

GfQ

GERMAN FILMS QUARTERLY



ISSUE 4-2026

WITH PORTRAITS AND ARTICLES OF
DIRECTORS **SANDRA WOLLNER & JANNIS LENZ**
PRODUCERS **ANN-KRISTIN HOMANN & ANN-KRISTIN BARDI**
ACTOR **KATHY ETOA**
PRODUCTION DESIGNER **MICHAEL SCHINDLMEIER**
GERMAN DISTRIBUTOR **NEUE VISIONEN**
PERSPECTIVE: OMNI INCLUSION DATA

german
●●● films

The best of
**GERMAN
CINEMA**



worldwide



german
●●●
films

Dear readers,

The festival summer is now behind us, and 2026 has again been a year where we can happily look back on the numerous invitations for German films to screen at the major festivals.

I RARELY WAKE UP DREAMING and OBJET A were selected for the Competition at Locarno, while I IS ANOTHER screened there on the famous Piazza Grande. HIJAMAT was a hit in Karlovy Vary's Competition, OASIS had its world premiere in Venice, and GHOST SONG opened the San Sebastián Film Festival. We have spoken to filmmakers involved in the production of all three films for this issue of GfQ. Michael Schindlmeier was responsible as production designer for the visual design of HIJAMAT. Director Jannis Lenz describes the special atmosphere he and his crew experienced with OASIS at the festival on the Lido. And producers Ann-Kristin Bardi and Ann-Kristin Homann speak about the making of GHOST SONG and their long-standing collaboration with Fatih Akin at bombero international.



The end of August saw EVERYTIME by Sandra Wollner being selected by an independent jury as Germany's entry for the International Feature Film Oscar category. Together with İlker Çatak's YELLOW LETTERS and Visar Morina's SHAME AND MONEY, Wollner's drama is now the third film to be entering the race for Germany. In addition, there have been submissions of another five majority German productions from other countries as well as six co-productions with a minority German share. The fact that a total of 14 films with German involvement are now under consideration for the International Feature Film category shows how well German productions and co-productions are represented and recognised at an international level. EVERYTIME celebrated its North American premiere in Toronto and was subsequently screened at New York's NYIFF and in Vancouver, among other places. A profile in this issue has Sandra Wollner talking about the making of EVERYTIME and her North American tour.

The documentary festivals in Ji.hlava and Leipzig are now coming up in the final quarter. The strong showing of German films continues at the Tallinn Black Nights Film Festival, one of the autumn's biggest A-list festivals, including Alison Kuhn's THE MATRIARCH which will be shown in the Official Competition. In addition, it has already been announced that Kathy Etoa will be representing Germany as a Black Night Star in Tallinn. She is also speaking in another portrait for this issue of GfQ about her career and how she found her way into acting. Another piece of good news is that the five major German productions – DAU, EVERYTIME, SHAME AND MONEY, THE DREAMED ADVENTURE, and YELLOW LETTERS – have been shortlisted for the 39th European Film Awards in the "Best Feature Film" category, as have the German short films MORNING CIRCLE, UNLEADED 95, and WITH TAPES AND TOASTS IN THE CAR.

We also have a new feature in our series of portraits: after several years of focusing on sales companies, we are now turning our attention to German theatrical distributors. And Neue Visionen will start the ball rolling.

We're looking forward to the final three months of an eventful year.

Simone Baumann, Managing Director

LOTTA KILIAN
CINEMATOGRAPHER

BAYAN LAYLA
ACTOR

LYDIA GEISSLER
MAKEUP ARTIST

ANNA ROLLER
WRITER & DIRECTOR

JOSCHA BONGARD
WRITER & DIRECTOR

ENZO BRUMM
ACTOR

ISA WILLINGER
DIRECTOR

FACE TO FACE WITH GERMAN FILMS

THE FILMMAKERS



german
films

Supported by

Federal Commissioner
for Culture and the Media

FFA
FEDERAL FILM ACADEMY
GERMAN FEDERAL FILM FUNDING

FFF BAYERN

Film und Medien
Stiftung NRW

MBB
Medienboard
Baden-Württemberg

HESSEN FILM
& MEDIEN

MDM
Medienboard
Mecklenburg-Vorpommern

MFG
Medienboard
Rheinland-Pfalz

MOIN
Medienboard
Niedersachsen

HV
Medienboard
Hamburg

nordmedia
Medienboard
Nordrhein-Westfalen

www.german-films.de

IN THIS ISSUE

INTRODUCTION	Simone Baumann	3
ARTICLES AND PORTRAITS		
IN SEARCH OF REALITY		
A portrait of director Sandra Wollner		6
BOUNDARY CROSSER		
A portrait of director Jannis Lenz		8
THE ART OF MAKING IT WORK		
A portrait of producers Ann-Kristin Bardi and Ann-Kristin Homann		10
COURAGE TO FIND HER OWN WAY		
A portrait of actor Kathy Etoa		12
BETWEEN THE CONTINENTS		
A portrait of production designer Michael Schindlmeier		14
PROUDLY INDEPENDENT		
A portrait of German Distributor Neue Visionen		16
MEASURING DIVERSITY, STRENGTHENING INCLUSION		
Perspective: OMNI Inclusion Data		18
GERMAN FILMMAKERS ON THE GLOBAL STAGE		
Interviews with Gregor Bonse and Ilija Brunck		20
NEW FEATURES		
BIBI BLOCKSBERG - DIE TOTAL VERHEXTE ZEITREISE		
BIBI BLOCKSBERG - THE BEWITCHED TIME TRAVEL		
Gregor Schnitzler		24
DAS EXPERIMENT		
THE EXPERIMENT 4K REMASTERED		
Oliver Hirschbiegel		25
DER PERFEKTE URLAUB		
THE PERFECT HOLIDAY		
Bora Dagtekin		26
DIE BALLADE VON MITTWOCH AUF DONNERSTAG		
THE BALLAD FROM WEDNESDAY TO THURSDAY		
Christoph Otto		27
LET'S BE DEAD TOGETHER		
Alexa Oona Schulz		28
MÄDCHEN MÄDCHEN! HOT GIRL SUMMER		
HOT GIRL SUMMER		
Martina Plura		29
MALA		
Lou Wildemann		30
ROYA		
Mahnaz Mohammadi		31
STECKERLFISCHFIASKO		
FISH KEBAB DISASTER		
Ed Herzog		32
NEW DOCUMENTARIES		
EISFRAUEN		
ICE WOMEN		
Dorothea Braun, Jens Becker		35

NEW SHORTS	
DREAMING OF A DREAM	
Alpan Esen, Rifat Şungar	36
DU SAGST, DASS DU AUF DER PARTY BLEIBST, WEIL ES DIR SPASS MACHT	
YOU SAY THAT YOU'RE STAYING AT THE PARTY BECAUSE YOU'RE HAVING FUN	
Siri Hammarén	37
GLUEY FEATHERS	
Salka Tiziana	38
UPCOMING PRODUCTIONS	
A LITTLE DREAM OF ME	
Pascal Schröder	40
DAS LETZTE DORF - VOICES FROM VAKIF (WT)	
THE LAST VILLAGE - VOICES FROM VAKIF (WT)	
Garegin Vanisian	40
DER ZWEITE STERN VON RECHTS	
THE SECOND STAR TO THE RIGHT	
Markus Dietrich	41
DIE ZARTESTE BLUME	
THE MOST DELICATE FLOWER	
Zora Rux	41
ERST DIE BLUME, DANN DER DORN	
FIRST THE FLOWER, THEN THE THORN	
PRIMEIRO A FLOR, DEPOIS O ESPINHO	
Vanessa Heeger	42
GOLDEN	
Gaya von Schwarze	42
MAMA? (WT)	
MOM? (WT)	
Katharina Sporrer	43
MAX UND DIE WILDE 7 - DIE DRACHEN-BANDE	
MAX AND THE DRAGON GANG	
Winfried Oelsner	43
MENSCHEN AM SONNTAG	
PEOPLE ON SUNDAY	
Hannah Jandl	44
SINGLE-PLAYER	
Maurycy Polewski	44
TANTE EMMAS UMSONSTLADEN	
TANTE EMMA FOREVER	
Djuna Delker	45
UNCLE FILMI	
Nazgol Kashani	45
German Films Profile	46
German Films Team	47
Shareholders & Supporters	49
Film Exporters	50
Imprint	51



IN SEARCH OF REALITY

A PORTRAIT OF DIRECTOR SANDRA WOLLNER

As a child, Sandra Wollner had an encounter with death. This experience shaped her view of perception and as a result, her subsequent career as a director: "I almost drowned back then, and I have a memory of it that comes from me alone, not from other people's stories. There was a fish that ate what I had vomited. But I don't know whether that really happened." This gave rise to questions which she began to explore when she was later given a Mini DV camera as a gift: "Which images that we are told about actually come from us?" The most recent result of this quest, the family drama *EVERYTIME*, has been creating waves of enthusiasm in the international film world for several months now. In Cannes, this "infinitely beguiling portrait of grief" (IndieWire) won the award for Best Film in the "Un Certain Regard" section. Since then, the Austrian-born director's film has been selected as Germany's entry for the Oscar in the International Feature Film category. In this deeply poetic exploration of the death of a girl who dies in an accident, we find some recurring themes that characterize Sandra Wollner's work - such as a confrontation with mortality: "Ultimately, the three films I have made so far are about the fact of transience." But she questions this fact by highlighting different perceptual perspectives. "We construct our personal reality because we spend so much time in our own heads, and I'm interested in how we might escape from this individual perspective." One key factor here is the use of child protagonists, as in *EVERYTIME*, where her young sister keeps the victim's memory alive using a range of means.

In Sandra Wollner's feature film debut, *THE IMPOSSIBLE PICTURE* (2017) - which received the German Film Critics' Association award for Best Film of the year - a 13-year-old captures her family's everyday life with a Super 8 camera - until even a dead person appears in the footage. *THE TROUBLE WITH BEING BORN*, on the other hand, which won the Austrian Film Award for Best Feature Film in 2021, tells the story of an android girl whose fate is tragically defined by the human protagonists and their memories. It is no coincidence, therefore, that as an impression, Sandra Wollner's childhood memory of almost drowning found a way into *THE IMPOSSIBLE PICTURE*. "Perhaps I keep returning to the child's perspective because it lays no

claim to an understanding of death. Children do not explain what the end of life 'means'; they show how incomprehensible it remains." The filmmaker is the mother of a daughter now several months old, and in her daughter, she notices an "immediate attention to things, a sense of wonder that the world even exists."

Originally, however, her path as a director did not seem to be leading towards this hyper-subjective aesthetic, but in the opposite direction. Among other things, she worked as an editor and director of short documentaries, and began studying documentary directing at the Film Academy Baden-Württemberg in 2012. "But I realised relatively quickly that although I'm interested in people and their realities, I was even keener to tell stories from my own perspective. I felt that I wasn't doing my protagonists full justice because I was constructing things around them more than drawing from their real lives." So, she began "experimenting with cinema as a formal medium."

Even though her last two films in particular have a clearly delineated "plot", she doesn't see herself as a traditional storyteller: "I think from the very beginning, I wasn't just interested in telling a story; I wanted to incorporate the medium itself. Film can do something that linear storytelling can't - for example, by making different times present simultaneously." The fact that her narrative style is currently causing such a stir "still amazes" her "a little". She doesn't have any obvious explanations for this fact, only the following conjecture: "Perhaps our idea of how a story can work has changed as well. Today, we're far more used to conceiving of different realities simultaneously." The internet has reinforced this perception, she believes: "Parallel worlds, alternative biographies, and different versions of the same person have long since become part of the mainstream."

Thus, Sandra Wollner remains true to her own approach, which departs from a strictly rational portrayal of superficial reality. She is currently developing two stories. One of them is set "in prehistoric times and shows how spirits come into the world". The other depicts a dystopia. In her private life, however, she is currently craving everyday simplicity: "After this wild year, I need a short break and an opportunity to just observe the world."

Rüdiger Sturm



BOUNDARY CROSSER

A PORTRAIT OF DIRECTOR JANNIS LENZ

Jannis Lenz's route to film directing was an obstacle course – quite literally. As a parkour runner and freerunner in his youth, he vaulted over walls and other barriers. Spontaneously, he bought a camera one day to film himself and his friends, "without knowing where that would lead." In September 2026, it led the now 43-year-old to the Venice Film Festival. There, his debut feature film, *OASIS*, won the Grand Jury Prize from the independent film critics in the Orizzonti section. Outlets like "Little White Lies" have hailed the film as a "fascinating spin on the coming-of-age genre." At first glance, the story of three students performing painful rituals in a forest seems to have little in common with the acrobatic feats of the young Jannis Lenz – who was also a keen skateboarder. After a closer look, however, we may find many points of connection. An awareness of the "body as a medium" links his early work to this debut. And just as the aspiring director once chafed against the "rigid structures" and "formulaic thinking" of his school years, the protagonists here are characters who have pushed boundaries (the working title is *FREAKS*). In the wilderness, they are seeking refuge from a school scandal and intrusive parents, pushing themselves to their physical and psychological limits.

Rather than taking the obvious approach by attending a German film school, the native of Stuttgart chose to study at Vienna Film Academy. It was the milieu of Austrian cinema – where provocation is employed as an aspect of the work, whether consciously or unconsciously – that resonated with his sensibilities. He found an exemplary mentor in Michael Haneke, for whom he worked as an assistant. Some critics have compared *OASIS* to Haneke's films, citing the analytical, almost surgical depictions of violence. "I learned from Haneke how to prepare thoroughly and to work with great precision," Jannis Lenz explains, although he is quick to point out the differences: "I think I take a more benevolent, affectionate view of my protagonists. And because my working method is founded in documentary filmmaking, I am able to let things emerge during the process, without trying to control them."

He studied in Jessica Hausner's masterclass, and she played a key role as mentor, too: "I felt that

she really understood what I was wanting to express, and her feedback helped me – including on my graduation film, *WANNABE*." That 30-minute film, which focuses on a young woman aspiring to become an influencer, explores another of Jannis Lenz's key themes – one that also plays a part in *OASIS*: "We try to present ourselves as perfect on social media, but when you look at the real world, things are completely different. It's an almost schizophrenic state. And we all harbour dark sides that we need to confront."

The director made his first international splash with *WANNABE* in 2017, winning the Prix Clermont-Ferrand and earning a nomination for the European Film Award. Different key themes emerge in his master's degree project, the documentary *SOLDAT AHMET* (2021). That film focuses on Ahmet Simsek – the son of Turkish immigrants – who seeks fulfilment as a boxer and a soldier, only to break free from his life's rigid structures and discover his true self by taking acting classes. Jannis Lenz received many accolades for that work, including the Guggenheim Emerging Artist Award, the Austrian Film Institute's Emerging Talent Award, and a nomination for the German First Steps Award. Ahmet Simsek himself – Lenz had hired him originally as a non-professional actor for his 2015 short film *SCHATTENBOXER* – appears in *OASIS* as an anti-violence trainer addressing a class of school children. Lenz's work with his ensemble was also crucial to the film's impact: "It was a very long casting process. I needed to find three people who shared a specific chemistry, so that their actions in the film felt authentic. I wanted candidates with filming experience, who grasped the physical demands that they were taking on." He found his ideal cast in Florian Geißelmann, Anton Petzold and Mathilda Smidt. "A genuine friendship developed between them, and that was exactly the kind of authenticity I was looking for." Jannis Lenz is currently developing two feature films that draw on his personal experiences and build on the work he began with *OASIS*: "The body remembers in a different way to language. That is where my films originate." However, he stopped running along actual walls a long time ago: "Filmmaking has taken the place of all that, now."

Rüdiger Sturm



Ann-Kristin Bardi, Ann-Kristin Homann © Julia Schwendner

THE ART OF MAKING IT WORK

A PORTRAIT OF PRODUCERS
ANN-KRISTIN BARDI AND ANN-KRISTIN HOMANN

Sometimes, Ann-Kristin Homann and Ann-Kristin Bardi finish each other's sentences, add details, and downplay their own contributions. The day after the world premiere of *GHOST SONG*, the two producers came together at the Hotel María Cristina in San Sebastián. They oversaw the festival's opening film as their first joint project – bringing together different backgrounds but a very similar understanding of collaboration. Their routes to Akin's production company bombero international could hardly be more contrasting. Homann studied media culture in Hamburg and wrote her master's thesis on Akin's work. During an interview with the newly founded company Corazón International, she stated that basically, it was the only place she could possibly work. "They looked at each other and said, 'All right, then, just start.'" That was 21 years ago. She stayed – working on everything from *SOUL KITCHEN* to *AMRUM*.

Bardi entered the industry via hands-on filmmaking. She worked her way up from runner to unit and production manager, eventually becoming a producer, and studied film production at Hamburg School of Media. After seeing *IN THE FADE* at the cinema, she declared, "that's the kind of film I want to make." Soon after, bombero was looking for a project producer for *THE GOLDEN GLOVE*. Bardi accepted this "dream call", first working for the company on a project basis before becoming a permanent member of the team. "We fell into love pretty quickly," she says, referring to this duo of women who share their first name.

On *GHOST SONG*, Homann's knowledge of Akin – cultivated over two decades – combined with Bardi's practical experience on set and in production. Homann had been involved with the material almost from the very beginning. What started in 2014 as an idea for a children's film evolved over the years – through a collaboration between Akin and Ruth Toma – into a drama about love, suicide, and grief; a project that, on many occasions, threatened to disappear entirely. Homann applied for and secured development funding from the FFA, which enabled work to continue on the screenplay as well as a fundamental rewrite. She describes her own contribution as "unwavering optimism and love for this project".

Homann and Bardi give a matter-of-fact answer about the role of a producer when working with a director who is also the writer, producer, and company owner. Akin bears the financial responsibility but "always makes his decisions in the interests of the art". They assemble the financing, liaise with funding bodies and partners, shield Akin from distractions, and translate his creative ideas into production reality. They do not view themselves as "creative producers", but there can be no doubt that their work is creative: every artistic challenge calls for a practical solution, and every additional expense necessitates savings elsewhere.

Water was one of the main challenges when working on *GHOST SONG*. The producers scheduled five days of filming instead of three for one key underwater sequence – a costlier approach, but one ensuring better safety for the young actors. When Akin decided it needed to be raining in a scene where a car plunges into the harbour, the shoot expanded into the largest set in the company's history. They complement each other in situations like these. Homann has known Akin and the company for two decades but describes herself as sometimes being "too accommodating". Bardi loves schedules and pushes for quicker decisions. When Homann and Akin are weighing up various options, she will often say, "Let's get to the point." Conversely, Homann adds an essential "affectionate touch" to any blunt directive. Both work part-time and keep each other in the loop with constant communication. They resist the narrative of being a self-contained "dream team", though. Bardi prefers to speak of the "bombero collective", which includes producer Lara Förtsch, production coordinator Mira Fellner, controller and production manager Ilonka Szokola, and Monique Akin – who, alongside her husband, co-runs bombero and handles casting. The team reconfigures depending on which project is currently being moved forward. After 21 years of working with Akin, Homann is giving her first interview for *GHOST SONG*. It is fitting that a joint project is what brings the two of them into the spotlight; throughout the conversation, both consistently shift attention away from themselves – directing it towards one another and the team transforming an idea into a film.

Thomas Abeltshauser

COURAGE TO FIND HER OWN WAY

A PORTRAIT OF ACTOR KATHY ETOA

Kathy Etoa is in outstanding company. As a German participant in the Black Nights Stars program at Tallinn Film Festival – which works as a networking and promotional platform for young actors – she is following in the footsteps of many of her peers like Louis Hofmann, Maria Dragus, Aaron Hilmer and Langston Uibel. But the career path of the Swiss actress – currently studying at the renowned Ernst Busch Academy of Dramatic Arts in Berlin, and set to be there until 2027 – differs significantly from those of her predecessors. While they worked in front of the cameras in their teens or even childhood, single-mindedly pursuing their dreams, Etoa has followed a completely different route.

That doesn't mean that Etoa missed out on early experience; she did join a theatre group during her school years. Speaking to me at a long-established West Berlin café, she describes how the stage became "the first place in Switzerland where I felt at ease" following her family's flight from Cameroon. Costumes functioned as a suit of armour, and the theatre itself was a sanctuary where the racist insults and discrimination she faced in a small Swiss town seemed, at least for a short time, to be worlds away. She continued to pursue her passion for the stage throughout her high school years in nearby Bern. "But when you don't grow up with the financial, cultural, or social resources that make entering this industry easier – as in my case – an acting career often seems out of reach," she recalls. "After all, you know just how hard it is to earn a living as an actor." Consequently, after graduating from high school, she chose a much securer path – to her mother's delight – and completed an apprenticeship in the insurance industry.

However, she couldn't suppress her passion for acting very long. Despite job security, Etoa – born in 1998 – wondered if that was all there was to life and decided to take a risk: without ever having visited the city, she used her savings to move to Berlin in the middle of the coronavirus pandemic. What followed was a series of milestones: finding an agent, making her on-screen debut in the series *WAPO BERLIN*, and finally studying at the Ernst Busch Academy of Dramatic Arts. Looking back at her career so far, she refuses to see that earlier time as wasted:

"As an actor, naturally I spend a lot of time inside the 'acting bubble'. At the same time, I am very grateful that my previous professional experience enabled me to get to know a completely different working world. Interacting with people who have a completely different daily routine at work continues to give me new perspectives, even now."

"I love the feeling I get when I'm on stage or in front of the camera," Etoa says enthusiastically about her second career choice. "When I step into a role, I escape everything else. It can be incredibly liberating, and in a way, I rediscover my inner child." After a role in the award-winning series *ANGEMESSEN ANGRY*, she recently appeared as Rose—a refugee rescued in the Mediterranean—in the acclaimed film *23,000 LIVES*. "I learned a huge amount," says the Berlin-based actress regarding her work with director Markus Goller and the star-studded cast (including fellow Black Nights Stars Hofmann and Dragus). Nevertheless, she adds, she is not sure whether she would want to play a similar role again. "As a Black woman in particular, it's easy to get pigeonholed in this industry," she notes – hoping instead for diverse roles "that move me, surprise me, and spark my curiosity." Etoa – who continues to work part-time in the insurance sector to fund her studies – is now approaching her next steps with the same openness and willingness to take risks that marked the beginning of her acting career. These steps include a role in the series *BLIND*, which premiered at Zurich Film Festival (and for which she filmed in Swiss German for the first time), a stage engagement at Theater Aachen, and the Black Night Stars program in Tallinn, of course. "I'm going into this without reservations, and I will soak up everything that comes my way," she says, referring both to the trip to Estonia and her other upcoming projects. "My hope is to return with a bag full of ideas, thoughts, and – above all – inspiration." She isn't worried about what will come after she graduates in 2028, either: "My mother, who left her homeland with her children back then, instilled in me so much courage that I feel I can achieve anything now—provided that I truly believe in it and am prepared to pour all my energy into my career. So let's see what happens!"

Patrick Heidmann

BETWEEN THE CONTINENTS

A PORTRAIT OF PRODUCTION DESIGNER MICHAEL SCHINDLMEIER

Without an Interrail pass, Michael Schindlmeier's career might easily have taken a completely different turn. The Europe-wide rail ticket enabled the native of Lower Bavaria to travel across the continent during his youth, gaining insight into other cultures and ways of life.

This sensitivity to various contexts now distinguishes his work as a production designer. It is evident in those films that have featured on the international festival circuit in recent months: *HIJAMAT* by Nader Saeivar – which premiered at Karlovy Vary – centres on a young Muslim man discovering his homosexuality. *I PLANT MY HAND IN THE GARDEN* by Hoda Taheri and Boris Hadžija, screened in the Giornate degli Autori section in Venice, tells the love story of an Iranian refugee and a Serbian man. And Timo Jacobs' drama about abuse, *DEATH OF MY YOUTH*, premiered at Hof International Film Festival in 2025.

What these films have in common is that they are all intimate stories devoid of spectacular settings. This is totally in line with Michael Schindlmeier's aesthetic preferences: "The less set design a film demands, the more I tend to like it. I rarely build elaborate sets; instead, I try to convey the relationships between characters. What sort of spaces do they move in? What bolsters the narrative?" Conversely, he shows no interest in lavish set designs "that actually have no relevance for the story."

He discovered his love of cinema as a teenager, watching five or six films a day. Initially, however, he chose to study architecture in order "to have a foundation" before completing a master's degree in set design at the Technical University of Berlin. It was during his first short film projects that he realised he wanted to make this into his profession: "I found it relatively easy to identify the visual elements that were key to the stories and character dynamics. It all felt totally natural."

He sharpens his awareness of other social groups and cultures through a circle of intercultural friends in Berlin, as well. Obviously, he is also married to a Taiwanese woman, visiting her family in East Asia for a month or two every year. His professional network includes, among

others, Serbian director Boris Hadžija – for whose short film *YUGOTRANSPORT – WIR SITZEN ALLE IM SELBEN BUS* (2022) he designed the production – and German-Lebanese actor and filmmaker Kida Khodr Ramadan, with whom he has collaborated on projects such as Ramadan's work as director, *HALTLOS* (2024).

Meticulous research is crucial to his approach. To study the Muslim context of *HIJAMAT*, he attended Friday prayers at a range of mosques over the course of several months: "You can't just throw down any old carpet in there." In general, he loves immersing himself in "different contexts": "I am able to acclimatize quite quickly. I don't go anywhere with preconceptions; instead, I enjoy dealing with diverse situations and conditions. I don't view them as obstacles, but as part of the solution." He also finds inspiration in frequent museum visits: "There's a meditative quality to the atmosphere in museums that I really like. Otherwise, I just absorb everything around me."

Despite his international outlook, he is deeply rooted in his Bavarian homeland. From an early age, he was fascinated by Rainer Werner Fassbinder's films—as well as Bavarian playwrights like Franz Xaver Kroetz. It is fitting, then, that he recently conceived the production design for Maria Hengge's tragicomedy *LORE* in Starnberg. The fact that it was a low-budget project, shot entirely in a single house, did not bother him: "On the one hand, of course, it would be great to have unlimited resources, but there can be an appeal to improvising and making the most of what you do have."

One perspective holding little interest for Michael Schindlmeier is looking back at his own career. As he says quite pragmatically: "I just enjoy making films, and as long as there are interesting films that I love working on, that's what matters." Viewed in this light, it makes sense that only one aspect of the job is really difficult for him: "I neglect all the self-promotion and PR work. I'd much rather be filming on set."

Rüdiger Sturm



**PROUDLY
INDEPENDENT**

A PORTRAIT OF GERMAN DISTRIBUTOR NEUE VISIONEN

„For me, working in distribution is still one of the best jobs you can have,” says Torsten Frehse about his Berlin-based company Neue Visionen which he founded in 1997 with Wulf Sörgel and has been managing jointly with Sylvia Müller since 2017.

“I like the fact that we have the opportunity to give a face to a film, shape how it’s perceived in our country and can thus have an influence on how a film enters the cultural memory or become a part of the film canon.”

“What’s important for me at Neue Visionen [the name comes from Frehse’s love of surrealism and has also extended to naming a bar in Berlin after Buñuel which was founded by both Torsten Frehse and Sylvia Müller] is that we stand for independence,” he explains. “The fact that Neue Visionen has established itself over almost three decades as one of Germany’s leading independent distributors is because we really are making the decisions ourselves about the films we distribute in what is an ever-changing market.” As a consequence, the company “can afford to be more diverse in terms of content, especially with European films and German films as well as documentaries that are particularly close to our hearts.”

“That’s allowed us to achieve a mix of titles making it possible to share our love for different aspects of cinema without restricting ourselves to one particular area like LGBT or animation,” he suggests. Since launching with the re-release of Louis Malle’s 1975 surrealist fantasy film *BLACK MOON*, Neue Visionen has been behind the releasing of more than 300 films into German cinemas.

They represent a veritable “Who’s Who” of European arthouse cinema with titles by directors like Ken Loach, Ulrich Seidl, Roy Andersson, Jessica Hausner, Ulrike Ottinger and Pawel Pawlikowski, alongside films from further afield such as China, India, Georgia, and Lebanon.

The company’s biggest box-office success to date has been Philippe de Chauveron’s 2014 comedy *SERIAL (BAD) WEDDINGS*, which was seen by more than 3.9 million cinema-goers,

and around three of Neue Visionen’s line-up of 13 new releases each year are by French filmmakers. “30% or more of our release schedule is made up of German films or ones co-produced for Germany,” Frehse notes.

Recent major hits “made in Germany” were Mascha Schilinski’s Cannes award-winner *SOUND OF FALLING*, seen by over 370,000 cinema-goers in Germany last year, and Pawel Pawlikowski’s *FATHERLAND* which had clocked up more than 500,000 admissions in its first six weeks on release since the beginning of September. “Other highlights have been our collaboration with Bernd Böhlich on various projects such as *FLY AWAY AND FACING THE FUTURE*,” he continues, adding that last summer saw another success just a fortnight before *SOUND OF FALLING*’s opening when Maren-Kea Freese’s *WILMA WANTS MORE* starring Fritz Haberlandt reached 100,000 admissions.

“The criteria for whether a film comes into Neue Visionen’s programme is quite simple,” Frehse explains. “The bottom line is whether we like it or not and we’ve kept to that approach from the very beginning. Sylvia, Dorothee Pfistner, our Head of Acquisitions, and I make the decisions together.”

A film can be picked up by Neue Visionen at any point in a film’s production process; this could be on the basis of a screenplay, but Frehse admits that he is “a big fan of work in progress, that’s what I like the best because you can actually see something concrete.”

So, it’s no surprise then that he was the founder in 2018 of the European Work in Progress platform – initially held in Cologne before moving to Hamburg in 2025 – as a showcase of new films in post-production presented to distributors, sales agents and festival programmers from around the world. “We also acquire films at festivals such as Dieter Schumann’s documentary *GARTEN DER HOFFNUNG* at its premiere in Schwerin,” Frehse explains, “but normally we prefer to get involved very early on in a project because then we’ll have the opportunity to shape the campaign from the outset.”

Martin Blaney

MEASURING DIVERSITY, STRENGTHENING INCLUSION

OMNI is an initiative aimed at promoting greater inclusion and diversity in the film industry

"The idea for the OMNI Inclusion Data platform came from our activities as a film funding institution in the areas of diversity and inclusion," says Helge Albers, CEO of MOIN Film Fund.

"We had already established a diversity checklist for everyone applying to us for funding and had been having an ongoing discussion with the industry about the issues," he recalls, pointing out that "many of the conversations were highly anecdotal and, understandably, often emotionally charged."

"There was a need and necessity for objective and verifiable figures regarding diversity and inclusion among cast and crew members in Germany" he explains.

Albers and his team looked at existing initiatives such as the Canada Media Fund and the UK's Creative Diversity Network for inspiration and finally decided to have Australia's The Everyone Project as OMNI's partner particularly on the technical side.

OMNI's pilot phase ran between March and September 2024 in cooperation with Film University Babelsberg Konrad Wolf, extending an invitation to 11 production companies and projects to complete a questionnaire about the level of diversity and inclusion in their workforce, with the platform's industry-wide rollout following during the Berlinale in February 2025.



Apart from MOIN and fellow regional film funds MFG, Nordmedia and Hessen Film & Medien and on a national level by the FFA, the platform is also supported financially by companies from the private sector as diverse as Netflix, Constantin Film, ARD Degeto, Warner Bros. and Bavaria Film as well as ÖFI which is setting up its own Austrian version of the platform. "The questionnaire [www.omni-inclusion.de] is at the heart of OMNI and was developed in consultation with an industry advisory board comprising representatives from the various sectors," says Inga Becker, who oversees the measures for diversity and inclusion at MOIN.

Among the organisations represented are the Produktionsallianz, German Film Academy, and Queer Media Societys as well as broadcasters and platforms like Sky, WDR and NDR and German film funders on both a regional and national level. "The 20 questions can be completed on a mobile phone or computer in around three minutes by cast and crew members once a project has been registered by their production company," Becker explains.

"In addition to the usual categories such as age and sexual orientation, there is also a question specific to the situation in Germany about whether one grew up in West or East Germany and questions about caring responsibilities, among other things" she notes. The findings of the first OMNI Inclusion Data Report (<https://omni-inclusion.de/report>) to cover a whole calendar year - from 1 January to 31 December, 2025 - appeared in August. The report was compiled on the basis of responses in full by 823 participants from the 4,002 invited cast and crew of 55 German film and TV projects.

The data confirmed, for example, that the industry is predominantly white (82.3%) with very few people having a migrant background (16.8%), something that is in stark variation to the 30.4% share registered for the overall German population in that category. In addition, the percentage of respondents identifying themselves as LGBTQIA+ was 20.5%, almost twice as much as the national average of 12%, although this might be explained in this case by the queer cast and crew members

having been particularly motivated to raise awareness of their presence by taking part in OMNI's survey. "What surprised us was how high the level of education within the industry is," Becker says. 37.2% of the respondents had finished school with an Abitur, while an impressive 50.9% had completed studies in higher education, including some who had even continued to doctorate level.

"We've reached a stage where the OMNI tool is operating flawlessly, the reporting mechanism is in place and we now have the first report," Albers concludes. "The next 2-3 years will see us continuing to accompany the industry in different ways to ensure that acceptance of the platform continues growing so that, with each new year, OMNI will be able to deliver valuable findings to promote greater diversity and inclusion."

Martin Blaney

OMNI in a nutshell

OMNI Inclusion Data is a Diversity Management Tool that uses GDPR-compliant surveys to collect data among cast and crew working on German film sets. The aim is to create an up-to-date and continuously growing database on diversity within film and TV teams, making it possible to identify developments and trends, highlight areas where representation remains limited, and provide a factual basis for targeted measures. The database can be used by broadcasters, production companies, funders etc. and will publish a yearly report for the whole industry.

OMNI Inclusion Data has been open to the entire German film industry since 2025. Projects can be uploaded and activated on an ongoing basis. There is no fixed end date, as the tool is designed to collect data over the long term.

OMNI collects three categories of data:

- project data, like genre, form, etc. provided when a film project is registered;
- information on the roles of cast and crew members, based on a cast and crew list supplied by the production company;
- demographic data on cast and crew members collected directly through a three-minute online survey

GERMAN FILMMAKERS ON THE GLOBAL STAGE

German Films represents German cinema abroad. This means that we are also interested in German filmmakers who work internationally. Many German filmmakers are spread across the globe and work on a wide variety of international projects. We would like to introduce them briefly and ask them what they are currently working on.

GREGOR BONSE - SOUND DESIGNER

What turned out to be the biggest challenge when you first moved abroad?

When I moved to LA, the city was in shambles quite literally. Covid was just over, the Trump 2.0 shock still apparent, ICE was making its rounds under Gregory Bovino, the fires had just ceased and the film industry was at rock bottom. To be fair, Hollywood has deemed itself at rock bottom every other year for the last 50 years or so - it seems to be innate for the film industry to think it's in trouble. But when a known LA re-recording mixer with some 20 Oscar nominations under his belt and someone I had started playing pickle ball with on a regular basis, called me up one day and straight up asked me whether I had any projects lined up and might need him as a co-mixer - me, the guy who had just moved here - I had to sit down for a moment. It was also the time of hearing about colleagues in the industry starting to work as cashiers at Trader Joe's.

I made my rounds through the city by cold-emailing and coffee dates. At one point I had a physical half hour conference meeting with a dozen HBO post executives who looked bewildered by the fact that I had been put on their calendars. I met with Warner Brothers, Sony Pictures, Universal, Paramount, and everyone was more than eager to show me their sound facilities while letting me know I could also book their spaces for indies. The biggest challenge in all of that was to keep going, to understand that everyone needs something in this city and that only if the inter-



ests of two align, a collaboration may happen. The one thing that everyone kept repeating to me was: It's your relationships that matter. When I moved up to San Francisco a year later and started working for Skywalker Sound on George Lucas' ranch in Marin, it was the LA filmmakers I had previously helped with on their shorts and low-budget films who went on to shooting their first features and wanted to continue working together. And the same is true for my relationships to German and European filmmakers.

After 15 years of mixing shows for Netflix, Amazon or Disney, the relationships that truly hold are the ones to filmmakers like Nora Fingscheidt, Frauke Finsterwalder, Anne Zohra Berrached, Juho Kuosmanen, all of which I continue to make films with after the move.

Is there anything “German” about the way you work that you only became aware of while living abroad?

At one point during my interview process at a smaller studio in LA, the general manager told me: “Gregor, I kind of like the idea that you’re German, because I feel like if I asked you to work with me, you would show up every morning at 9am!” It was another one of those slight jaw-drop moments of understanding that after decades of learning, of working on one’s skills and earning credits, something as basic as showing up on time could get you the gig. And yes, I do tend to be on time mostly so perhaps that is a German thing after all.

Outlook: What would you like to further develop or change in your work over the next few years?

I want to go back to being a student and be surrounded by people that inspire me and think further than myself. It has felt comfortable being someone that other people in the room turn to for answers, but I have decided to branch out and continue growing by helping others do their work and to learn new ways of thinking about our craft. I’d like to be the one asking questions for a while.

Gregor Bonse is a sound designer and re-recording mixer originally from Berlin, Germany. From 2016 to 2024, he worked as Senior Re-Recording Mixer and Creative Lead at Rotor Film Babelsberg, before relocating to Los Angeles in February 2025 and later to San Francisco in 2026.

A two-time winner and four-time nominee of the German Film Award (LOLA) for Best Sound, Bonse is best known for the German Oscar entry *SYSTEM CRASHER* (2024). His filmography includes three Cannes Competition titles with *AYKA* (Kazakhstan, 2018), *COMPARTMENT NO. 6* (Finland, Cannes Grand Prix winner and Golden Globe nominee, 2021), and *HOLY SPIDER* (Iran, 2022).

Recent projects include *THE OUTFRAN* (Sony Pictures Classics, 2024) and *THE ASSESSMENT* (Magnolia Pictures, 2025).

ILIJA BRUNCK - PRODUCER

Was there anyone or anything in your early years that had a decisive influence on your path?

That would be my five Woodblock co-founders: Jan Bitzer, Tom Weber, Csaba Letay, Fabian Pit Pross and my brother Jona. Most of us met over twenty years ago studying animation at Filmakademie Baden-Württemberg, started that journey together there, and are still in it to this day, as close friends. I have always considered that one of our biggest achievements. Building a studio as a group means facing a lot of challenges together: personal differences, changing lives, business lows.

I think the reason we still work so closely and as equals is that we never shied away from any of them until they were fully resolved. That is what lets us keep moving towards big ambitions. All of us together.

The best moment in your job: When was the last time - or during which project - did you feel like everything came together: the story, the team, and the timing?

My recent favourite is Illenium's Odyssey, which premiered in March 2026 at Sphere in Las Vegas. Woodblock wrote, directed and produced 90 minutes of the show's visuals with a team working across Berlin and Los Angeles. Sphere is a spectacular venue, one of the closest things to science fiction we have today, which makes it a unique canvas both technically and creatively. Much of what we set out to do there had not been tried before, which is exactly what made it so much fun.

Everyone we worked with on the project was a great partner, and the final payoff was enjoying the shows together with the Illenium fans. In a world where more and more people are glued to their phones, shared communal immersive experiences offer a magical alternative for engaging with technology.



What question or topic is driving your current project?

Independent of the individual projects on our slate, I am constantly working on something I call '100 Years of Woodblock'. The dream of a sustainable creative community that gives back to everyone who puts energy into it. A structure that keeps blossoming long after its founders are gone. The reason behind it is that modern society seems to isolate us more and more. That isn't inevitable.

I believe we can change it for ourselves and, along the way, hopefully inspire others to do the same. There are plenty of challenges to solve: enabling shared responsibility, protecting creative flow, exploring employee-led ownership, to name a few. The whole thing is part concrete plan, part utopian thought experiment, and I use it as a framework to test ideas and see which are worth implementing at the studio.

Outlook: What would you like to further develop or change in your work over the next few years?

Our biggest long-term goal is a studio that sustains itself through its own original creations. That is incredibly hard to achieve, but we have been taking it step by step for years now, and I have no doubt we will get there. Right now it means: two of our originals, SPACE PROBE FORCE and BLUE MARBLE, are launching as weekly formats so they can find their audience.

With DARK WORLD we have a horror series in development. On the film side we are in active conversations about a handful of animated features we chose as the ones to learn co-producing on. The step after that is our own feature films, a long-held dream. On the immersive and live experience end of things, we are working on stunning shows with our partners and also developing our own show and exhibition concepts. Lots of fun things ahead.

Ilija Brunck is co-founder and CEO of Woodblock, an animation and immersive studio at home in Berlin, Ludwigsburg and Los Angeles. A Filmakademie Baden-Württemberg alumnus, he first gained recognition as part of the directors collective Polynoid, whose short films 458NM, LOOM and BYE BEAR earned honours including SIGGRAPH's Best in Show and the Golden Nica at Ars Electronica.

In 2013 the collective founded Woodblock. Since then Brunck has led productions with partners from Greenpeace and Apple to Netflix and Disney, most recently ILLENIUM's ODYSSEY at Sphere Las Vegas (2026). The studio is now developing its own series and entering international co-productions on animated features. A regular speaker and lecturer, Brunck is dedicated to a creative, sustainable and human-friendly digital culture.



© Wiedemann & Berg Filmproduktion / Kiddinx / Leonine / Kurt Patzak

BIBI BLOCKSBERG - DIE TOTAL VERHEXTE ZEITREISE

BIBI BLOCKSBERG - THE BEWITCHED TIME TRAVEL

A missing music box. A magical mishap. An adventure across time. Things are about to get magical and wildly chaotic! As students across town begin their work placements, Bibi is the only one who misses the sign-up deadline. While her friends land exciting placement with the police and celebrated reporter Karla Scoop, Bibi ends up at the local museum, seemingly the most boring place on earth. But boredom quickly turns into adventure when a priceless music box mysteriously disappears during preparations for a new exhibition. Determined to solve the case, Bibi and her best friend Marita use magic to travel back to the night of the theft. Instead, a spell goes wrong and sends them 139 years into the past, straight to Blinghurst Castle. There they meet young Fritz, whose treasured music box, the last keepsake from her late mother, is about to fall into the hands of her scheming Aunt Mathilde. To protect the heirloom, uncover a mystery that spans generations, and find their way back to the present, Bibi and Marita must rely on courage, friendship, and a little bit of witchcraft in the adventure of a lifetime.

GENRE Family **YEAR OF PRODUCTION** 2026 **DIRECTOR** Gregor Schnitzler **SCREENPLAY** Bettina Boergerding **DIRECTOR OF PHOTOGRAPHY** Ralf Noack **EDITORS** Laura Wachauf, Marco Pav D'Auria **CAST** Nala, Fia, Carmen Diego, Friedrich Muecke, Rosalie Thomass, Fritz Haberlandt, Philomena Amari, Nilam Farooq **PRODUCERS** Johanna Bergel, Quirin Berg, Max Wiedemann **CO-PRODUCER** Gabriele Salomon **PRODUCTION COMPANY** Wiedemann & Berg Film **RUNTIME** 90 min **LANGUAGE** German

WORLD SALES Epsilon Film • info@epsilonfilm.de • www.epsilonfilm.de



© Picture Tree International

DAS EXPERIMENT

THE EXPERIMENT 4K REMASTERED

When twenty men volunteer for a psychological study simulating prison life, the experiment quickly descends into chaos. What begins as harmless role-play between guards and prisoners spirals into real-life violence and domination, revealing the terrifying fragility of human morality under pressure.

GENRE Psychological Thriller **YEAR OF PRODUCTION** 2001 **DIRECTOR** Oliver Hirschbiegel
SCREENPLAY Mario Giordano, Christoph Darnstädt, Don Bohlinger **DIRECTOR OF PHOTOGRAPHY** Rainer Klausmann **EDITOR** Hans Funck **CAST** Moritz Bleibtreu, Maren Eggert, Christian Berkel, Justus von Dohnányi, Oliver Stokowski, Timo Dierkes, Nicki von Tempelhoff, Antoine Monot, Jr., Wotan Wilke Möhring, Andrea Sawatzki and Edgar Selge **PRODUCERS** Norbert Preuss, Marc Conrad, Fritz Wildfeuer **CO-PRODUCER** Benjamin Herrmann **PRODUCTION COMPANY** Fanes Film, Senator Film Produktion, Seven Pictures Film, Typhoon **RUNTIME** 121 min **LANGUAGE** German

WORLD SALES Picture Tree International

pti@picturetree-international.com • www.picturetree-international.com



© Picture Tree International

DER PERFEKTE URLAUB

THE PERFECT HOLIDAY

The first sequel to THE PERFECT SECRET: Building on the global success of Perfect Strangers, one of the most remade films of all time, THE PERFECT HOLIDAY (DER PERFEKTE URLAUB) serves as the only official German sequel to THE PERFECT SECRET (DAS PERFEKTE GEHEIMNIS). Directed by Bora Dagtekin, the film continues his signature blend of sharp comedy and ensemble storytelling, expanding the thematic universe of the original into a new setting. While plot details remain under wraps, the project is positioned as a high-concept commercial comedy with strong crossover potential, building on the enduring appeal of Perfect Strangers and its internationally recognized format.

GENRE Comedy, Satire, Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Bora Dagtekin **SCREEN-PLAY** Bora Dagtekin **DIRECTORS OF PHOTOGRAPHY** Christian Rein, Ian Siepmann Baum **CAST** Elyas M'Barek, Karoline Herfurth, Florian David Fitz, Jella Haase, Frederick Lau, Wotan Wilke Möhring, Jessica Schwarz, Diana Amft, Malick Bauer, Jannis Hain, Emily Kusche **PRODUCERS** Lena Schömann, Nicole Springstube, Silvia Araez Guzman, Oliver Berben **PRODUCTION COMPANY** Constantin Film **RUNTIME** 117 min **LANGUAGE** German

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



© Montell Taraschewski DIE BALLADE VON MITTWOCH AUF DONNERSTAG (Monte Kalk Film)

DIE BALLADE VON MITTWOCH AUF DONNERSTAG

THE BALLAD FROM WEDNESDAY TO THURSDAY

Between Wednesday evening and Thursday morning, people meet who need to talk in order to make sense of the world – even when they are not quite sure how. They talk, argue, get tangled up in their own words, and keep talking anyway.

GENRE Comedy, Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Christoph Otto **SCREENPLAY** Jan Bonny, Jan Eichberg **DIRECTOR OF PHOTOGRAPHY** Montell Taraschewski **EDITOR** Christoph Otto **CAST** Ulrike Prager, Magdalena Laubisch, David Vormweg, Jean-Luc Bubert, Johannes Benecke, Sergen Meral, Philipine Pacht, Paul Faßnacht, Martin Aselmann, Sven Seeburg, Julian Sark, Oona von Maydell, Torsten Peter Schnick, Sophia Mercedes Burtscher, Cennet Rüya Voß, Thekla Viloo Fliesberg, Marcel Demeler, Nena Borzic, Benjamin Höppner, Michael Elze, Moritz Klaus **PRODUCER** Christoph Otto **CO-PRODUCERS** Judith Fülle, Ania Kolyszko **PRODUCTION COMPANY** Monte Kalk Film in co-production with btf GmbH and ania maria wanda **RUNTIME** 80 min **LANGUAGE** German **FESTIVALS** Filmfest Munich, Festival des Deutschen Films, Vancouver International Film Festival, Filmfest Cologne **AWARDS** Förderpreis Neues Deutsches Kino Filmfest Munich

CONTACT/DISTRIBUTOR

Monte Kalk Film, Christoph Otto
 RFF – Real Fiction Filmverleih e. K.
info@realfictionfilme.de • www.realfictionfilme.de



© Erhan Gügel

LET'S BE DEAD TOGETHER

Jackie and Peter meet on a dating app and fall in love, but Peter has a dark secret, he's living on the street in cut-throat Los Angeles. But, as an unflinching optimist, he sees this as a temporary setback until he's back on his feet with his ambitious multi-million dollar eco-village project. Jackie soon discovers Peter's lie and vacillates between feeling betrayed and trying to "fix" Peter – and Peter wants none of it. Stakes rise as Peter's business rival hires a hit woman to kill Peter and his eco project. Ultimately, Jackie, Peter, and the hit woman realize they're all on the same side and join together to save Peter, find community, and share the love they deserve.

GENRE Romantic Comedy, Black Comedy **YEAR OF PRODUCTION** 2027 **DIRECTOR** Alexa Oona Schulz **SCREENPLAY** Alexa Oona Schulz, Jon Stout **DIRECTOR OF PHOTOGRAPHY** Jon Stout **EDITOR** Alexa Oona Schulz, David Vericat **CAST** Jackie Alixander, Owen Dara, Jessica Lancaster, Tia Matza, Eileen Dietz, Phil Bartolf **PRODUCER** Alexa Schulz **CO-PRODUCER** Jon Stout **PRODUCTION COMPANY** Blue Moon Media Saloon **RUNTIME** 86 min **LANGUAGE** English

CONTACT Blue Moon Media Saloon, Alexa Schulz
alexaoona@proton.me



© Picture Tree International

MÄDCHEN MÄDCHEN! HOT GIRL SUMMER

HOT GIRL SUMMER

GIRLS ON TOP 1 + 2 gets a Gen Z glowup: In this bold and feel-good teen comedy, three best friends embark on a chaotic and hilarious journey to discover the secret to their first orgasm. Between bad advice, awkward mishaps, and unexpected crushes – including a bike ride that changes everything – they face friendship drama, body insecurities, and self-discovery in the heat of summer. **HOT GIRL SUMMER** is a vibrant coming-of-age ride full of laughter, heart, and unapologetic girl power.

GENRE Comedy **YEAR OF PRODUCTION** 2025 **DIRECTOR** Martina Plura
SCREENPLAY Kathi Kiesl **DIRECTOR OF PHOTOGRAPHY** Monika Plura **EDITOR** Christoph Strothjohann **CAST** Kya-Celina Barucki, Julia Novohradsk, Nhung Hong, Zoë Pastelle Holthuijze, Yoran Leicher, Jason Klare, Jamie-Lee Curt Williams, Víctor Kadam, Henning Baum, Annette Frier **PRODUCERS** Marina Schiller, Viola Jäger, Oliver Berben **CO-PRODUCERS** Jakob Pochlatko, Dieter Pochlatko **PRODUCTION COMPANY** Constantin Film in coproduction with Olga Film **RUNTIME** 89 min **LANGUAGE** German

WORLD SALES Picture Tree International

pti@picturetree-international.com • www.picturetree-international.com





© Oma Inge Film & Kultur GmbH / Hannes Kempert

MALA

Mila (29) runs the "Molle," a bike workshop in Leipzig that becomes a bar at night. She volunteers in hospice care with Hans (74), a dying former convict. She studied philosophy and worked as a journalist. She is tough, sharp, politically engaged, and dryly humorous. With friends Tim (30) and Corny (29), she shares a rough but affectionate bond. She is in a complicated relationship with Adam (31). Calm-voiced and elusive, she withdraws when people get close.

She avoids social media, prefers fixing bikes in solitude, wears dark simple clothes and listens to hip-hop instrumentals. She feels unneeded, with deep self-contempt and emptiness.

At night, she wanders industrial ruins, tracks and rooftops. By day, she cycles recklessly, overeats, writes obsessively. What begins as a portrait of a young woman becomes, in its final third, something else entirely: We gradually understand that Mila is preparing for suicide. She writes farewell letters, organizes her stuff, searches for a rooftop. In the end, she jumps.

A final cemetery scene shows she was loved. Friends gather, read her words, and Corny reflects on their bond. What remains is grief and the sense that it could not be prevented.

GENRE Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Lou Wildemann **SCREENPLAY** Lou Wildemann **DIRECTOR OF PHOTOGRAPHY** Hannes Kempert **CAST** Johanna Franke, Oscar Hoppe, Riccardo Giagnorio, Thomas Dehler, Johannes Scheidweiler, Vincent Brusdeylins, Julius Nitschkoff **PRODUCER** Jana Lotze, Frauke Kolbmüller, Lou Wildemann **PRODUCTION COMPANY** Oma Inge Film **RUNTIME** 117 min **LANGUAGE** German

CONTACT Oma Inge Film - Jana Lotze • info@omaingefilm.de • <https://omaingefilm.de/en/mala-en/>



© PakFilm

ROYA

ROYA is a sensory and intimate portrait of a teacher imprisoned for her political beliefs within an authoritarian system, where survival becomes a matter of memory, listening, and endurance. Held in solitary confinement, she is forced into an inner world shaped by sound, time, and the presence of her own body. Perception becomes unstable, and resistance takes on a deeply personal form within enforced silence.

GENRE Psychological Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Mahnaz Mohammadi
SCREENPLAY Mahnaz Mohammadi **DIRECTOR OF PHOTOGRAPHY** Ashkan Ashkani **EDITORS** Esmaeel Monsef, John Burgan **CAST** Melisa Sözen, Maryam Palizban, Hamidreza Javdan, Mohammadali Hosseinalipour, Bacho Meburishvili **PRODUCERS** Farzad Pak, Kaveh Farnam **CO-PRODUCERS** Bady Minck, Alexander Dumreicher-Ivanceanu **PRODUCTION COMPANY** PakFilm in coproduction with Europe Media Nest, Amour Fou Luxembourg, NDR, ARD Degeto, SWR, BR **RUNTIME** 93 min **LANGUAGE** Persian **FESTIVALS** Berlinale Panorama, SXSW London, Rio de Janeiro International Film Festival, Seville European Film Festival, Taormina Film Festival, Bergen International Film Festival, War on Scree **AWARDS** Amnesty International Film Award Special Mention (Berlinale 2026), Voice of Courage Award (Bucharest International Film Festival), Best Film (International Film Festival Innsbruck) **GERMAN DISTRIBUTOR** Little Dream Pictures

WORLD SALES Totem Films
 hello@totem-films.com • www.totem-films.com



© Picture Tree International

STECKERLFISCHFIASKO

FISH KEBAB DISASTER

Small-town cop Franz Eberhofer enjoys his laid-back life in the Bavarian village of Niederkaltenkirchen. But his peaceful routine is turned upside down when his long-term girlfriend Susi decides to challenge her chauvinistic boss, the local mayor, in the upcoming election. Convinced she would make a far better mayor, Susi expects Franz to fully support her campaign – much to his dismay, as politics and public appearances are the last things he enjoys. As if that weren't enough, Franz's grandmother – the only person capable of keeping both him and his eccentric family under control – has left for a health retreat. And just when his personal life couldn't get any more complicated, a murder rocks the village: the wealthy owner of a successful grilled fish kebab empire is found dead on the newly built golf course. Together with his longtime friend and partner, private detective Rudi Birkenberger, Franz investigates the case, which leads them deep into the rival clans running the local funfair. Along the way, they uncover a secret love affair worthy of Romeo and Juliet.

FISH KEBAB DISASTER is now the 10th film in the BAVARIAN RHAPSODY series.

GENRE Drama, Comedy, Thriller **YEAR OF PRODUCTION** 2026 **DIRECTOR** Ed Herzog **SCREEN-PLAY** Stefan Betz, Ed Herzog **DIRECTOR OF PHOTOGRAPHY** Sebastian Edschmid **CAST** Sebastian Bezzel, Simon Schwarz, Lisa Maria Potthoff, Enzi Fuchs, Eisi Gulp, Gerhard Wittmann, Sigi Zimmer-schied **PRODUCERS** Oliver Berben, Christine Rothe, Kerstin Schmidbauer **CO-PRODUCERS** Claudia Grässel, Christoph Pellander, Cornelius Conrad **PRODUCTION COMPANY** Constantin Film in co-production with ARD Degeto Film and BR Bayerischer Rundfunk **RUNTIME** 99 min **LANGUAGE** German

BAVARIAN RHAPSODY

I. SWEET BUNS BLUES

Local cop Franz Eberhofer is winding down when Niederkaltenkirchen suddenly heats up: "Die, you pig!" is written on the school principal's home. Shortly afterward, the principal is found dead on the railway tracks. Suicide or murder? Either way, the village peace is over.

II. WINTERPOTATO DUMPLINGS

Franz Eberhofer and his buddy Rudi investigate a series of bizarre deaths involving the Neuhofer family. While Franz's boss dismisses them as unfortunate coincidences, Franz and Rudi suspect that something is seriously wrong in Niederkaltenkirchen.

III. PORKHEAD AL DENTE

Franz's on-again, off-again girlfriend Susi leaves for Italy with an admirer after Franz refuses to commit. At the same time, an escaped psychopath is seeking revenge, giving Franz more than enough to deal with.

IV. WHEATNOODLES AFFAIR

A hung-over Franz is woken by a heavily armed tactical unit after his colleague is found murdered with Franz's pocket knife. Luckily, his hippie father provides a fake alibi, allowing Franz to investigate the murder himself.

V. SAUERKRAUT COMA

As a disciplinary measure, Franz is transferred to Munich, where he shares a tiny apartment with Rudi and works under his arch enemy Thin Lizzy. Back home, a successful former classmate is pursuing Susi, while Franz's father discovers a dead woman in his car trunk.

VI. LEBERKÄS JUNKIE

Franz faces a new enemy: cholesterol. Alongside insomnia, Leberkäs withdrawal and caring for his son Paul, he must deal with arson, murder and corruption disturbing the peace of Niederkaltenkirchen.

VII. KAISERSCHMARRN DRAMA

Franz investigates the murder of a local "Webcam Girl" while dealing with Rudi, who blames him for an accident that left him in a wheelchair. Meanwhile, Susi and Franz's brother Leopold plan a semi-detached house with a shared sauna next to the family farm.

VIII. GUGLHUPFCAKE SQUADRON

Franz faces mafia-like debt collectors while Niederkaltenkirchen is gripped by lottery fever, culminating in the local lottery shop exploding. Once again, Franz must solve the case before he can return to his preferred quiet life.

IX. VENISON STEW RENDEZVOUS

Niederkaltenkirchen's peaceful routine collapses when Grandma goes on strike, Susi takes charge and Franz is reduced to sandbox duty. Fortunately, murders still occur with reliable Lower Bavarian regularity.



WORLD SALES

Picture Tree International
 pti@picturetree-international.com
 www.picturetree-international.com

World Sales Funding

German Films supports German world sales companies with basic funding and reference funding.

**Apply now for our
World Sales Funding Program.**





© Door + Bridge Film

EISFRAUEN

ICE WOMEN

Three women. Three paths into the ice. ICE WOMEN follows Ada Blackjack, an Iñupiat seamstress who survived a disastrous expedition; Josephine Diebitsch Peary, an explorer and author entangled in colonial power; and Louise Arner Boyd, a wealthy adventurer who became a pioneering Arctic researcher. Their lives challenge the enduring image of the Arctic as a realm of heroic male explorers. Through archival footage, animation and imagined letters, the film traces their journeys between self-determination, ambition and the structures of their time. It reads the archives against the grain, questioning the images and accounts that have shaped our understanding of the North. Contemporary Indigenous perspectives and the work of a glaciologist connect these histories to an Arctic undergoing profound change. Available as a 90-minute theatrical feature and a three-part series.

GENRE Documentary **YEAR OF PRODUCTION** 2026 **DIRECTORS** Dorothea Braun, Jens Becker
SCREENPLAY Dorothea Braun, Jens Becker **DIRECTOR OF PHOTOGRAPHY** Susanna Salonen
EDITORS Annett Ilijew, Britta Kastern **PRODUCERS** Dorothea Braun, Kurt Otterbacher, Hansjürgen Schmölder
PRODUCTION COMPANY door+bridge film **RUNTIME** 90 min **LANGUAGE** English, Inupiaq, Inuktun, German **FESTIVALS** Doc Fest Munich, Nuuk International Film Festival, Let's Dok, Mountain Film Festival Tegernsee, Germany, Filmfestspiele Biberach, German Nature Film Festival, FILMZ - Festival of the German cinema, 26th Women's Worlds Film Festival, Mountainfilmfest Graz, SILBERSALZ Science & Media Awards "Nominee", Explorers Festival Húsavík

WORLD SALES First Hand Films
 sales@firsthandfilms.com • www.firsthandfilms.com



DREAMING OF A DREAM

Set in 1990s Berlin, DREAMING OF A DREAM follows Kerem, a Muslim boy on the edge of adolescence. After stealing an adult magazine from a convenience store, he finds himself caught between peer pressure and his mother's moral guidance, impatiently waiting for a special dream.

GENRE Drama, Coming of Age **YEAR OF PRODUCTION** 2026 **DIRECTORS** Alpan Esen, Rifat Şungar **SCREENPLAY** Alpan Esen, Rifat Şungar **DIRECTOR OF PHOTOGRAPHY** Kleber Nascimento **EDITOR** Ayris Alptekin **CAST** Erdem Kılıç, Aysima Ergün **PRODUCERS** Dilara Tıǧlı, Esra Saydam, Rifat Şungar, Alpan Esen **PRODUCTION COMPANY** DOAD Film **RUNTIME** 17 min **LANGUAGE** German, Turkish **FESTIVALS** Antalya Golden Orange Film Festival

CONTACT DOAD Film – Alpan Esen
alpanesen@gmail.com



© Siri Hammarén

DU SAGST, DASS DU AUF DER PARTY BLEIBST, WEIL ES DIR SPASS MACHT

YOU SAY THAT YOU'RE STAYING AT THE PARTY BECAUSE YOU'RE HAVING FUN

A man is cleaning a stairwell. A party is being reconstructed in court. **YOU SAY THAT YOU'RE STAYING AT THE PARTY BECAUSE YOU'RE HAVING FUN** follows a sexual assault as it is processed by institutional language and translation. In a Danish courtroom, a young woman listens to her testimony being retold by a judge and rendered by an interpreter – her own story returning to her, mediated through two languages and two voices.

GENRE Courtroom Drama, Drama, Independent, Slow Cinema, Social Issue, Minimalist Cinema
YEAR OF PRODUCTION 2026 **DIRECTOR** Siri Hammarén **SCREENPLAY** Siri Hammarén
DIRECTORS OF PHOTOGRAPHY Cecillie Klausen, Danny Shin **EDITOR** Siri Hammarén **CAST** Judith Winter, Katherina Marx, Peter Kunz **PRODUCER** Siri Hammarén, Balder Ljunggren
PRODUCTION COMPANY Siri Hammarén, Bank **RUNTIME** 28 min **LANGUAGE** German, Danish
FESTIVALS CPH:DOX, Kurzfilm Festival Hamburg, Curtas Vila Do Conde, Reykjavik International Film Festival, Filmfest Aachen, Uppsala Short Film Festival, Kasseler Dokumentarfilm- und Videofest, AMIFF Arctic Moving Image & Film Festival, Flensburger Kurzfilmtage

CONTACT Siri Hammarén
 sirihammaren@gmail.com



© FAUST / Tom Otte

GLUEY FEATHERS

It's summer harvest on a vegetable farm in northern Germany. The daily routine of seasonal worker Frida and her international colleagues is shaped by fixed rhythms and repetitive tasks. As the end of the season approaches an uncertainty about what comes next begins to grow. Yet when a bird gets trapped in the greenhouses, time seems to stand still for a moment.

GENRE Drama **YEAR OF PRODUCTION** 2026 **DIRECTOR** Salka Tiziana **SCREENPLAY** Salka Tiziana, Tom Otte **DIRECTOR OF PHOTOGRAPHY** Tom Otte **EDITOR** Salka Tiziana **CAST** Julia Ábalos Reznak, Nikoloz Mamatsashvili, Radoš Vujaklija, Alva Schäfer **PRODUCERS** Hannah Schwarz, Tom Otte, Salka Tiziana **PRODUCTION COMPANY** FAUST **RUNTIME** 25 min **LANGUAGE** Spanish, German, English, Georgian, Romanian **FESTIVALS** San Sebastian Film Festival

CONTACT FAUST

info@ffaust.com • www.ffaust.com

DISTRIBUTION SUPPORT

SUBSIDIZES THE
THEATRICAL RELEASE
OF GERMAN FILMS
ABROAD





© Max Judith

A LITTLE DREAM OF ME

Johannes refuses to let go. When his wife Irem falls into a coma, he has a microchip implanted in both of them, an experimental technology that lets them visit each other in their dreams. Night after night, a nearly limitless world opens up to them and, together, they build the life they were meant to share, one dream at a time. But with every morning, the dream ends for Johannes. He wakes up and goes on living a life without Irem, while she has nothing but the nights they spend together. Slowly, the distance between their worlds grows, and both of them have to face what they've been avoiding: even the most beautiful dream can never be more than that. A dream...

GENRE Drama, Love Story, Thriller **CATEGORY** Feature **DIRECTOR** Pascal Schröder **SCREENPLAY** Jana Forkel **DIRECTOR OF PHOTOGRAPHY** Daniel Schua **CAST** Kostja Ullmann, Şafak Şengül, Henriette Confurius, Merlin Sandmeyer, Leonard Kunz, Meryem Ebru Öz, İlknur Boyraz, Jamie Watson **PRODUCER** Kai Steinmetz **PRODUCTION COMPANY** Flappers Film & VFX **LANGUAGE** German **GERMAN DISTRIBUTOR** Cangerfilms Filmverleih

CONTACT

Flappers Film & VFX, Pascal Schröder
pascal@flappers.film, www.flappers.film



© Garegin Vanisian

DAS LETZTE DORF - VOICES FROM VAKIF (WT)

THE LAST VILLAGE - VOICES FROM VAKIF (WT)

Shot on 16mm, the feature documentary portrays the village of Vakif in Hatay Province, the "last" Armenian village in Turkey. Currently inhabited by around 80 people, it and the surrounding villages were home to an Armenian population of approx. 6,000 before the Armenian Genocide in 1915. On Mount Musa Dagh overlooking them, they resisted the Ottoman army for weeks before being miraculously rescued. Franz Werfel told this story in his 1933 novel "The Forty Days of Musa Dagh". Vakif's current inhabitants descend from these survivors.

The film's dramatic thread is the first trip in many years by a woman living in Germany to her mother's home, as well as her family's ambivalent relationship with the village.

GENRE Art **CATEGORY** Documentary **DIRECTOR** Garegin Vanisian **SCREENPLAY** Garegin Vanisian **DIRECTORS OF PHOTOGRAPHY** Antonia Schäfer, Meryem Yavuz, Barbu Balasoio **PRODUCER** Garegin Vanisian **PRODUCTION COMPANY** Mayrig Filmproduktion **LANGUAGE** Armenian, Turkish, German

CONTACT

Mayrig Filmproduktion
Garegin Vanisian
vanisian@mayrigfilmproduktion.de
www.mayrigfilmproduktion.de



© Anke Neugebauer / ostlicht filmproduktion

DER ZWEITE STERN VON RECHTS

THE SECOND STAR TO THE RIGHT

In *THE SECOND STAR TO THE RIGHT*, we follow 13-year-old Wookiee, who claims to have come to Earth as an alien to study our species. He quickly goes from alien to outsider at his new school and is bullied by the others. Together with his nerdy friends Elli and Oleg, Wookiee discovers the ups and downs of friendship and first love, and ultimately learns to be true to himself and to realize that although he feels like an alien, he is actually human through and through. David Ungureit and Markus Dietrich's screenplay for *THE SECOND STAR TO THE RIGHT* was one of the three finalists nominated for this year's German Screenplay Award. Dietrich's previous films include *SPUTNIK* (2013) and *INVISIBLE SUE* (2017).

GENRE Children's Film, Comedy, Coming-of-age story, Family Entertainment, Fantasy/ Science Fiction **CATEGORY** Feature **DIRECTOR** Markus Dietrich **SCREENPLAY** Markus Dietrich, David Ungureit **DIRECTOR OF PHOTOGRAPHY** Mathias Neumann **CAST** Medea Leinen, Elsa Krieger, Nathan Blanchet, Shahine El-Hamus, Wolfram Koch, Hannah Hoekstra, Andreja Schneider, and many more **PRODUCERS** Marcel Lenz, Claritta Kratochwil **CO-PRODUCERS** Maaïke Neve, Joram Willink **PRODUCTION COMPANY** ostlicht filmproduktion GmbH in co-production with Bind **LANGUAGE** German **GERMAN DISTRIBUTOR** Farbfilm Verleih

CONTACT

attraction distribution, Xiaojuan Zhou
xiao88@attraction.ca, www.attraction.ca



© Giulia Schelhas

DIE ZARTESTE BLUME

THE MOST DELICATE FLOWER

Five men of different ages take on the caring part in their relationships while their female partners pursue their careers and pay the bills.

In the unseen private homes, these men take care of the laundry, the kids, the elderly. Their caring masculinity gets them deep into struggles with society, expectations and themselves.

A film about the male grace of housework, about the passing of time, and what it means to be loving as a male.

THE MOST DELICATE FLOWER is the second feature film by Zora Rux who studied Directing at the DFFB and on a scholarship at Columbia University in New York.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Zora Rux **SCREENPLAY** Zora Rux **DIRECTOR OF PHOTOGRAPHY** Giulia Schelhas **CAST** Kathrin Angerer, Natalia Wörner, Mai Dương Kiều, Marie-Anne Fliegel, Pauline Tratz, Bernhard Schütz, Sebastian Urzendowsky, Dietrich Hollinderbäumer, Törs Körner, Doğan Kabadayı **PRODUCER** Oscar Meyer-Ricks **CO-PRODUCER** Zora Rux **PRODUCTION COMPANY** DFFB GmbH **LANGUAGE** German, Swedish

WORLD SALES

Antipode Sales International, Elena Podolskaya
elena@antipode-sales.biz
www.antipode-sales.biz



© Vanessa Heeger / Deutsche Film- und Fernsehakademie Berlin

ERST DIE BLUME, DANN DER DORN

FIRST THE FLOWER, THEN THE THORN
PRIMEIRO A FLOR, DEPOIS O ESPINHO

A trip that becomes a film, a film that is a portrait of an island. As mass tourism advances, landscape and daily rituals reveal themselves as acts of resistance.

In *PRIMEIRO A FLOR, DEPOIS O ESPINHO*, the camera shifts between observer and intruder as it moves through the islands of Boipeba and Tinharé in northeastern Brazil. Among those the film encounters are Yago, a young capoeira master; Ione, a traditional crab gatherer; and Nina, a trans performer who takes to the stage every week at the local queer bar.

Born in Salvador da Bahia, Vanessa Heeger is a German-Brazilian filmmaker, editor, and sound designer. In 2019, after graduating from the Universidad del Cine in Buenos Aires, she began her studies at the DFFB.

GENRE Ecology, Experimental, Road Movie, Documentary **CATEGORY** Short **DIRECTOR** Vanessa Heeger **SCREENPLAY** Vanessa Heeger **DIRECTOR OF PHOTOGRAPHY** Vanessa Heeger **CAST** Nina100Babado, Yago Chefe, Rafael Cândido, Ione Silva, Guilherme Winstter, Alexandre Dexter, Vanessa Heeger **PRODUCER** Vanessa Heeger **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin **LANGUAGE** Portuguese

CONTACT Vanessa Heeger
vmheeger@gmail.com, www.vanessaheeger.com



© Raban Jakob Friedrich, DFFB

GOLDEN

Haunted by a misunderstanding with a local girl named Nina, Hashim, a Sudanese refugee, finds comfort in the kitchen chaos of the *GOLDEN* club. When a desperate drug addict disrupts his routine, he's forced into a moral dilemma. Risking his job, Hashim chooses compassion over societal norms to prevent her from selling her own body on the shady streets of South Tel Aviv.

Gaya von Schwarze moved to Berlin in 2016 to study Film Directing at the DFFB, with her short film *LEARN TO SWIM* premiering in San Sebastián in 2019. As an editor, she has edited films by Michael Klier and Volker Koepp and served as an editing consultant for such companies as Coproduction Office, New Matter Films and fünferfilm.

GENRE Experimental, Drama **CATEGORY** Feature **DIRECTOR** Gaya von Schwarze **SCREENPLAY** Gaya von Schwarze in collaboration with Hashim Said Omer Sager **DIRECTOR OF PHOTOGRAPHY** Raban Jakob Friedrich **CAST** Hashim Said Omer Sager, Lia von Schwarze, Maya Botzer **PRODUCERS** Antonia Schöndienst, Gaya von Schwarze **PRODUCTION COMPANY** DFFB GmbH **LANGUAGE** Hebrew, Arabic

CONTACT
DFFB GmbH, Gaya von Schwarze
s.f.gaya@gmail.com



© Anna-Katharina Kolkmann

MAMA? (WT)

MOM? (WT)

MAMA? tells the story of Tini (23), a teen mom trapped in a cycle of overwhelming responsibility, unfulfilled longing, and guilt. Desperate to find the love she's always been missing, she meets a man who offers her hope – and makes a devastating decision: leaving her kids alone, locked up at home. What follows is a painful descent into denial, shame, and the struggle to reclaim herself and her children. Rather than portraying Tini simply as a perpetrator, the film sees her as a human being caught in social constraints, patriarchal power structures, and emotional neglect. MAMA? is a story about co-dependency, self-empowerment, and how someone can love others if they have never been loved?

GENRE Drama **CATEGORY** Feature **DIRECTOR** Katharina Sporrer **SCREENPLAY** Uli Klingenschmitt **DIRECTOR OF PHOTOGRAPHY** Anna-Katharina Kolkmann **CAST** Harriet Herbig-Matten, Davina Chanel Fox, Ludger Bökelmann, Shirin Eissa, Cornelia Dörr and others **PRODUCERS** Anette Unger, Sven Rudat, Henry Tritschler **PRODUCTION COMPANY** Leitwolf Filmproduktion GmbH **LANGUAGE** German

CONTACT

Leitwolf Filmproduktion GmbH
Henry Tritschler
henry.tritschler@leitwolf.de
www.leitwolf.de



© Daniel Dornhöfer

MAX UND DIE WILDE 7 - DIE DRACHEN-BANDE

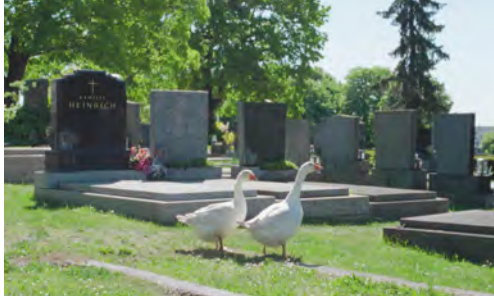
MAX AND THE DRAGON GANG

MAX AND THE DRAGON GANG is the third instalment in the successful film adaptation of the book series. This time round, the young and old master detectives are taken on an animal-themed adventure. When Max's beloved cat Motzkopf is kidnapped right before his eyes, he teams up with Laura and the senior squad to uncover a cruel plan where overweight pets are being used as test subjects for a diet injection in a secret laboratory. As time is running out for Motzkopf and the other animals, Max must not only solve the most dangerous case of his life, but also learn that family sometimes looks different than you might imagine.

GENRE Children's Film, Family Entertainment **CATEGORY** Feature **DIRECTOR** Winfried Oelsner **SCREENPLAY** Lisa-Marie Dickreiter **DIRECTOR OF PHOTOGRAPHY** Gabriel Sandru **CAST** Uschi Glas, Thomas Thieme, Hans-Uwe Bauer, Klara Nölle, Lucas Herzog, Alwara Höfels, Nina Petri **PRODUCERS** Tonio Kellner, Jakob Zapf, Andrea Simml **CO-PRODUCERS** Martin Rohé, Dietmar Güntsche, Stefan Eichenberger, Anke Beining-Wellhausen, Ivan Madeo **PRODUCTION COMPANY** Neopol Film in co-production with Neue Bioskop Film and Contrast Film **LANGUAGE** German **GERMAN DISTRIBUTOR** Weltkino Filmverleih **SWISS DISTRIBUTOR** Film Coop

WORLD SALES

OneGate Media GmbH, Esther Henze
esther.henze@onegate.de, www.onegate.de



© Apollonia Film

MENSCHEN AM SONNTAG

PEOPLE ON SUNDAY

A Sunday in Vienna. A roaming camera encounters people of different generations and walks of life as they follow their Sunday rituals: on their way to church, a football tournament, the park, the cemetery, or simply in search of company. Between documentary observation, chance encounters and quiet magical moments, a poetic kaleidoscope emerges about slowing down - and about the extraordinary hidden within the everyday.

Vienna-born Hannah Jandl has been studying Documentary Film and Television Journalism at the HFF in Munich. She was awarded the Prix Interculturel at the Festival of Future Storytellers and her short films were screened at Berlinale Special, DOKfest Munich, and FIPADOC.

GENRE Observational documentary **CATEGORY** Documentary **DIRECTOR** Hannah Jandl **SCREENPLAY** Hannah Jandl **DIRECTOR OF PHOTOGRAPHY** Louis Dickhaut **PRODUCERS** Paul Beck, Katharina Hein, Marius Beck **CO-PRODUCERS** Hannah Jandl, Katharina Rabl **PRODUCTION COMPANY** Apollonia Film GmbH in co-production with Sonntagfilm 3000 and Hochschule für Fernsehen und Film München (HFF) **LANGUAGE** German

CONTACT

Apollonia Film GmbH, Paul Beck
info@apollonia-film.de, www.apollonia-film.de



© Anna Orzeszek

SINGLE-PLAYER

SINGLE-PLAYER explores cryonics through the people who believe death can be technologically overcome, examining radical life extension and a future without biological limits.

The film documents individuals like Lyeus, who struggles with the clash between his technological futurism and his father's religious faith, and David, who is pragmatically securing € 200,000 for his own cryopreservation while attempting to simulate a fly brain. Ultimately, the film will aim to uncover the vulnerable, shared fear of disappearance driving both old and young generation.

GENRE Science Fiction, Road Movie **CATEGORY** Semi-Fictional Documentary **DIRECTOR** Maurycy Polewski **SCREENPLAY** Maurycy Polewski **DIRECTOR OF PHOTOGRAPHY** Maurycy Polewski **SOUND** Anna Orzeszek **CAST** Jacob Cook, David Chatalat, Anna Orzeszek, Tom Jungnickel and others **PRODUCERS** Maurycy Polewski, Vincent Janssen **PRODUCTION COMPANY** DFFB GmbH **LANGUAGE** English

CONTACT

Polewski Pictures, Maurycy Polewski
polewskipictures@gmail.com,
www.pictures.polewski.pl



© Deutsche Film- und Fernsehakademie Berlin

TANTE EMMAS UMSONSTLADEN

TANTE EMMA FOREVER

Despite budget cuts and club closures, queer people still dream of utopia in Berlin. Their longings and desires converge at "Tante Emma's Free Shop" where the transgender heart gets everything it needs, from cake to hormones. Djuna searches for a place for it in the city: in empty club ruins, on the streets, in the Tiergarten, discovering traces of the past and places that aren't commemorated in the cityscape. Along the way, Djuna meets trans people living in the present: Lea has to move again, Emmett is planning a drag performance, Nora strolls through Schöneberg and reminisces about the club she once worked at in the '70s, and Naima really just wants some flowers for her balcony.

GENRE Experimental, Drama, History **CATEGORY** Documentary **DIRECTOR** Djuna Delker **SCREENPLAY** Djuna Delker **DIRECTOR OF PHOTOGRAPHY** Fion Mutert **WITH** Lea Bernsdorf, Emmett Contreras, Djuna Delker, Nora Eckert, Naima Paditz, Nadja Schallenberg **PRODUCERS** Carlotta Cornehl, Djuna Delker **PRODUCTION COMPANY** DFFB GmbH **LANGUAGE** German, English

WORLD SALES

DFFB GmbH, Djuna Delker
djunadelker@gmail.com, www.djunadelker.de



© Fabian&Fred

UNCLE FILMI

In 1980s Tehran, a lively family gathering to mark the traditional ritual of full-body hair removal for women is disrupted by the Islamic Revolutionary Guard Corps: they are searching for banned VHS tapes of Hollywood movies.

Nazgol Kashani is a Berlin based, Iranian-American film maker, who grew up in Tehran. Her work moves between documentary and fiction, exploring history and memory and how individuals navigate larger political realities, often with a touch of humour. Before turning to filmmaking, she studied Cultural Policy in Paris and London and worked as an art curator and arts journalist.

GENRE Animation, Drama, History, Tragicomedy **CATEGORY** Documentary, Short **DIRECTOR** Nazgol Kashani **SCREENPLAY** Nazgol Kashani **PRODUCER** Fabian Driehorst **PRODUCTION COMPANY** Fabian&Fred **LANGUAGE** Persian **FESTIVALS** Encounters Film Festival Bristol, Tallinn Black Nights Film Festival, Internationale Kurzfilmtage Winterthur, Cairo International Film Festival, interfilm Berlin **AWARDS** Grand Prix Documentary at Bristol

WORLD SALES

interfilm Berlin, Sarah Dombrink
sales@interfilm.de, www.interfilm.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 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.

SUPERVISORY BOARD

Philipp Kreuzer Chairman

Johannes Busse
Dr. Frank Castenholz
Jana Cernik
Sarah Duve-Schmid
Jolinde Sawahn



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



Anna Damasio
Accounting / Administration
phone +49-89-59 97 87 22
damasio@german-films.de



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



Ina Sommer
Head of Animation Germany
& World Sales Funding
phone +49-89-59 97 87 19
sommer@german-films.de



Julia Teichmann
Head of Documentary/
Marketing & Subtitling Support -
Documentary Film
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 &
Eastern Europe, Market Projects
phone +49-89-59 97 87 25
rabelo@german-films.de



Fides Stark
Head of Regional Desk Asia, Australia,
Nordics & Turkey/ Marketing &
Subtitling Support - Feature Film
phone +49-89-59 97 87 13
stark@german-films.de



Valentin Köhn
Head of Regional Desk
Southern Europe, South-
& Central America
phone +49-89-59 97 87 14
koehn@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



Johanna Buse
Head of Distribution Support
& Previews
phone +49-89-59 97 87 44
buse@german-films.de



Sophia Lahme
Distribution Support
phone +49-89-59 97 87 27
lahmel@german-films.de



Svenja Rauhut
Apprentice Office Management
phone +49-89-59 97 87 18
rauhut@german-films.de



Maria Zdravkovic
Apprentice Event Management
phone +49-89-59 97 87 29
zdravkovic@german-films.de

GERMAN FILMS PODCASTS



SHAREHOLDERS



www.agdok.de



www.ffa.de



www.medienboard.de



www.vdfe.de



www.ag-kurzfilm.de



www.deutsche-kinemathek.de



www.fff-bayern.de



www.filmstiftung.de



www.produzentenallianz.de



www.prog.film

SUPPORTERS



www.kulturstaatsminister.de



www.ffa.de



www.fff-bayern.de



www.filmstiftung.de



www.hessenfilm.de



www.medienboard.de



www.film.mfg.de



Mitteldeutsche Medienförderung

www.mdm-online.de



www.moin-filmfoerderung.de



www.mv-filmfoerderung.de



www.nordmedia.de

ASSOCIATION OF GERMAN FILM EXPORTERS

Verband deutscher Filmexporteure e.V. (VDfE)

Mehringdamm 33, 10961 Berlin

phone +49-173-726 06 16, mail@vdf.de, www.vdf.de

VDfE

Experts in Export

Beta Cinema GmbH

Grünwalder Weg 28d

82041 Oberhaching/Germany

phone +49-89-6 73 46 98 28

beta@betacinema.com

www.betacinema.com

Constantin Film Distribution GmbH

Feilitzschstr. 6

80802 Munich/Germany

phone +49-89-44 44 60 0

zentrale@constantin.film

www.constantin-film.de

Epsilon Film GmbH

Grünwalder Weg 28d

82041 Oberhaching/Germany

+49-89-67 34 69 80

info@epsilonfilm.de

www.epsilonfilm.de

Films Boutique GmbH

Köpenicker Str. 184

10997 Berlin/Germany

phone +49-30-69 53 78 50

contact@filmsboutique.com

www.filmsboutique.com

Global Screen GmbH

Kopernikusstrasse 9

81679 München/Germany

phone +49-89-24 41 29 55 00

info@globalscreen.de

www.globalscreen.de

MAGNETFILM GmbH

Ilsesteinweg 35

14129 Berlin/Germany

phone +49-30-24 62 81 56

info@magnetfilm.de

www.magnetfilm.de

The Match Factory GmbH

Domstr. 60

50668 Cologne/Germany

phone +49-2 21-53 97 09-0

info@matchfactory.de

www.the-match-factory.com

Media Luna New Films UG

Kaiser-Wilhelm-Ring 38, 6th Floor

50672 Cologne/Germany

phone +49-2 21-51 09 18 91

info@medialuna.biz

www.medialuna.biz

The Playmaker Munich

Türkenstr. 89

80799 Munich/Germany

phone +49-89-4132 578 10 17

worldsales@playmaker.de

www.playmaker.de

Pluto Film Distribution Network GmbH

Schliemannstr. 5

10437 Berlin/Germany

phone +49 030 2191 8220

info@plutofilm.de

www.plutofilm.de

Rise And Shine World Sales UG (haftungsbeschränkt)

Schlesische Strasse 29/30

10997 Berlin/Germany

+49 030-47 37 29 8 0

info@riseandshine-berlin.de

www.riseandshine-berlin.com

SOLA Media GmbH

Rotebühlplatz 29

70178 Stuttgart/Germany

phone +49-7 11-96 89 44 40

post@sola-media.com

www.sola-media.com

Studio 100 International GmbH

Neumarkter Strasse 18-20

81673 München/Germany

+49-89-96 08 55-0

info@studio100int.com

www.studio100international.com

GERMAN FILMS QUARTERLY IS PUBLISHED BY**German Films Service + Marketing GmbH****Herzog-Wilhelm-Str. 16****80331 Munich/Germany****phone +49-89-5 99 78 70****info@german-films.de****www.german-films.de**

ISSN 1614-6387

Credits are not contractual for any of
the films mentioned in this publication.

© German Films Service + Marketing GmbH

All rights reserved. No reproduction, copy or
transmission of this publication may be made
without written permission.

Editor

Angela Sonntag

ContributorsThomas Abeltshauser, Martin Blaney,
Patrick Heidmann, Rüdiger Sturm**Translations**

Lucinda Rennison, Martin Blaney

Cover

Sandra Wollner © Robert Newald

Design & Art DirectionWerner Schauer www.triptychon.design**Printing Office**F&W Druck- und Mediencenter GmbH
www.fw-medien.de

FOREIGN REPRESENTATIVES**USA - New York**

German Film Office

An initiative of German Films
and Goethe-Institut

Sara Stevenson

phone +1 212 439 8706

sara.stevenson@goethe.dewww.germanfilmooffice.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

Scan here to visit
our GFQ website



Welcome to

GERMAN CINEMA

worldwide



german
●●●
films