entry for the Best International Feature Film category when it had its North American premiere in Toronto.

This year again saw German cinema with a remarkable line-up of a total of 21 German productions and co-productions being screened in Venice. The competition entry *SILENT FRIEND* by Ildikó Enyedi also won several awards, including for Best Actress (Luna Wedler) and the film critics' FIPRESCI Prize.

The documentary festivals in Ji.hlava, Leipzig and Amsterdam are being held in the last quarter. Not all of the line-ups have yet been officially announced, but several German productions will be screened there as well.

The large presence of German films also continues at Tallinn Black Nights Film Festival, one of the largest A-category festivals in autumn. Nearly 30 German productions and co-productions will be shown in the various sections. They include Thomas Stuber's *THE FROG AND THE WATER* in the Main Competition. You can read a portrait of the director in this issue. *EASY GIRL* by Hille Norden has been programmed in the First Feature Competition. Dana Herfurth plays the lead role in the drama. The director and actress also speak in this issue of GfQ about how they approached this challenging subject matter. And Tallinn is also presenting Schiwago Film's production of *THANKS FOR NOTHING* by Stella Marie Markert in the International Youth Competition. The film's producers Martin Lehwald and Marcos Kantis will be featured in another portrait in this issue.

A subject that was constantly uppermost in people's minds during 2025: the German Film Law and its pending reforms. In his article 'The Journey to the First German Film Law,' author Martin Blaney looks back on the history, emergence and development of different versions of the film funding legislation in Germany.

We are looking forward to the last three months of an eventful year and to the premieres of the German films at the upcoming festivals.



Simone Baumann, Managing Director



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ACTOR

TIM KUHN
DIRECTOR OF PHOTOGRAPHY

MARIKO MINOGUCHI
WRITER & DIRECTOR

LEA DRINDA
ACTOR

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FACE TO FACE WITH GERMAN FILMS

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"FILMS ARE A SERVICE TO SOCIETY"

A PORTRAIT OF DIRECTOR HILLE NORDEN

"It was a long time before I was able to acknowledge the massive secret I am carrying," Hille Norden says right at the start of our conversation in a Berlin café one late-summer morning. "But the time came when I realised that I could never move forward if I failed to deal with it properly. No matter what I tried to concentrate on, there was always something standing in my way." The director, born in Kiel in 1998, speaks quite openly about that secret these days – the sexual violence she suffered as a child and a teenager; it was only years later that she faced up to her experience in therapy. Parallel to that, she began to examine her experiences in the screenplay for *EASY GIRL* (*SMALLTOWN GIRL*). "It is totally unacceptable. When you have been raped, for the man it is over after perhaps an hour; then, he just goes on living his life. But you have to trek to therapy for a whole year, like some kind of idiot," she says, summing up her fury. "That's why I made the decision to write about my story as well. To make sure this time doesn't seem like another, added punishment."

The resulting film is about a young woman called Nore; it is her feature film debut, and was also invited to compete in the debut film competition at Tallinn Black Nights Film Festival after its premiere at Hamburg Film Festival. Nore lurches energetically but aimlessly through a life filled with sex and male acquaintances, only slowly becoming aware of what was done to her as a teenager. You can come to terms with a tragic past in different ways! And that is perhaps not so surprising. Because *EASY GIRL*, as you soon realise when you meet Norden in person, is very much like its creator: refreshingly blunt, extremely self-confident, and blessed with a great deal of dark humour.

What the director – who had already made the documentaries *KHELLO BRÜDER* and *HEIMAT SUCHT SEELE* – definitely did not want to do in her autobiographically inspired work was make a film that sensationalises the material or torments its audiences. Instead, it has been directed so that initially, the subject matter is not revealed: telling a story of trauma yet affirming life, both colourful and bitter, and above all with a lucid awareness of contradictions. "It was clear from the outset that I could only cover a very small

part of this broad subject," she points out. "I was only interested in the moment of realising what I had actually experienced. And in portraying the emotional ambivalence that goes with that."

In an industry that tends to favour clarity and shock impact, Norden's approach was met with scepticism, if not outright rejection. Getting *EASY GIRL* off the ground was a huge undertaking, both financially and psychologically. There was a therapist on set to support both the director and the entire crew, all of whom – not a matter of course – needed to read the script to understand what the film was really about. Given the numerous sex scenes, intimacy coordination was also provided. But the key factor behind the success of this project, which Norden herself considers only 'moderately radical' but definitely courageous, was finding the right leading actress.

"I needed an actress who had both humour and great intelligence. Someone who could portray emotions and withstand antagonism, but above all, someone who was prepared to endure a physical performance taking her beyond her limits," explains Norden, referring to the casting process that ultimately led her to newcomer, Dana Herfurth. "This character is a young who oscillates between femme fatale and a childlike quality; at the same time, she could organise an orgy with five men without batting an eyelid. On the one hand, she is tougher than all of us; on the other, she is totally helpless. Dana was the only one at the audition who I believed could be all those things at once."

Liberating though the work on *EASY GIRL* may have been for Norden, she did not make the film purely for herself. "Filmmaking is too expensive to do it just for self-fulfilment," she says, dismissing that idea and instead expressing the hope that it will play its part in facilitating more fear-free conversations about sexual violence in future. "In my view, films are a service to society. Cinema is an incredibly invasive art form. When you go to the cinema, you have to open up and you are completely unprotected, so as a director, you have to give audiences an argument that is relevant to them, and explain why your pain is also their pain."

Patrick Heidmann

A portrait of director Thomas Stuber. He is a man with short brown hair and a light beard, wearing a dark grey baseball cap with a logo and a dark grey t-shirt. Large black headphones are around his neck. He is looking directly at the camera with a slight smile. The background is a blurred outdoor setting with green foliage and a wooden structure.

"I DON'T MAKE THE SAME FILM OVER AND OVER AGAIN"

A PORTRAIT OF DIRECTOR THOMAS STUBER

"I am constantly looking for something that inspires and interests me," says director Thomas Stuber whose fifth feature film *THE FROG AND THE WATER* will have its world premiere in the Tallinn Black Nights International Film Festival's Main Competition.

"I think that my work so far has been very diverse as I don't make the same film over and over again," he notes. "I am very curious and like to try out many things, both thematically and in terms of genre."

Stuber graduated from the Filmakademie Baden-Württemberg in Ludwigsburg in 2011 with his short melodrama *OF DOGS AND HORSES*, which received the German Short Film Award in Gold and the Student Academy Award in Silver, and has since tried his hand at various different genres - from the mystery/horror series *HAUSEN* through to such dramas as *A HEAVY HEART*, *IN THE AISLES* and *DARK SATELLITES*.

"I first have to try them out to see which genres work for me," he explains. "I know that I am perhaps not the right person for animation, and I prefer feature films to series. At the same time, I am attracted to the narrative possibilities that you can have with the crime or thriller genre."

His work has seen him moving between cinema and television, directing two episodes of the *TATORT* procedural series (*BURNT ALIVE* and *ASSAULT ON PRECINCT 08*) as well as the aforementioned Sky series *HAUSEN*, and he is now in final stages of postproduction on *DER WANDERER ZIEHT VON DANNEN* as the last instalment of a trilogy of *POLIZEIRUF 110* episodes featuring Peter Kurth and Peter Schneider as the Halle-based detectives Koitzsch and Lehmann.

A particularly fruitful collaboration with the author Clemens Meyer began when Stuber adapted one of Meyer's short stories for his graduation film *OF DOGS AND HORSES* and they subsequently worked together on the screenplays for the feature films *A HEAVY HEART*, *IN THE AISLES* and *DARK SATELLITES* as well as the *POLIZEIRUF 110* trilogy.

"What made working with Clemens Meyer so appealing was that we were both interested in these little stories that are nevertheless told in such an epic way as was the case with *IN THE AISLES* which would seem to be a small story in a supermarket on the outskirts of a city. What we did there was create our own universe."

Meanwhile, his fifth feature *THE FROG AND THE WATER* can be seen in many respects as a new beginning and leaving safe ground since it was structured as an international co-production travelling road movie-style through Germany before crossing the border to Switzerland and then ending in Japan, and posed additional challenges in the casting, particularly to find the right person for the lead role of Stefan Busch (also known as Buschi) which was eventually found after taken by Aladdin Detlefsen from the ensemble of Bremen's inclusive Blaumeier-Atelier theatre.

Stuber was in competition at the 2018 Berlinale with his second feature film *IN THE AISLES* in 2018 when a screenplay landed on his desk from Gotthart Kuppel, a man of many talents who had made it to Germany's judo team at the 1972 Olympics and followed professions as diverse as doctor, clown, and theatre director.

"From the very beginning, Gotthart had this brilliant idea of this young man with a great longing for distant places and travel, who suddenly runs away and joins this group of Japanese tourists, is accepted by them and feels at home," Stuber recalls.

"It may be a film all about travel and foreign cultures, but it's really a small story told in a big way," he explains. "The subject matter and the world shown on screen is different from my previous work - happier, brighter, and more fairy-tale-like -, but I still take my usual approach to the characters and their longings as I always do."

Martin Blaney



Marcos Kantis and Martin Lehwald © Schwager / Marha König

RELEVANT STORIES WITH ENTERTAINMENT AT HEART

A PORTRAIT OF PRODUCERS MARTIN LEHWALD AND MARCOS KANTIS

"It all goes back to us both answering a call of nature at the same time during the German Film Awards in 2005 when Dani Levy's ALLES AUF ZUCKER took home six Lolas," recalls Marcos Kantis.

That brief encounter resulted in Martin Lehwald, co-founder of the Berlin-based production outfit Schiwago Film, asking him whether he would consider joining the company. "We already knew each other through a mutual friend, the line and executive producer Axel Bär, and another connection was the fact that Marcos had been working at X Filme which had distributed our production of MUXMÄUSCHENSTILL in 2004," Martin recalls.

During his time at X Filme Marcos had served as line producer on productions as diverse as GOOD BYE, LENIN!, AGNES AND HIS BROTHERS and LOVE IN THOUGHTS. "I had a wonderful chance there to work with really interesting directors on some great projects," Marcos says. "But somehow, I had come to a point where I was looking for new challenges and so took the decision to accept Martin's offer to come onboard Schiwago Film.

"Marcos was a superb complement to me [and Schiwago's other co-founder Michal Pokorny] because he had built up considerable experience and expertise at X Filme working on larger scale films and international co-productions," Martin adds. Since then, the company has been behind such successful productions made for the cinema as Jan-Ole Gerster's two features A COFFEE IN BERLIN (known in Germany as OH BOY) and LARA, Wolfgang Fischer's STYX, and Vasilis Katsoupis' Willem Dafoe-starring thriller INSIDE as well as series and TV movies for German television.

While Marcos and Martin never had any formal training to prepare themselves for their ultimate careers in film production, cinema nevertheless played a role in their teenage years growing up in their hometowns in North Rhine-Westphalia. "I was a member of the local film club where they showed all the classics from ROCKY HORROR PICTURE SHOW to THE BLUES BROTHERS. One of the first films to really stay in my memory was David Lynch's BLUE VELVET and its the opening

sequence with the severed ear," Marcos recalls. "And after taking my Abitur, that wave of anti-war films with PLATOON and FULL METAL JACKET led me to be a conscientious objector and not want to do military service."

"My family never went to the cinema, and I can only remember going once with my father and that was to see A BRIDGE TOO FAR," Martin says, "but then we had weekly screenings in a cinema in my home town of Mönchengladbach where you could see films by directors like Kieslowski and Kaurismäki."

Both of them also found opportunities during their university studies to get more insight into the actual nuts and bolts of how films and TV movies are produced: Martin worked in various positions such as set manager, gaffer and editing assistant on various productions, while Marcos, for example, ran the whole gamut of possibilities from set runner to production manager for Action Concept on the TV series ALARM FÜR COBRA 11.

Looking back now at almost two decades of working together, they both point out that they have stayed true to their credo of addressing relevant issues in their projects without neglecting the entertainment value. Moreover, they set great store on supporting the next generation of filmmakers, and their current slate sees them serving as producers of debut features by such new talents as Alison Kuhn (THE MATRIARCH), Alina Yklymova (MATRÖSCHKI), Josia Brezing (GLITZER IM GESICHT) and Frédérique Veith (RUKI'S FIRST SUMMER), while their production of Stella Marie Markert's graduation film THANKS FOR NOTHING, which won the Big Audience Award at this year's First Steps Award, will have its international premiere in Tallinn Black Nights's Just Film Competition for youth feature films.

At the same time, their choice of which projects to produce knows no borders: for instance, Martin was in India this spring for the shoot of Uditā Bhargava's KOHINOOR, and Marcos will be setting off to Namibia next year for the company's second collaboration with STYX director Wolfgang Fischer on the thriller SOUTHWEST.

Martin Blaney

A close-up portrait of actress Dana Herfurth. She has curly, reddish-brown hair and light blue eyes. She is looking directly at the camera with a neutral expression. She is wearing a light blue, textured knit sweater. The background is a solid, muted grey.

"DRAWN TO CHARACTERS I CAN FALL IN LOVE WITH"

A PORTRAIT OF ACTOR DANA HERFURTH

To say that 2025 was a good year for Dana Herfurth would be an understatement. The actor, born in Lower Saxony in 1998 and raised in The Hague, Netherlands, received the New Faces Award in May; then Kirill Serebrennikov's *THE DISAPPEARANCE OF JOSEF MENGELE*, in which she plays a supporting role, had its world premiere in Cannes. In September, the highly acclaimed and successful series *CALL MY AGENT BERLIN*, in which she is part of the regular cast, premiered on Disney+. At Hamburg Film Festival, the curtain then rose on *EASY GIRL*, Hille Norden's feature film debut, which was subsequently shown at Tallinn Black Nights Film Festival as well.

EASY GIRL is a very special production, not only because in it, Herfurth plays her biggest cinema role to date. The director gives an account of sexual abuse – based on personal experiences. "I understood the protagonist Nore immediately, even though I haven't experienced the same things as her or Hille," the actress tells me during our conversation in a Berlin café. "But as a woman, you are always aware of some sexual harassment, as well as all the mechanisms of power games and microaggression that you can't influence very much, especially as a young person."

Norden is only 27 years old – like her leading actress – and in her film, she addresses topics such as trauma and difficult healing processes, friendship, and self-discovery. But she stays well away from cliché, working in an unusual and surprising manner; the film is life-affirming and electrifying, colourful and surprisingly humorous. "When I read the script, I knew immediately that I just had to play this role, I got sucked right into the story," Herfurth recalls. "I couldn't escape it; every scene was so full of vitality. That's not always the case: with young female characters in particular, sooner or later you tend to realise that the whole thing was written by some fifty-year-old man sitting in his office. Here, on the other hand, everything seemed so real and authentic, even though it plays with fantasy quite a bit, which totally fascinated me."

For Herfurth, the role in *EASY GIRL* represents the culmination of what has been – at least on paper – an astonishingly straightforward start

to her career. "I had a hobby and a dream and thought, I'll just give it a try!" That is how she sums up her early days as an actor, laughing as she speaks. It was a school course in performing arts that awakened her interest. When she moved to Bremen, the 16-year-old found school and everyday life boring and 'somehow insanely German', but the local theatre had its own youth club. "So, I called them, went along, and it became like a second home for me over the next few years. The theatre can also be a gathering place for everyone who doesn't quite fit in elsewhere."

"I have always been very determined; that's part of my character. But I've also been lucky with my timing over the past seven years," she continues. After leaving high school, she applied to the Ernst Busch Academy of Dramatic Arts in Berlin because she had heard that it was the biggest acting academy in Germany, as well as having the best reputation – and she was promptly accepted. Following her graduation, armed with the tools of the trade and a healthy dose of self-confidence, she continued along the same path: rather than a permanent theatre position, she decided to go freelance and pursue film work, which was made possible initially by a supporting role in the series *LOVE ADDICTS*. She also appeared in Timm Kröger's Venice Competition entry *THE UNIVERSAL THEORY*.

Meanwhile, the Berliner-by-choice is looking – in her own words – for roles and projects "that really do something for me, touch me, make me think, or just amuse me. I'm attracted to challenges and things I've never done before. But above all, I am drawn to characters I can fall in love with." Whether these are in unusual, perhaps somewhat unwieldy productions such as *EASY GIRL* or in more mainstream work like *CALL MY AGENT BERLIN* or Simon Verhoeven's upcoming film adaptation of the bestseller *ACH DIESE LÜCKE, DIESE VERDAMMTE LÜCKE* is secondary. "But who knows, maybe I'll give up the job at some point because I feel as if I've done and seen it all," she says as she takes her leave, a smile on her face. Given how tenacious Herfurth has been in pursuing her career so far, though, it is hard to believe it will be ending in the foreseeable future.

Patrick Heidmann

A portrait of Ida Martins, a woman with long brown hair, wearing blue-rimmed glasses, a dark blue top, and large pearl earrings. She is smiling slightly and has her arms crossed. The background is dark and textured.

SELLING FILMS AS A LIFESTYLE

A PORTRAIT OF SALES COMPANY MEDIA LUNA

"I don't have a job, I have a lifestyle" is how Ida Martins describes running her Media Luna brand which will be celebrating its 35th anniversary of operations next year. "Being a sales agent is not a nine to five job," she explains. "You find that many of the people you have in your circle of friends also tend to be in the film business, so it's not surprising to have people call you at 10 o'clock in the evening about a film!"

"What is fascinating about this work is that you are dealing with people from different cultural backgrounds and not concentrating only on certain parts of the world," says Brazilian-born Martins who started her working life as a copywriter for Walt Disney comics and also worked for several years creating advertising campaigns before setting up Media Luna in 1991.

"It's clear that my eclectic background was the ideal environment for moving into the business of world sales," she notes. "And it has also helped that I can speak five languages and come from a family of different nationalities."

"When I started the company, Media Luna was the first independent world sales outfit to have been founded by a non-German-born female in a world that at the time was predominantly dominated by men," Martin recalls. "I have always searched for new and innovative solutions for everything and developed "tailor-made" sales strategies."

"Until now, we have considered ourselves a boutique company and have not wanted to take on too many titles each year. The focus was on arthouse titles from directors with a strong message, independent of their country of origin. And what has always been important for me is the film itself!", she explains.

Over the years, Martins has been interested in working with the new generation of directors such as Jurijs Saule, Benjamin Martins, Dirk Rosenloecher and Anatol Schuster, as well as introducing different cinematographic styles. She also regards herself as being something of a pioneer in the world sales landscape since Media Luna was one of the first companies to represent LGBTQ titles for world sales.

These films now have their own dedicated strand – Rainbow Velvet Movies – in the catalogue, providing a home for such recent films as Lotta Schwerk's NINJA MOTHERF*CKING DESTRUCTION, Molly Haddon's THE LONGEST WEEKEND and Johannes Maria Schmit's NEUBAU. Moreover, buyers specifically interested in German films will find a section devoted to films "made in Germany" such as Anatol Schuster's award-winning feelgood drama CHAOS AND SILENCE and Jurijs Saule's MARTIN READS THE QURAN.

"The times have been changing and are now very challenging," Martins observes. "We have to be aware that, globally, there are new trends in the independent film industry. The market is a 'dynamic body' and, as such, has been through major changes influenced by, among other things, the fall in prices being paid for the films and the main buyers focusing more on co-production instead of 'only' being buyers. Moreover, you see that audiences are preferring genre titles and series and that the space for art-house films is shrinking."

As a consequence, Media Luna has been adapting to these challenges and looking to also pick up genre titles for its sales line-up with a dedicated strand called Black Velvet Movies.

Recent acquisitions for this sub-label have included Ciáran Creagh's crime drama SAMANTA NOBODY and Adrián Araujo's horror drama ESTELA. At the same time, Martins' winning combination of a pioneering spirit and marketing savvy resulted in Media Luna becoming one of the first independent sales companies to establish its own screening platform on its website - and this was already up and running some three years before the pandemic began in 2020.

"This means that all those buyers who receive an authorised log-in can then watch our films as I want to ensure that there is easy access to our product," she says. "What's more, we were one of the first to create an online delivery platform which is much easier and saves a lot of costs for the buyers, and we also have a pitching room that has all our movies, and we use for daily online meetings."

Martin Blaney

VISIONS OF FALLING

A PORTRAIT OF DIRECTOR OF PHOTOGRAPHY FABIAN GAMPER

14 May 2025 was one of the most decisive days in Fabian Gamper's life – the day his wife Mascha Schilinski's film, *SOUND OF FALLING*, for which he worked as cinematographer, celebrated its world premiere in Cannes. 'It was incredibly exciting because the cast and crew were seeing the film for the first time – and in such an historic setting in front of an international audience,' he recalls. It was also interesting to find out whether the look of *SOUND OF FALLING* would be well-received. The film tells a highly associative story about four girls who live on the same farm at different times, and so it has its own unique aesthetic. A rough graininess was created on the computer, as the film was shot digitally for budget-related reasons. In addition, there were many analogue effects using different lenses – including modulation in the sharpness of the images. Praise from the world press was almost unanimous. Deadline, for example, lauded the cinematography: 'Fabian Gamper's restless camera has a ghostly quality. Constantly observing but without truly revealing anything.'

The working conditions for *SOUND OF FALLING* were challenging for the Swiss-born director of photography: 'Shooting a two-and-a-half-hour historical film in 33 days without compromising on visuals was only possible thanks to an unbelievably dedicated team.' Not least because of his personal relationship with the director, he was aware of the project from its earliest developmental stages. 'From the start, it was conceived visually and on the audio level. This was due to the dramaturgy, which does not follow a classic plot structure, being very closely interwoven with the visual level. The aim was to create something that comes across as hazy memory.' The conception was based on classic teamwork: 'We did a lot of testing, experimenting with lenses and effects, trying to figure out how the camera could become an invisible protagonist, floating through time. This process continued into the shoot, where we did some filming with a pinhole camera, for example, in order to capture the diffuse sense of a fading memory.'

Fabian Gamper's path to Cannes began many years ago with no more than a sketchpad. At the age of twelve, he was considering becoming a comic artist; he soon realised, however, that he 'didn't want to sit alone at a table with a pen, paper or computer.' He also enjoyed 'actual

physical work and communicating with other people.' At the same time, he knew that he didn't want to invent the stories himself, but would rather work with someone who wrote them. 'I enjoy the broad spectrum that camerawork offers, from the intellectual engagement with content and concepts to the physical, intuitive work of synchronising the camera with the actors' movements, for example.' While studying at the Film Academy Baden-Württemberg in Ludwigsburg, he met Mascha Schilinski, with whom he discovered an affinity in aesthetics: 'Mascha is a director very much focused on the visual and on atmosphere, who doesn't follow a textbook methodology in regard to design and dramaturgy. She has her own vision when it comes to images and how they should feel. From the very beginning, I was excited about working with her and finding out how we could realise those images.' And so, the two made their first short films, culminating in Schilinski's feature film debut *DIE TOCHTER* (The Daughter), which premiered at the Berlinale in 2017: 'That allowed us to develop a shared cinematic vocabulary.'

Fabian Gamper does not work exclusively with his wife, however. For example, he shot *DER JUNGE, DEM DIE WELT GEHÖRT* (The Boy Who Owns the World) and *EIN FILM ÜBER DEN TOD* (A Film About Death) for director Robert Gwisdek, discovering aesthetic preferences in Gwisdek's work that he could also identify with. Like his directors, Gamper has no ambition to work according to the classical school alone: 'Of course, there are conventions that you follow. But if the film allows, it's interesting to do more than just apply rules or a repertoire of image design. Instead, I want to tease out the cosmos of a specific film. What are its inner demands, how can it stand alone?'

Thanks to the success of *SOUND OF FALLING*, which has been submitted as Germany's entry for the Foreign Language Oscar, Fabian Gamper has now caught the worldwide attention of the industry. Can he imagine working within the machinery of a major international production? 'If the script and the director's vision appeal to me, definitely.' But he is particularly looking forward to his wife's next film: 'I'm already discussing new ideas with Mascha at the kitchen table.'

THE JOURNEY TO THE FIRST GERMAN FILM LAW (FFG)

In just over two years time, the German Film Law ("Filmförderungsgesetz") and the German Federal Film Board ("Filmförderungsanstalt") will be celebrating six decades of supporting the various sections of the German film industry.

The journey to the establishment of the necessary legislation and an institution to implement was an eventful one. Initial attempts in the mid-1950s to establish a state film funding institution envisaged the introduction of a film levy to support domestic film production, however this met with resistance from Germany's cinema-owners.

Renewed momentum in the debate for a national film funding body came in April 1962 when the Federal Government published a "Report on the Situation of the German Film Industry" high-

lighting the particularly serious challenges now facing the domestic industry.

The report noted that cinema admissions had fallen by 26.7% between 1958 and 1961 from 749.7 million to 540 million; the production output of German films had decreased from 115 in 1958 to 73 in 1961; and five of the nine leading distributors of German films were now in financial straits.

"The idea of self-help within the film industry should be at the forefront of all considerations," the report's author declared. "Public assistance will only be acceptable if the film industry does everything in its power to tackle the crisis using its own resources. It cannot rely solely on outside help."



This concept of self-help whereby support measures for the film industry would be financed from within the industry itself by the imposition of a film levy was pursued in the following years of discussion on the appropriate funding structure and ultimately provided the basis for the German Film Law passed by the Bundestag in December 1967.

A year later, in March 1963, the Bundestag deputy Dr Berthold Martin received backing from other colleagues in the CDU/CSU and SPD parties to submit a motion for a bill on measures for the German film industry which would foresee the setting up of a federal institution under public law with the name of "Film Industry Fund" to promote "the production of German films, their quality and their circulation."

The fund's revenue of around 20 million DM was to be raised from 5% of the cinemas' annual turnover from the sale of cinema tickets and be paid out to producers according to their previous films' box-office performance and subject to approval from Germany's voluntary self-regulatory body, the FSK.

Moreover, the public broadcasters ARD and ZDF were to be obliged to pay a levy of 40,000 DM to the "Film Industry Fund" for every feature film they screened in their schedules.

According to the so-called "Martin Plan", any film that exceeded a specified threshold in revenue within the first two years after its premiere should receive automatic funding for investment in a follow-up project.

However, after initial all-industry support for the parliamentarians' proposals which would have the prerequisite for such a law being effective, growing resistance to the plans from within the ranks of the cinema-owners and misgivings on the part of the film departments of the Protestant and Catholic Churches about the absence of an exclusion clause – the so-called "moral clause" – to prevent support being allocated to films with immoral content.

When the bill's third draft came before the Bundestag in May 1965, rival factions within the film industry could not agree to the concessions made and the politicians consequently began to lose interest in pursuing the matter further.

Any chances of the bill continuing its progress eventually towards the statute books were then brought to a halt when the Bundestag elections were called that September and the Martin Plan was quietly forgotten about when the new Federal Government under Chancellor Ludwig Erhard took office.

While the architects of the Martin Plan may not have succeeded in reaching their goal, the basic elements proposed for supporting the film industry were regarded as representing "a decisive step" towards the establishment of the German Film Law at the end of 1967.

As Georg Roeber and Gerhard Jacoby pointed out in their *Handbuch der filmwirtschaftlichen Medienbereiche* in 1973, "the Martin Plan paved the way for legislative regulation. The issues to be resolved had been put up for discussion and the possibilities for resolving them by law were clearly outlined in the three versions [of the bill]."

They explained that the lawmakers were therefore able to come to agreement on the first German Film Law ("Filmförderungsgesetz", hereafter known as the FFG) "in a relatively short period of time": a motion tabled by Dr. Hans Toussaint (CDU), Dr. Ulrich Lohmar (SPD) and Wolfram Dorn (FDP) with other Bundestag deputies was presented to parliament in March 1967 and the legislation was passed by a majority vote in the Bundestag in December of the same year and came into effect at the beginning of 1968.

The FFG was an economic law since the Federal Government ("Bund") did not have any constitutional power to legislate according to cultural criteria which were the sole responsibility of the federal states ("Länder"). Thus, its administration was placed in the hands of a federal institution under public law, the German Federal Film



MAHLZEITEN © United Archives / IFTN



ZUR SACHE, SCHÄTZCHEN © United Archives / TBM



DIE LUMMEL VON DER ERSTEN BANK © United Archives / Kindermann



DIE LUMMEL VON DER ERSTEN BANK © United Archives / Kindermann

Board (the "Filmförderungsanstalt", hereafter known as the FFA) with its office operating from (West) Berlin.

The FFA was charged with six key areas of responsibility: to raise the quality of German film on a broad basis; support German-foreign co-productions; advise the Federal Government on the harmonisation of measures for cinema within the EEC in order to create a level playing field; support the macroeconomic concerns of the film industry; promote cooperation between the film industry and television; and work for the distribution and market-oriented exploitation of German cinema at home and abroad.

Following the "self-help" principle, the funding for this new institution was raised from a levy of 10 Pfennigs on each ticket sold, with the FFA granting financial support to producers for the production of German films and to cinema-owners for the renewal and improvement of their technical facilities and screening rooms as well as to institutions for the promotion of German cinema at home and abroad.

The automatic "reference" principle came into play for the FFG's production funding category: a so-called "basic sum" ("Grundbetrag") of 150,000 DM was paid out to a producer to invest in a new German feature film if their "reference" film had reached a gross box-office of at least 500,000 DMM in the two years from its German premiere. This threshold could be reduced to 300,000 DM if the "reference" film had received a rating from the German Film Rating (FBW) or been awarded the main prize at an "A" category film festival.

Producers could also receive an "additional sum" ("Zusatzbetrag") if their "reference" film had an FBW rating or and was considered to be a "good entertainment film" by a sub-committee appointed by the FFA's administrative council. The only exclusion - called by the young generation of filmmakers the "morality clause" ("Sittenklause") - was that films which violated the constitution or the law or offended moral or religious sensibilities would not be eligible for production funding.

When the FFG had been passing through the Bundestag committee stage, it had been anticipated that the FFA's annual income from the ticket levy would be between 25 and 30 million DM, based on attendance at German cinemas of 257 million in 1966.

However, cinema admissions continued the downward trajectory they had been following the peak of cinema-going in 1957 with a total of 801 million tickets sold: admissions totalled 216 million in 1967 and only 180 million in 1968, the FFG's first year of operations.

The FFA's income, though, was in fact much lower than the projected figures, reaching only 15.4 million DM in 1968, 16.8 million DM in 1969 and 15.4 million DM in 1970, respectively.

Although the 15 young filmmakers collected within the Arbeitsgemeinschaft Neuer deutscher Spielfilmproduzenten e.V. had been allocated two seats in the FFA's administrative council, they had already decided before the FFG officially came onto the statute books that they would boycott the FFA and its activities as a protest at what Alexander Kluge called the development of a "Schnulzenkartell" ("schmalzy cartel") which would only favour the old guard of producers and established directors.

In addition, Haro Senft, who had been the initiator of the Oberhausen Manifesto in 1962 proclaiming the need for "a new kind of film", pointed out that the inclusion of the "morality clause" was another reason for the action by the "Jungfilmer" since they feared that this would be used to restrict filmmakers' artistic expression.

(In fact, the young filmmakers did not take up their seats on the FFA administrative council until the FFG's amendment in 1974).

It soon became apparent when the FFA began its work that the old guard had been very successful in their political lobbying to ensure that the FFG would reflect their own particular interests.



ENGELCHEN MACHT WEITER - HOPPE, HOPPE REITER
© United Archives / Heinz Browsers



EDGAR WALLACE DER MÖNCH MIT DER PEITSCH
© United Archives-kpa Publicity



SUSANNE, DIE WIRTIN VON DER LAHN
© United Archives / IFTN



SCHULMÄDCHEN-REPORT 5. TEIL - WAS ELTERN WIRKLICH WISSEN SOLLTEN © United Archives / IFTN

While a handful of films by the upcoming generation of filmmakers such as May Spils' freewheeling comedy *GO FOR IT, BABY* (ZUR SACHE SCHÄTZCHEN), Michael Verhoeven's *UP THE ESTABLISHMENT* (ENGELCHEN MACHT WEITER, HOPPE - HOPPE REITER) and O.K. as well as Edgar Reitz's Venice prize-winner *MAHLZEITEN* were awarded funding from the FFA's coffers, the bulk of its funding of the "Grundbetrag" and "Zusatzbetrag" went to outright commercial titles such as the series of schoolboy comedies (*DIE LÜMMEL VON DER ERSTEN BANK* et al), the latest in the Edgar Wallace franchise (*DER MÖNCH MIT DER PEITSCHKE*) or cheaply made films exploiting the arrival of the sexual revolution (*FRAU WIRTIN TREIBT ES JETZT NOCH TOLLER*).

The old guard of producers - with the exception of people like Franz Seitz and Heinz Angermeyer - showed little interest in backing the projects being developed by the new generation of filmmakers who were later to be known internationally as New German Cinema,

Moreover, the distributors were now the most powerful figures in the West German film industry, through the creation of their own production wings and the influencing of producers to ensure that their films would qualify for the "reference" film funding in order to make yet more of the same.

However, an amendment to the FFG in 1971 - the so-called "kleine Novelle" - saw the extension of the morality clause to exclude films of inferior quality and those depicting sexual acts in a speculative manner such as the *SCHOOL GIRL REPORT* (*SCHULMÄDCHEN REPORT*) series from accessing the FFA's reference funding.

Meanwhile, the young generation of filmmakers from Rainer Werner Fassbinder and Werner Herzog through to Volker Schlöndorff, and Wim Wenders found supportive allies in such commissioning editors as Günter Rohrbach (WDR), Helmut Haffner (BR) and Hans Prescher (HR) who were open to back their films as financiers, but were finally able to benefit from the FFA's funding following further amendments to the FFG passed at the end of 1973.

This so-called "große Novelle" saw the introduction of the new project funding category and was followed in autumn 1974 by the signing of the Film/Television Agreement between public broadcasters ARD and ZDF with the FFA, two developments which at last gave New German Cinema an opportunity to grow and flourish in subsequent years.

Martin Blaney

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A MILLION YARD STARE

When war leaves young Roma haunted by the distant gaze of trauma, his mother, Oxana, battles to heal him. Turning to circus training as a last hope, she embarks on a journey of resilience, love, and healing, striving to bring back Roma's smile while confronting her own buried trauma. Will Oxana succeed in making Roma smile again?

GENRE Drama **YEAR OF PRODUCTION** 2025 **DIRECTOR** Ravi Gautam **SCREENPLAY** Ravi Gautam, Pepino Pushpani, Annika Schimetzek **DIRECTOR OF PHOTOGRAPHY** Pepino Pushpani **CAST** Daria Petrozhytska, Oleksandr Melnikov, Rebecca Lara Müller **PRODUCERS** Jennifer Pengel, Ravinder Kumar **CO-PRODUCER** Holger Leister **PRODUCTION COMPANY** Webfilmland Productions **RUNTIME** 93 min **LANGUAGE** Ukrainian, English, German

WORLD SALES Webfilmland Productions
info@webfilmland.com • www.webfilmland.com



© Majestic / Daniel Gottschalk

DANN PASSIERT DAS LEBEN

RITA & HANS (WT)

Hans's retirement is just around the corner, but instead of joy, fear and insecurity prevail: son Tom moved out long ago and Hans's wife Rita has been enjoying her morning swims and the peace and quiet in the house for years. When a tragic accident occurs, for which Rita feels responsible, the couple is suddenly forced to question themselves, their old, rusty feelings and their aspirations in life, after decades of being together.

GENRE Drama **YEAR OF PRODUCTION** 2025 **DIRECTOR** Neele Leana Vollmar **SCREENPLAY** Neele Leana Vollmar **DIRECTOR OF PHOTOGRAPHY** Daniel Gottschalk **CAST** Anke Engelke, Ulrich Tukur **PRODUCER** Robert Marciniak **CO-PRODUCERS** Danny Krausz, Janina Vilsmaier **PRODUCTION COMPANY** Lieblingsfilm in coproduction with Dor Film, Perathon Medien, ZDF, ARTE **RUNTIME** 122 min **LANGUAGE** German **FESTIVALS** Zurich International Film Festival, Hamburger Filmfest, Evolution Mallorca International Film Festival

WORLD SALES Lieblingsfilm
office@lieblingsfilm.biz • www.lieblingsfilm.biz



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DIE SCHULE DER MAGISCHEN TIERE 4

SCHOOL OF MAGICAL ANIMALS 4

Ida's best friend, Miriam, is staying with the Kronenbergs for three months and will be attending Winterstein School alongside Ida. On Miriam's first day, Max gets the magical owl, Muriel, and to her surprise, Miriam also receives a magical animal, the energetic tarsier Fitzgerald. Max and Muriel quickly form a bond, and the perceptive little owl soon notices that Max may have deeper feelings for his best friend, Leonie, than he is ready to admit. Meanwhile, Ida discovers that the desperate headmaster, Siegmann, has been keeping a crucial secret from the students: Winterstein School is about to be sold. Ida and her class see the upcoming school challenge as their last chance to save the school.

GENRE Family Entertainment **YEAR OF PRODUCTION** 2025 **DIRECTORS** Maggie Peren & Bernhard Jasper **SCREENPLAY** Nicole Armbruster, Alexandra Kordes, Thorsten Näter, Mirjam Müntefering **DIRECTOR OF PHOTOGRAPHY** Patrick-D. Kaethner **CAST** Heiko Pinkowski, Emilia Maier, Loris Sichrovsky, Tomomi Themann, Thilo Fridolin Matthes, Purnima Grätz, Emilia Pieske, Luis Vorbach, Leonard Conrads, Philip Müller, Christina Große, Justus von Dohnányi, Marleen Lohse, Meltem Kapitan, Milan Peschel **PRODUCER** Alexandra Kordes, Meike Kordes **CO-PRODUCER** Cosima von Spreti **PRODUCTION COMPANY** Kordes & Kordes Film Süd in coproduction with LEONINE Studios **RUNTIME** 100 min **LANGUAGE** German **FESTIVALS** Schlingel International Film Festival 2024

WORLD SALES Epsilon Film
matthias.ziegler@epsilonfilm.de • www.epsilonfilm.de



© Tamtam / Totem Atelier / Art&Popcorn

EIN KURZER SOMMER

SHORT SUMMER

Katya, 8 years old, spends the summer with her grandparents in the Russian countryside. Time stands still, adults remain silent, and a war in the background destroys lives. Meanwhile, kids are growing up and the clouds are flying.

GENRE Coming-of-Age Story, Drama **YEAR OF PRODUCTION** 2025 **DIRECTOR** Nastia Korkia
SCREENPLAY Nastia Korkia, Mikhail Bushkov **DIRECTOR OF PHOTOGRAPHY** Evgeny Rodin
CAST Maiia Pleshkevich, Yakov Karykhalin, Aleksandr Karpushin, Aleksandr Feklistov, Vesna Jovanović **PRODUCERS** Natalia Drozd, Dirk Decker, Andrea Schütte **CO-PRODUCERS** Bérénice Vincent, Miroslav Mogorović, Stefan Mladenović **PRODUCTION COMPANY** Tamtam Film in coproduction with Totem Atelier, Art and Popcorn **RUNTIME** 101 min **LANGUAGE** Russian **FESTIVALS** Venice International Film Festival 2025, Filmfest Hamburg 2025, BFI London 2025, Chicago International Filmfestival 2025, Viennale 2025 **AWARDS** Lion of the Future at Venice International Film Festival 2025

WORLD SALES Totem Films

hello@totem-films.com • www.totem-films.com



© Elfenholz Film

OBHUT

When Lukas (27) confides in his sister Mara (33) that he is in therapy for pedophilic tendencies, the two are determined not to let it ruin their close relationship. Nevertheless, Mara is torn about how much closeness she can still allow between him and her two children, Lena (5) and Benni (7).

She initially decides against telling her ex-husband Lars (48) and instead begins to follow her brother into her son Benni's soccer locker room. Can Lukas really continue working as a coach with young boys, especially since he is "only" attracted to girls?

Lukas feels unfairly judged by his sister. When one of the boys brings his sister to practice, the situation threatens to escalate. Understanding turns to mistrust, becoming a severe test for the siblings' relationship. The pressure on Lukas eventually becomes so great that he ultimately sees only one drastic way out.

GENRE Drama **YEAR OF PRODUCTION** 2025 **DIRECTOR** Veronika Hafner **SCREENPLAY** Christian Hödl, Veronika Hafner **DIRECTOR OF PHOTOGRAPHY** Holger Jungnickel **CAST** Jonas Holdenrieder, Luise Heyer **PRODUCERS** Natalie Hölzel, Sandra Hölzel **PRODUCTION COMPANY** Elfenholz Film **RUNTIME** 107 min **LANGUAGE** German **FESTIVALS** ZFF – Zürich Film Festival 2025, Filmfest Hamburg 2025

CONTACT Elfenholz Film
sandra.hoelzel@elfenholzfilm.de • www.elfenholzfilm.de



© Tom Otte

REGEN FIEL AUF NICHTS NEUES

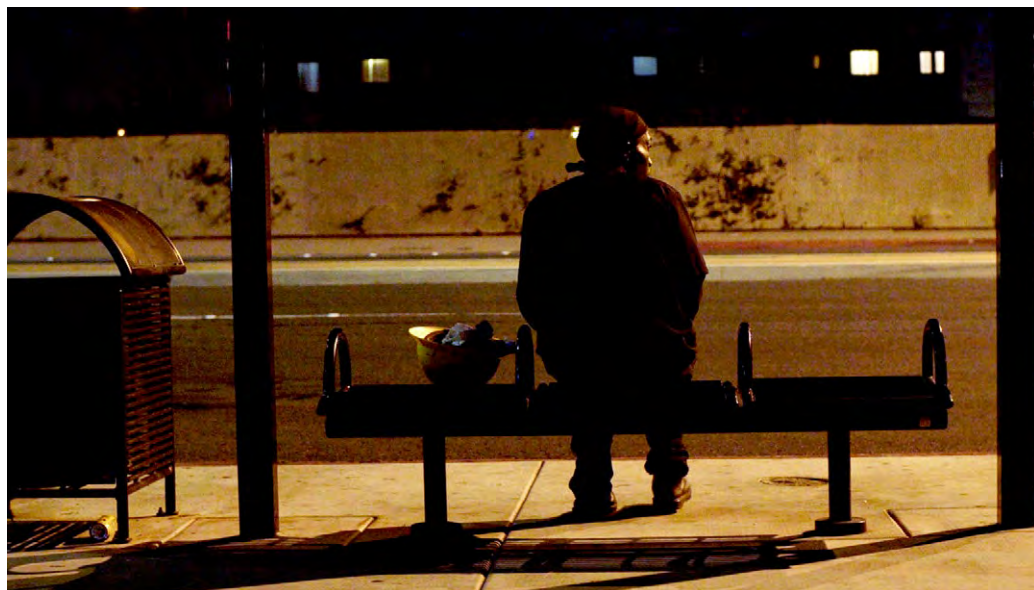
RAIN FELL ON THE NOTHING NEW

After his release from juvenile detention, David tries to find his way back into a structured life. He moves into supervised housing, takes a job as a kitchen assistant, and attends the required appointments with public authorities. His girlfriend Janine offers support, and old friends provide a sense of stability - at least for a while. But everyday life remains fragile. Debts from the past, dubious acquaintances, and a growing uncertainty about his place in the world begin to weigh on him. When he loses his job, David drifts away from what was meant to be a fresh start.

RAIN FELL ON THE NOTHING NEW creates a cinematic space shaped by intimacy and a classic noir structure. The result is a Gangster Neo Noir - a concentrated, atmospherically rich drama about the struggle to break free from one's own story.

GENRE Drama **YEAR OF PRODUCTION** 2025 **DIRECTOR** Steffen Goldkamp **SCREENPLAY** Steffen Goldkamp **DIRECTOR OF PHOTOGRAPHY** Tom Otte **CAST** Noah Sayenko, Kim Lorenz, Suffian Denis, Tarik Yanik Raji, Volkan Ourgantzidis, Jonas Warncke, Lisa Hagmeister **PRODUCERS** Andrea Schütte, Dirk Decker **PRODUCTION COMPANY** Tamtam Film **RUNTIME** 85 min **LANGUAGE** German **FESTIVALS** Karlovy Vary International Film Festival 2025, Filmfest Hamburg 2025

WORLD SALES Tamtam Film
mail@tamtamfilm.com • www.tamtamfilm.com



© Paola Calvo

CITIES OF GHOSTS AND ANGELS

In **CITIES OF GHOSTS AND ANGELS**, people in Los Angeles and Tokyo bring their unfulfilled desires to life through the film. Strangers from the same cities embody lost, imagined, or longed-for others. Yoshi longs for a stalker to obsessively follow him, driven by a deep feeling of invisibility. Emma longs for the son she never had. Cameron wishes to be the protagonist in his own movie, so he can experience himself as his brother is experienced – a real gang member, someone who is respected. Through these desires, the harsh realities of their social lives, their loneliness, and the pressures of success come to the surface.

The protagonists use the film as a tool for empowerment. While some of their wishes prove better left unrealized, they come to see that reality itself is malleable – something they shape and create through their imagination.

GENRE Creative Documentary **YEAR OF PRODUCTION** 2025 **DIRECTOR** Katarina Schröter
SCREENPLAY Katarina Schröter **DIRECTOR OF PHOTOGRAPHY** Paola Calvo **CAST** Yoshitaro Akiyama, Adam Drazan, Satoshi Kobayashi, Shinjiro Kurauchi, Daniel Lawson, Emma Pyne, Mai Suzuki, Cameron Wicks **PRODUCER** Katarina Schröter **PRODUCTION COMPANY** Katarina Schröter films **RUNTIME** 78 min **LANGUAGE** Japanese, English

CONTACT Katarina Schröter
 mail@katarina-schroeter.com



© Benedikt Hugendubel

DER TALENTIERTE MR. F. THE TALENTED MR. F.

When two Berlin film students discover that their graduation film has been stolen, rebranded, and paraded through international festivals by a mysterious American filmmaker, they embark on a thrilling quest for justice – only to find themselves drawn into a stranger-than-fiction game of deception, ambition, and moral dilemmas.

GENRE Coming-of-Age Story **YEAR OF PRODUCTION** 2025 **DIRECTOR** Igor Plischke **SCREEN-PLAY** Igor Plischke **DIRECTOR OF PHOTOGRAPHY** Benedikt Hugendubel **PRODUCERS** Christopher Zwickler, Solmaz Sohrabi **PRODUCTION COMPANY** Neue Flimmer **RUNTIME** 77 min **LANGUAGE** German

WORLD SALES Neue Flimmer
cz@flimmer.de • www.flimmer.de



© Elizabeth Ok

DON'T WORRY ABOUT ME - DAS LEBEN DER JUTTA HIPPI

DON'T WORRY ABOUT ME

After the war, jazz conquered Europe – a men's world. But Jutta Hipp from Leipzig broke through. Born in 1925, she drew, wrote, and played piano before fleeing to the West, where Munich, Frankfurt, hailed her talent. New York soon followed: critic Leonard Feather brought her to the Hickory House, and Blue Note signed her as their first white female instrumentalist. She played with Zoot Sims and Horace Silver, holding her ground in a scene that allowed women only as singers. Then the dream unraveled: drugs, sexism, racism. Abandoned and humiliated, Hipp quit music entirely and became a seamstress – a decision no one could fathom. The film asks why. With voices like Toshiko Akiyoshi, Julia Kadel, Don Was, Dave Amram and narrator Jutta Hipp herself and Elizabeth Ok, it traces Hipp's life of triumph and refusal – and exposes the power structures still shaping jazz today.

GENRE Animation, Art, Drama, Educational, History, Music **YEAR OF PRODUCTION** 2025
DIRECTOR Elizabeth Ok **SCREENPLAY** Elizabeth Ok **DIRECTOR OF PHOTOGRAPHY** Joachim Jung, Louis Cox, Susanna Salonen **CAST** Don Was, George Wein, Toshiko Akiyoshi, Julia Kadel, Katja von Schuttenbach, Dan Morgenstern, Rolf Kuehn, Dave Amram, Siegfried Schmidt-Joost, Emil Mangelsdorff, Dusko Goykovich **PRODUCER** Elizabeth Ok **CO-PRODUCER** Kurt Otterbacher **PRODUCTION COMPANY** Strandfilm Produktions in coproduction with Ok & Stock Filmproduktion
RUNTIME 80 min **LANGUAGE** German, English

CONTACT Ok & Stock Filmproduktion
 sabethokay@hotmail.com



© supa stories

INTERSECTION - ALLES IST POLITISCH

INTERSECTION (It's political)

INTERSECTION (It's political) is a documentary accompanied by a mobile game that makes structures of discrimination tangible. In the game, you run through a city with a randomly assigned character. Depending on your attributes, the world treats you differently: You either get advantages or disadvantages. You realise: This game is not fair.

The film follows six people who fight for equality in their work and experience discrimination themselves. They reveal how sexism, racism, queer- and transphobia, and ableism intersect, and what it truly means to live within these structures. In conversation, they explore how we, as a (so-called) woke, feminist, progressive bubble, can find unity and resilience at a time of growing right-wing influence, shrinking rights, and activist burnout.

INTERSECTION combines film and interaction: The game is available for download, allowing viewers to immerse themselves in its world.

GENRE Documentary, Hybrid **YEAR OF PRODUCTION** 2025 **DIRECTOR** Karoline Röbler **GAME** Frederick Freund, Mascha Ermakova **PROTAGONISTS** Hatice Akyün, Dominik Djialeu, Matilda Jelitto, Phenix Kühnert, Ole Liebl, Maria Popov **PRODUCERS** Jascha Loos, Karoline Röbler **IMPACT PRODUCER** Charlotte Peters **EXECUTIVE PRODUCERS** Laura Küntzel, Markus Heidmeier **PRODUCTION COMPANY** supa stories GmbH in coproduction with Film University Babelsberg KONRAD WOLF **RUNTIME** 87 min **LANGUAGE** German **FESTIVALS** International Leipzig Festival for Documentary and Animated Film 2025

CONTACT Karoline Röbler • karoline.roessler@outlook.com



© Filmpunkt

STALINS COLA

STALIN'S COLA

STALIN'S COLA tells the story of a mysterious soda developed by legendary Georgian juicemaker Mitrofan Lagidze on the order of Stalin in the early 1950's. In the so-called lemonade war Lagidze was supposed to create a soft drink better than Coca-Cola. With a typical Georgian sense of humor this film sets out on a quest for the formula of the Soviet super-soda.

The audience is taken onto a journey into Soviet history and the world of flavors of the USSR, which for many are connected with childhood memories. A hidden nostalgia, Vladimir Putin's propaganda also counts on to win the hearts of older generations in former Soviet republics for his idea of re-establishing the Russian Empire.

An unbelievable story about "the Sweetest Secret of the Soviet Union", that raises the question, how the world would taste like today, if the most popular soft drink would not have come from Georgia USA, but Georgia, USSR.

GENRE History **YEAR OF PRODUCTION** 2025 **DIRECTOR** Stefan Tolz **SCREENPLAY** Stefan Tolz **DIRECTORS OF PHOTOGRAPHY** Thomas Riedelsheimer, Nik Voigt, Alex Jaffar, a.o. **PRODUCER** Stefan Tolz **CO-PRODUCER** Martichka Bozhilova **PRODUCTION COMPANY** Filmpunkt in co-production with Agitprop **RUNTIME** 92 min **LANGUAGE** Georgian, English, Russian, Bulgarian, Romanian

WORLD SALES Filmpunkt • stefan@filmpunkt.com • www.filmpunkt.com/en/home/



© Jonas Nellissen

THE WIND IN HER HANDS

21-year-old Elena throws herself into the Olympic dream of IQ Foil Windsurfing-despite first stepping onto the board only three years ago. What seems impossible is driven by relentless ambition, a force that has carried her to success before but has also pushed her into dangerous territory. Discipline has always been both her strategy and her shield, a fine line between strength and self-destruction. Surviving an eating disorder was only one wave; now, as she pushes toward qualification, the buried trauma of sexual abuse resurfaces. For the first time, Elena begins to speak openly about the rape she endured as a teenager.

Set against the vast beauty and indifference of the sea, this feminist and poetic coming-of-age documentary explores how ambition, trauma, and resilience collide, tracing Elena's fragile path between self-erasure and self-discovery-and the unexpected new route to Olympic qualification that opens before her.

GENRE Coming-of-Age Story, Drama, Sports **YEAR OF PRODUCTION** 2025 **DIRECTOR** Jonas Nellissen **SCREENPLAY** Jonas Nellissen, Sandra Trostel **DIRECTOR OF PHOTOGRAPHY** Jonas Nellissen **CAST** Elena Sandera, Ivana Imoli-Sandera, Henry Bloodworth **PRODUCER** Jonas Nellissen **CO-PRODUCER** Christina Späth-Nellissen **PRODUCTION COMPANY** Siehste Film **RUNTIME** 80 min **LANGUAGE** German, English

WORLD SALES Ananda Media
 pascoe@anandamedia.net • www.anandamedia.net



© Celine Yasemin

TRUTH OR DARE

In **TRUTH OR DARE**, intimacy unfolds through consent, vulnerability, and play. Puck and Jasko explore their bodies with care, Jorge admits his long-held crush on Bishop, and genderqueer couple Kate and Adrienne navigate the shifting terms of their polyamorous bond. Set against nocturnal Berlin and deserted clubs, the film captures stories of desire, freedom, and belonging. This experimental documentary offers a tender, nonjudgmental glimpse into gender diversity and sex-positivity in Berlin.

GENRE Erotic, Experimental **YEAR OF PRODUCTION** 2024 **DIRECTOR** Maja Classen **SCREENPLAY** Maja Classen **DIRECTOR OF PHOTOGRAPHY** Alina Albrecht **CAST** Lo-Fi Cherry, Puck Ellington, Jasko Fide, Bishop Black, Jorge The Obscene, Mad Kate, Adrienne Teicher, Molly Hope, KAY Garnellen, Carlos Raiz, Mx. Gili, Natasha Kuzmina, Filthy Gami, Dita Rita Scholl, Ann Antidote, Nicky Miller, Rob Talin, Diana Kleimenova **PRODUCER** Saralisa Volm **PRODUCTION COMPANY** POISON **RUNTIME** 79 min **LANGUAGE** English **FESTIVALS** DOK Leipzig 2024 (DOKbuster), CPH:DOX 2025, BFI Flare London LGBTQIA+ Film Festival 2025, achtung berlin filmfestival 2025, Zinegoak Bilbao International LGBTQIA+ Film Festival 2025, Queer Lisboa 2025, Mezipatra Queer Film Festival 2025 **AWARDS** Best Camera Documentary Film at achtung berlin filmfestival 2025, Special Mention for Best Film at Zinegoak 2025, Best Film Queer Art at Queer Lisboa

WORLD SALES POISON Film Distribution
office@poison-berlin.com • www.poison-berlin.com



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BLIND, INS AUGE

BLIND, INTO THE EYE

Blind, into the eye reflects on the deliberate blinding of protesters in Iran in 2022/23. In the montage, subjective and documentary traces intertwine in a cinematic search for the political power of seeing and the attack on the visible itself.

GENRE Hybrid (Experimental Documentary) **YEAR OF PRODUCTION** 2025 **DIRECTORS** Mehrad Sepahnia and Atefeh Kheirabadi **SCREENPLAY** Atefeh Kheirabadi and Mehrad Sepahnia **DIRECTOR OF PHOTOGRAPHY** Marius Kast **CAST** Tanasgol Sabbagh **PRODUCERS** Atefeh Kheirabadi and Mehrad Sepahnia **EXECUTIVE PRODUCERS** Kolja Volkmar and Julian Gerchow **PRODUCTION COMPANY** Realillusion Kheirabadi & Sepahnia GbR **RUNTIME** 20 min **LANGUAGE** Farsi, Kurdish, Arabic, German **FESTIVALS** Locarno Film Festival 2025, Vancouver international Film Festival 2025, DMZ international documentary Film Festival 2025, Interfilm Berlin 2025, Cork Film Festival 2025, Zinebi internationa Festival of Documentary and Short Film of Bilbao 2025, Kurzfilm-festival Köln 2025 **AWARDS** Pardi di Domani Award at Locarno Film Festival 2025

CONTACT Atefeh Kheirabadi and Mehrad Sepahnia
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© Jon Frickey

PLOO

Cycles are comforting. "If it keeps starting over, it must be forever", says the white moth. But a gentle whisper breathes in each dawn, „one day, all days will be gone". Ploo blends attributes of vector graphics and screen display technology with the human condition.

GENRE Animation **YEAR OF PRODUCTION** 2025 **DIRECTOR** Jon Frickey **SCREENPLAY** Jon Frickey
DIRECTOR OF PHOTOGRAPHY Jon Frickey **CAST** Ann Lao, Tim Stephenson, McKenna Sawyer, Dorothy Ng
PRODUCER Jon Frickey **RUNTIME** 15 min **LANGUAGE** English, Cantonese **FESTIVALS**
 Dok Leipzig 2025, Interfilm Berlin 2025, Viborg Animation Festival 2025, Fredrikstad Animation Festival 2025, LIAF London Int'l Animation Festival 2025

CONTACT

Festival agent: Square Eyes • sofia@squareeyesfilm.com • www.squareeyesfilm.com
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ACH DIESE LÜCKE, DIESE ENTSETZLICHE LÜCKE

At the age of 20, Joachim is unexpectedly awarded a place at the prestigious Otto Falckenberg School of the Performing Arts and moves into his grandparents' villa in a high-class district of Munich. He tries to find his place in the world between the bizarre challenges of drama school and the eccentric, mostly alcohol-fuelled rituals of his grandparents without knowing what role he might actually play in it.

Simon Verhoeven's insanely funny and deeply moving story about how difficult it is to face up to one's big emotions is based on Joachim Meyerhoff's eponymous autobiographical best-selling novel.

GENRE Drama, Comedy **CATEGORY** Feature **DIRECTOR** Simon Verhoeven **SCREENPLAY** Simon Verhoeven **DIRECTOR OF PHOTOGRAPHY** Jo Heim **CAST** Bruno Alexander, Senta Berger, Michael Wittenborn, Katharina Stark, Laura Tonke, Devid Striesow, Anne Ratte Polle, Friedrich von Thun, Tom Schilling, Johann von Bülow, Moritz Treuenfels, Karoline Herfurth, Victoria Trauttmansdorff, Michael A. Grimm, Maeve Metelka, and Dana Herfurth **PRODUCERS** Janine Jackowski, Jonas Dornbach, Maren Ade **CO-PRODUCER** Christopher Doll **PRODUCTION COMPANIES** Komplizen Film GmbH and Warner Bros. Film Productions Germany in co-production with Doll Filmproduktion **LANGUAGE** German **GERMAN DISTRIBUTOR** Warner Bros. Entertainment GmbH

WORLD SALES Beta Cinema, Dirk Schürhoff
Beta@betacinema.com, www.betacinema.com



© WCP Alexander Ring

ARTIFICIAL PARANOIA

Anne knows it's not her day when she needs to prove to Frank that she is a carbon-based life form and not a cyber-host.

After 30-plus years working in international film production and distribution for such companies as Jugendfilm, Studio Babelsberg and the ApolloMedia film fund group, both in Germany and Los Angeles, Michael Hagemeyer now makes his directorial debut with the short film ARTIFICIAL PARANOIA, based on his original screenplay.

GENRE Comedy, Fantasy/Science Fiction **CATEGORY** Short **DIRECTOR** Michael Hagemeyer **SCREENPLAY** Michael Hagemeyer **DIRECTOR OF PHOTOGRAPHY** Chris Hirschhäuser **CAST** François Goeske, Anna-Maria Okot **PRODUCERS** Michael S. Sauerteig, Michael Hagemeyer, François Goeske **PRODUCTION COMPANY** Wooden Crown Pictures **LANGUAGE** English

WORLD SALES

Wooden Crown Pictures, Michael Hagemeyer
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www.woodencrownpictures.com



© megaherz gmbh

CHECKER TOBI 3 - DIE HEIMLICHE HERRSCHERIN DER ERDE CHECKER TOBI 3 - THE HIDDEN QUEEN OF THE EARTH

While clearing out his basement, Tobi finds an old video of himself at eight, hosting a home-made show about his favorite topic: the earth beneath our feet. The tape ends with a riddle – “Who leaves the mightiest traces in the earth?” He’s forgotten the answer. When his younger self suddenly appears to challenge him, Tobi sets off to remember – and to prove he’s still a true Checker. His journey takes him from Madagascar’s wild nature to Svalbard’s frozen ground and the ruins of the Maya in Mexico. Only when he uncovers what connects them all can he solve his greatest mystery.

GENRE Action/Adventure, Children’s Film, Ecology, Educational, Family Entertainment, Road Movie **CATEGORY** Semi-Fictional Documentary **DIRECTOR** Antonia Simm **SCREENPLAY** Antonia Simm **DIRECTOR OF PHOTOGRAPHY** Johannes Obermaier BVK **CAST** Tobi Krell, Theodor Latta, Marina Blanke, Lilou Jyoti Weerts, Dr. Hanitra Markolf Rakotonirina, Malte Jochmann, Samara Sánchez Pöll, Dr. Nicolaus Seefeld, Simon Pearce **PRODUCERS** Oliver Gernstl, Fidelis Mager **PRODUCTION COMPANY** megaherz GmbH in co-production with Bayerischer Rundfunk/ARD **LANGUAGE** German **GERMAN DISTRIBUTOR** MFA+

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© 2Könige Film / Johannes Praus

DER GROSSE ZUSAMMEN- BRUCH THE GREAT COLLAPSE

Tilman König’s artistic tragicomedy THE GREAT COLLAPSE centres on André, a drifter and disillusioned man of the post-reunification era, scraping by on odd jobs in Lindenau. When his teenage daughter comes to stay with him for three weeks, the two struggle to connect. Their uneasy bond takes an unexpected turn when André stumbles into a conspiracy theorists’ conference where the looming spectre of the end of the world offers father and daughter – and perhaps their vanishing neighborhood – a fragile chance at a new beginning.

Shot entirely on location in Leipzig’s Lindenau district, the film captures a neighborhood in transition, marked by decline, displacement, and resilience.

GENRE Art, Tragicomedy **CATEGORY** Feature **DIRECTOR** Tilman König **SCREENPLAY** Tilman König **DIRECTOR OF PHOTOGRAPHY** Johannes Praus **CAST** Thorsten Merten, Carla von Bodelschwingh, and as guest Hanna Schygulla **PRODUCERS** Martin Rohé, Tilman König, Dietmar Güntsche, Karl-Friedrich König **PRODUCTION COMPANY** Neue Bioskop Film Leipzig, 2Könige Film in co-production with Mitteldeutscher Rundfunk **LANGUAGE** German **GERMAN DISTRIBUTOR** Weltkino

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Neue Bioskop Film Leipzig GmbH, Martin Rohe,
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© Florian Mag

DER LETZTE BÄR (AT) THE LAST BEAR (WT)

In 1834, a large bounty is placed on the last German bear. For Heinrich, a politically persecuted man, the hunt offers hope of finally escaping the existential misery of his homeland and starting a new life in America with his secret love Minna, his brother Gustav's wife. But the hunt for the last Bear turns out to be a fiasco for all the soldiers of fortune who stalk the mysterious phantom in the gloomy German forest.

THE LAST BEAR (WT) is Peter Meister's second collaboration with Producer Manuel Bickenbach and Frisbeefilms after his debut feature THE BLACK SQUARE (DAS SCHWARZE QUADRAT) from 2021.

GENRE Drama, History, Tragicomedy **CATEGORY** Feature **DIRECTOR** Peter Meister **SCREENPLAY** Peter Meister **DIRECTOR OF PHOTOGRAPHY** Florian Mag **CAST** David Scheid, Bernhard Schütz, Aenne Schwarz, Pheline Roggan, Christopher Schärf, Hannes Linder, Kai Schumann, Isaak Dentler, Anna Boeger **PRODUCERS** Manuel Bickenbach, Alexander Bickenbach **PRODUCTION COMPANY** Frisbeefilms GmbH & Co. KG **LANGUAGE** German **GERMAN DISTRIBUTOR** Port au Prince Pictures GmbH

CONTACT

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Manuel Bickenbach
manuel-bickenbach@frisbeefilms.com
www.frisbeefilms.com



© privat / Fiore Muzaqi

GESCHMACKLOS, DAS LEBEN (AT) TASTELESS LIFE (WT)

25-year-old student Lila is trying to get her life back on track while searching daily for ways to rescue her mother from her violent marriage. But at every support centre she visits, she repeatedly encounters limitations and a lack of understanding.

Although she no longer lives at home and could finally get her life in order, her mother's situation won't leave her alone. Instead of building a future with her lover or keeping up with her studies at university, she keeps returning to her parents' house and secretly watches them.

When Lila's visits to the authorities cause the situation with her parents to escalate and her mother ends up in hospital, Lila sees only one option: she must take matters into her own hands. She gets hold of a gun and has nothing left to lose.

GENRE Drama **CATEGORY** Short **DIRECTOR** Fitore Muzaqi **SCREENPLAY** Fitore Muzaqi **DIRECTOR OF PHOTOGRAPHY** Montell Taraschewski **CAST** Laura Balzer, Dennis Scheuermann, Ruby Commey, Roland Bonjour, Pamela Knaack, Bahar Balci, Feryal Djavadi, Moritz Hoyer, Katharina Bellena, Inaam Al Bettat **PRODUCERS** Cordula Wystrach, Kasia Habas, Esther Rothstegge **LANGUAGE** German

CONTACT

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© Zeno Legner/Trimafilm

IM UMKREIS DES PARADIESES AROUND PARADISE

AROUND PARADISE unfolds around a settlement of European dropouts attempting to build an esoteric, conspiratorial utopia in Paraguay's poorest region. Told through the eyes of two young Paraguayan, the film traces the community's ambitious goals, frictions and the enduring echoes of colonialism.

Yulia Lokshina's previous feature documentaries are ACTIVE VOCABULARY (2025) and RULES OF THE ASSEMBLY LINE, AT HIGH SPEED, her graduation film from HFF München, which won the Best Documentary Award at the Max Ophüls Preis Film Festival in 2020.

GENRE Documentary **DIRECTOR** Yulia Lokshina
WRITER Yulia Lokshina **DIRECTOR OF PHOTOGRAPHY** Zeno Legner **SOUND** Alejandro Weyler **EDITOR** Urte Alfs **PRODUCERS** Isabelle Bertolone, David Armati Lechner, Trini Götze
PRODUCTION COMPANY Trimafilm in co-production with ZDF Das kleine Fernsehspiel **LANGUAGES** German, English, Guarani, Spanish
GERMAN DISTRIBUTOR jip film & verleih

CONTACT

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© Milk Pictures

KALTER HUND

On the morning of her grandfather's anniversary, Fanny finds him dead in his bed. The "jolly good fellow" has taken his life with an anti-epileptic drug that Fanny had stolen from the family-run mercy farm for his old pug. In order to maintain the the family's spotless image by covering up the patriarch's suicide, the clan is now forced to stage an absurd charade in front of the guests. Despite all their efforts, the bomb – shell drops, but there's no time to cry – as it now turns out that someone has stolen grandpa's last will. A bitter inheritance dispute breaks out and old power dynamics are turned upside down, forcing the entire kin into a family constellation with a shaman healer... KALTER HUND is a black comedy about family secrets, that can leave their invisible marks for generations.

GENRE Tragicomedy **CATEGORY** Feature **DIRECTOR** Pauline Roenneberg **SCREENPLAY** Pauline Roenneberg, Britta Schwem **DIRECTOR OF PHOTOGRAPHY** Bernd Effenberger **CAST** Corinna Harfouch, Lea Drinda, Victoria Mayer, Karoline Eichhorn, Thomas Mraz, Mai Duong Kieu, a.o. **PRODUCER** Felix Bärwald, Pauline Roenneberg **EXECUTIVE PRODUCER** Felix Bärwald **CO-PRODUCERS** Julia Rappold, Veronica Ferres **PRODUCTION COMPANY** Milk Pictures in co-production with Construction Film and ZDF Das kleine Fernsehspiel **LANGUAGE** German **GERMAN DISTRIBUTOR** Weltkino Filmverleih GmbH

CONTACT Milk Pictures, Felix Bärwald
 felix@milk-pictures.de, www.milk-pictures.de



© DFFB/Esra Tanriverdi

NELA

When Nela takes a job at the Berlin Women's Helpline, a story she hears during her night shift begins to echo into her daily life.

The Berlin-based director, concept creator and graphic artist Celina Schmidt has been studying Directing at the DFFB since 2018, supported by the Horizont Foundation's Young Talent Scholarship.

She currently has two other short films in post-production: the mystery drama AT THE FARTHEST SEA and the road movie DELTA, which was shot in Romania.

GENRE Drama, Psychothriller **CATEGORY** TV Movie, Short **DIRECTOR** Celina Schmidt **SCREENPLAY** Celina Schmidt **DIRECTOR OF PHOTOGRAPHY** Esra Tanriverdi **CAST** Chiara Albrich **PRODUCER** Anna Polev **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin GmbH (DFFB) in co-production with Rundfunk Berlin-Brandenburg (rbb) **LANGUAGE** German

CONTACT

Celina Schmidt
kinoweh@gmail.com, www.celinaschmidt.com



© Leo Wolters

RINGO

At the end of the Wild West era in Montana, the bounty hunter Ringo is left behind, gravely wounded. A fellow bounty hunter, Sally, discovers him and saves his life, only to later deliver him to justice. As Ringo drifts between consciousness and memories of betrayal and fallen companions, it becomes clear that what awaits him is not only his fate, but also a final reckoning with the sheriff. Ringo is a story of loyalty, guilt, and revenge, a Western in which memory and reality begin to blur.

GENRE Western **CATEGORY** Short **DIRECTOR** Kilian Pohl **SCREENPLAY** Louis Legge, Kilian Pohl, Sinan Özarslan **DIRECTOR OF PHOTOGRAPHY** Leo Wolters **CAST** Ezra Mabengeza, Sydney LaFaire, Daniel Brunet, Kilian Pohl **PRODUCERS** Sinan Özarslan, Valentin Greggersen **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **LANGUAGE** English

CONTACT

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VERDANDI

Inspired by a true Faroese family story. Lív travels back to her childhood home on the remote Faroe Islands for her grandmother Semona's 80th birthday, and uncovers a family secret - a trauma that Semona suffered during the war at a young age but never spoke about. Slowly, Lív manages to break the silence that weighs so heavily on her mother Barbara and her aunt Poula.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Dagmar Knöpfel **SCREENPLAY** Diane Schüssele, Dagmar Knöpfel **DIRECTOR OF PHOTOGRAPHY** Holger Jungnickel **CAST** Annika Hoydal, Armgarð Mortensen, Gunnvá Zachariassen, Sissal Drews Hjaltalin, Búi Rouch, Beinta K. Clothier, Hans Tórgarð, Sámal Hansen **PRODUCERS** Sandra Hölzel, Natalie Hölzel **CO-PRODUCERS** Annegret Weitkämper-Krug, Dagmar Knöpfel **PRODUCTION COMPANY** Elfenholz Film GmbH in co-production with Gretchenfilm GmbH **LANGUAGE** Faroese

CONTACT

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www.elfenholzfilm.de



Süheyla Schwenk (Director), Hüseyin Tabak (Producer), Mehmet Aktas (Producer) © Epik Filmproduktion

ZEIT DER DRACHEN
TIME OF THE DRAGONS

Melda is a successful children's author tirelessly campaigning for migrant girls and feminist perspectives and depicting courageous girls as colourful dragons in her latest book Time of the Dragons. However, she has still not fulfilled her desire of having a child with husband Adnan. Out of frustration, she goes partying one evening, but her life is then turned upside down after being brutally raped by a group of young men in the subway. When a video of the crime appears online and Melda finds out that she is pregnant, her relationship with Adnan is put to the test. But she wants to go on living, with or without Adnan, and, in the end, blossoms like the beautiful dragons in her book.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Süheyla Schwenk **SCREENPLAY** Süheyla Schwenk **PRODUCERS** Hüseyin Tabak, Mehmet Aktas **PRODUCTION COMPANY** Epik Filmproduktion GmbH **LANGUAGE** German, Turkish, Kurdish

CONTACT

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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 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 FACE TO FACE 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.

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