IN ROME: IN COMPETITION
HOTEL LUX by Leander Haußmann

PORTRAITS
Directors Benjamin Heisenberg & Isabel Kleefeld
Producer Uli Aselmann (die film gmbh)
Actor Mark Waschke
MAY 29TH – JUNE 4TH 2012

28TH HAMBURG INTERNATIONAL SHORT FILM FESTIVAL

14TH MO&FRIESE CHILDREN’S SHORT FILM FESTIVAL

ENTRY DEADLINE FEBRUARY 15TH

THREE-MINUTE-QUICKIE COMPETITION TOPIC REMAKE
SUBMISSIONS ACCEPTED NOVEMBER 15TH – APRIL 1ST

ORGANIZER KURZ FILM AGENTUR HAMBURG E.V.
portraits

BEHIND THE VISIBLE FAÇADE
A portrait of director Benjamin Heisenberg

THE ALL-ROUNDER
A portrait of director Isabel Kleefeld

CREATIVE MOTOR
A portrait of producer Uli Aselmann of die film gmbh

A PASSION FOR HIS CRAFT
A portrait of actor Mark Waschke

news

in production

BARBARA Christian Petzold
FORMENTERA Ann-Kristin Reyels
FÜNF FREUNDE Mike Marzuk
GLÜCK Doris Dörrie
HANNI & NANNI 2 Julia von Heinz
HUCK FINN Hermine Huntgeburth
KLÄNG DER STILLE Friederike Jehn
LUDWIG II Peter Sehr, Marie Noëlle
MEIN KLEINER FINGER Bernhard Landen, Judith Angerbauer
PEACE OLD JAZZ BAND Uli Gaulke
DER PERFEKTE MANN Vanessa Jopp
SAMS IM GLÜCK Peter Gersina
UNTITLED PROJECT Hans-Christian Schmid
DIE VAMPIRSCHESTERN Wolfgang Groos

new german films

ALS DER WEIHNACHTSMANN VOM HIMMEL FIEL
WHEN SANTA FELL TO EARTH Oliver Dieckmann
BASTARD Carsten Unger
DAHEIM HOME Olaf Held
DREIVIERTELMOND THREE QUARTER MOON Christian Zübert
EL ELEFANTE BLANCO Alan Rexroth
FRANCESCO UND DER PAPST
FRANCESCO AND THE POPE Ciro Cappellari
GENERATION KUNDUZ
GENERATION KUNDUZ – THE WAR OF THE OTHERS Martin Gerner
HOTEL LUX Leander Haußmann
MESH (WALKING) Shiar Abdi
PHOENIX IN DER ASCHE NO ASHES NO PHOENIX Jens Pfeifer
RAUSCHGIFT ADDICTED Peter Baranowski
SNOWCHILD Uta Arning
SOMMER IN ORANGE SUMMER IN ORANGE Marcus H. Rosenmüller
TOM SAWYER Hermine Huntgeburth
WUNDERKINDER Marcus O. Rosenmüller

film exporters

foreign representatives · imprint
In quantum physics, “Heisenberg’s Uncertainty Relation” states that there is a basic limit to the accuracy with which two complementary qualities of a particle can be measured simultaneously. Even though Nobel Prize winner Werner Heisenberg died only two years after the birth of his grandson Benjamin, he does seem to have bequeathed him some doubt in the possibility of objectiveness. The more meticulously this thoughtful realist sounds out modern reality in his films, and the closer he comes to his characters in the process, the more the viewer’s uncertainty grows. Again and again, Heisenberg’s major feature films SLEEPER (2005) and THE ROBBER (2010) compel us to rethink our view of what’s going on. In a masterly way, Heisenberg looks beyond the surface and generates his own inner tension, which opens up and extends the conventions of the thriller genre.

“The whole thing comes from my view of the world,” says the 37-year-old filmmaker, “according to which even people that you love very much and respect do things that astonish you. I am interested in these inconsistencies of the psyche and our patterns of behavior. I think that this is very important to a realistic assessment of the world, and I am committed to that. Naturally, you have to keep some faith in the world or a happy kind of life that you would like to live. But it is also important not to idealize people too much. Otherwise, life is going to disappoint you over and over again.”

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In SLEEPER, a disturbing feeling creeps over the viewer, like a well-made science fiction film. Where have we ended up – in the prosperous dictatorships of FAHRENHEIT 451 or MINORITY REPORT, or in a world that looks like ours but has an intact state security system? The political courage of Heisenberg’s vision is revealed because he does not distinguish between secret service methods. This is all a matter of conspiracies, of sowing suspicion and envy, and poisoning friendship for the purpose of espionage. It is the story’s contemporary quality that makes the reference to Germany’s worst times so obvious.

“Basically, I was interested in telling a film story about normal life within a democratic structure,” the director and screenplay author admits. “And about the possibility of being affected by intrigue and espionage in that kind of structure, as well. While writing the screenplay, it was also clear to me that it had a lot to do with the Stasi. After all, my film is all about spying on people as everyday business.”

The short film DIE GELEGENHEIT (“The Opportunity”), made during his course at Munich’s University of Television & Film (HFF/M), already evidenced his intense interest in the subject. Here, a seemingly likeable young man surprisingly turns into an informer in order to damage a homosexual who had once attempted to initiate a relationship with him.

Heisenberg: “I am interested in experimenting with the viewer: How does his perception change when you change the situation or the behavior of a character? In my films the viewer’s identification with the character is often disturbed, either by the story, when he acts in a way that we don’t actually want him to, or by the aesthetics: by his position in space or the camera angle. This means that the viewer also needs to rethink his relation to the film.”

Heisenberg came to the cinema as a fine artist. Immediately before his course at the HFF/M, he had completed training as a sculptor at the Academy of Art, also in Munich. Today, he is equally active on the art and the film scenes. This allies him with artists such as Julian Schnabel, Steve McQueen or Shirin Neshat. “Talking about those who influenced me artistically or aesthetically, in fact the art academy made more of an impact than the film academy. Professor Metzel was influential for me. He was capable of promoting a huge diversity of students with a wide range of styles and approaches, all working alongside each other. Sometimes, however, he did confront us with the differences quite forcefully. At the film academy, later on, it was more a matter of technology or financing, the orientation was more practical.”

Besides art and the cinema, the third pillar of Heisenberg’s work is the internationally respected film magazine Revolver, which he established together with his fellow directors Christoph Hochhäusler and Sebastian Kutzli.

“I believe that debate with film helps us all to go on learning more. The more exchange there is among filmmakers and film experts, the better the films being made. That is why we founded Revolver: as a definition of position and a forum for a theory of practice. Film critics are a very important part of this, as they have the background but they see films in an unbiased way, not simply within the contexts of production.”

Revolver is regarded as an important forum of the “Berlin School”, whose most prominent representatives include Benjamin Heisenberg – although he was born in Tübingen, studied in Munich, won the Austrian Film Award with THE ROBBER, and lives with his family in Switzerland! Originally, the “Berlin School” was a term used for people who had studied in Berlin,” Heisenberg tells me. Obvious explanation. “But then more and more people were included; those who had lived in Berlin for some time, at least, because there was a sense of shared aesthetic and personal aims. And so a group of people came together who were interested in a specific type of realism. It is actually more of a phenomenon than a school.”

In Heisenberg’s view it is their artistic signature that makes these filmmakers especially appreciated abroad: “I believe that the films’ personal view means you can get to grips with them in all sorts of different contexts, because you understand the person behind them. And, of course, these films make an effort to say something about life and such universal problems connect us across the cultures. And the problem faced by the German comedy mainstream is that it uses a type of humor that people abroad don’t find very funny.”

Which means we can look forward eagerly to Heisenberg’s latest project – since it is a comedy entitled OLE KOHLE KURT. “I hope it will be funny and will perhaps recapture something of Ionesco or Beckett. That would be new in German cinema.”

Daniel Kathenschulte
“I have been blessed by good fortune and happy coincidences,” says writer-director Isabel Kleefeld, who had originally considered a career in journalism when she came to study Politics, Journalism and Communications at the Free University in Berlin in the late 1980s. It was during this time that she began working as a production assistant at the local public broadcaster SFB on political and entertainment magazine programs to help finance her studies. “Then, through a commissioning editor for the TATORT crime series at the station, I was asked if I might be interested in working as an assistant director on some productions,” Isabel recalls, adding that she also served as a script and continuity consultant and finally decided to stay in the film industry once she graduated from Berlin’s University of Arts (HdK) in 1993.

Over the next seven years, Isabel established herself as a first AD working with such directors as Sönke Wortmann, Detlev Buck, Rainer Kaufmann, Oliver Hirschbiegel and Christian Zübert.

“They were my film school where I learned my craft,” she continues. “I had the chance to work on different kinds of productions and for production companies as diverse as Constantin Film, Claussen+ Wobke, BojeBuck and Little Shark Entertainment. It was through this work as an assistant director that I developed my own taste and got to know the kind of things I like.” Isabel suggests that it was “more by chance” that she then came to have a crack at directing itself. “Oliver Stoltz of Dreamer Joint Venture and screenwriter Martin Gypkens approached me to work with them on a project. It was to be Oliver’s first time as an independent producer for TV, Martin’s as a writer, and my debut as a director. The project was SCHLUSS MIT LUSTIG for Pro7.”

This first TV movie was crowned with success with the awarding of one of Studio Hamburg’s Prizes in 2001, but Isabel imagined that she would carry on as before as a first AD.
"I didn’t expect to get another offer so quickly to direct because I hadn’t come up the classical way through film school,” she says. “Being a lateral entrant would be much harder nowadays than it was, say, 10 years ago.”

However, the last ten years have seen her working as a director for public and private broadcasters on TV movies, with the spectrum of genres stretching from thriller through family entertainment to comedy and drama.

Her 2002 TV film KÖNIGSKINDER, produced by Studio Hamburg for ZDF, won the German Television Prize’s Promotion Award for the two young lead actors Luise Helm and Adrian Topol, while the SAT.1 TV movie DAS GESPENST VON CANTERVILLE earned her a Bavarian Television Award in the category of Best Direction and a nomination for the German Television Prize in 2005.

In 2007, her episode of the UNTER VERDACHT series (EIN NEUES LEBEN) was nominated for the Adolf Grimme Prize, while the WDR TV film ARNIES WELT, which premiered at the Hof International Film Festival, came away with a Grimme Prize for her screenplay and direction on this Little Shark Entertainment production. A second Grimme Prize went that year to the film’s lead actors Caroline Peters, Matthias Brandt and Jörn Schüttauf, while Enno Hesse was awarded the Günter Strack Newcomer Prize for his performance. In 2009, Senta Berger received the German Television Prize and the 2010 Golden Camera for her performance in Kleefeld’s WDR TV film SLEEPLESS.

Isabel admits that offers to direct for the cinema came in “every now and then, but I felt, that if I do something for cinema, then it should be something I would personally like to see in the cinema. Many of the story ideas I got to read would be great for TV, but were not really for cinema.”

Then, by coincidence, she read some of Daniel Kehlmann’s novels and said to the producers Christoph Friedel and Tom Spiess that she would be interested in adapting the work of Daniel Kehlmann for the cinema.

As a result, in 2008, she met Kehlmann who gave her the galleys of his new novel Fame. By July 2009, Isabel had completed the first draft of her screenplay for the adaptation of the book. “It was an extremely pleasant collaboration,” she recalls.

“I only adapted six of the novel’s original nine episodes because we wanted to focus on the central themes in this complex tragicomedy,” she explains.

The electrical engineer Joachim Ebling (Justus von Dohnányi) buys a mobile telephone and receives calls which are supposed to be for someone else. The famous actor Ralf Tanner (Heino Ferch) is no longer called from one day to the next as if somebody had taken over his life. The writer Leo Richter (Stefan Kurt) is being accompanied by his girlfriend, the doctor Elisabeth (Julia Koschitz), on a reading tour through South America to present an as-yet-unpublished story to his audience. The terminally-ill Rosalie (Senta Berger) is looking for deliverance at a Swiss association for assisted suicide, yet doesn’t really want to part company with this life. Meanwhile, the internet blogger Mollwitt (Axel Ranisch) doesn’t desire for anything more than to leave this world to be able to get to know Lisa, a character in one of Leo Richter’s novels. And the crime authoress Maria Rubinstein (Gabriel Maria Schmeide) steps in as a replacement for Leo and goes missing on an adventurous tour through the East.

The European co-production by Cologne-based Little Shark Entertainment and Terz Filmproduktion with Switzerland’s Hugofilm Productions and Austria’s DOR Film Produktionsgesellschaft was shot over 39 shooting days during autumn 2010 and April 2011 at locations in North Rhine-Westphalia, Argentina, Mexico, Switzerland and the Ukraine.

RUHM was Isabel’s sixth collaboration with cinematographer Rainer Klaussmann and she could also draw on the services of other members from her “film family” such as the film editor Andrea Mertens and production designer Andrea Kessler.

She admits that filming in these exotic locations – from Mexico’s Cancun to the Crimean peninsula – was “quite an adventure. But it was all there in the original stories that they are set around the world. What fascinated me on RUHM was this feeling of being everywhere but actually nowhere, the constant search for identity in persistent mobility and communication which sometimes ends with disastrous or with absurdly funny consequences.”

Martin Blaney
A graduate of Hamburg’s University of Fine Arts, **Uli Aselmann** had been working as a producer of feature films, series, TV movies and commercials at Munich’s neue deutsche Filmgesellschaft (ndf) since 1992 when he decided to establish his own production company, **die film gmbh**, in 1997. **Andreas Ch. Tönnessen** became a co-shareholder of die film gmbh in July 2009. Aselmann is also the managing shareholder and producer of the subsidiaries a.pictures film & tv. production.gmbh in Hamburg and cutit film- und post-produktions gmbh in Stuttgart. In 2010, his company became a major shareholder of TANGRAM International GmbH which specializes in documentaries. Since its founding, die film gmbh has been responsible for more than 100 productions which have been nominated for numerous national and international prizes and have received awards in various categories. The honors have included the VGF Award Newcomer Producer Prize for VAYA CON DIOS in 2001, a Best Actor Lola for Josef Bierbichler for his performance in Hans Steinbichler’s WINTER JOURNEY (WINTERREISE) which also received a FIPRESCI Prize at the Haifa International Film Festival and the Jury Award at the Brooklyn International Film Festival. Marcus H. Rosenmüller’s LITTLE WHITE LIES (DIE PERLMUTTERFARBE) picked up the Best Film award at the BUSTER – Copenhagen International Film Festival and the Castello d’oro at the Castellinaria Film Festival in Bellinzona in 2009. This year, die film gmbh’s third collaboration with Hans Steinbichler, PROMISING THE MOON (DAS BLAUE VOM HIMMEL), earned producer Aselmann the Bavarian Film Award’s € 200,000 Producer Prize. Uli Aselmann serves as the section head for cinema and deputy board chairman at the German Producers Alliance and has been a member of the presidium for the German Federal Film Board since February 2009. die film gmbh’s other films include: COLOGNE’S FINEST 3 (DIE MUSTERNABEN 3, dir: Ralf Huetten, 2003), A PASS FROM THE BACK (AUS DER TIEFE DES RAUMES, dir: Gil Mehmert, 2004), FAST LANE (GRENZVERKEHR, dir: Stefan Betz, 2005), MY MOTHER, MY BROTHER AND ME (MEINE MUTTER, MEIN BRUDER UND ICH!, dir: Nuran David Calis, 2008), AUTISTIC DISCO (dir: Hans Steinbichler, 2008), THREE QUARTER MOON (DREIVIERTELMOND, dir: Christian Zübert, 2011), and 3 STUNDEN (dir: Boris Kunz, 2012, in post-production).

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**CREATIVE MOTOR**

**A portrait of producer Uli Aselmann of die film gmbh**

“At the time, we also wanted to produce commercials, documentaries and TV films and series,” he continues. “There was a real atmosphere of new beginnings in the industry and the volume of commissions from the broadcasters was significantly higher than is the case nowadays. However, with time, the company concentrated more on cinema films and 90-minute TV movies.”

Aselmann was realistic enough to acknowledge that companies of die film gmbh’s size – there are six permanent members of staff on the...
payroll – “will not be getting commissioned to make series by the TV stations in the near future because they think that we don’t have the financial background to be able to cover the risk for a € 10 million production. So, it made sense to concentrate.”

However, he has been able to pursue his ambitions in the field of documentaries after becoming a major shareholder in the Munich-based production outfit TANGRAM International which specializes in documentaries for cinema and television.

Moreover, Aselmann has secured two footholds in other parts of Germany through the establishment of a.pictures film & tv.production.gmbh in Hamburg and cut.it film- und postproductions gmbh in Stuttgart.

“It was logical for me to have a company in Hamburg because that’s where I come from,” he explains. “Our feature films or TV films are often co-produced with the Hamburg firm. And the Stuttgart company is useful for maintaining a relationship with SWR and the region of Hessen.”

He readily accepts being described as a creative producer and says that his favorite occupation on each film project is the collaboration on the screenplay. “The producer is the creative motor for the films he makes,” Aselmann declares. “I enjoy working on the development through to the casting and am also there during the shoot to keep things under control. And I like to be part of the editing process through to the mix.”

He doesn’t ever wish to restrict himself to any particular genres as a producer, but admits that comedies and dramas are closest to his heart. “Comedies are certainly the hardest genre, but I like all of those films which can move you or evoke emotions. I think that is cinema’s most important duty and is best achieved through laughter and tears.”

Over the years, there are certain filmmakers with whom Aselmann has built up a long-term working relationship. This has been the case with Ralf Huettner, with whom he is now developing a fourth installment of the popular comedy COLOGNE’S FINEST, and this year saw the release of PROMISING THE MOON, the third feature film he has produced with Hans Steinbichler.

This collaboration began well with Steinbichler’s WINTER JOURNEY which opened the Filmfest Munich in 2006 and went on to win a German Film Award for Best Actor for Josef Bierbichler as well as a FIPRESCI Prize at the Haifa International Film Festival and the Jury Award at the Brooklyn International Film Festival. This was followed in 2008 by AUTISTIC DISCO and then this year with PROMISING THE MOON, which was awarded the Producer Prize at the Bavarian Film Awards in January.

At the same time, Aselmann points out that he is keen to give more attention in the future to working with up-and-coming talents. A start was made this summer by serving as a co-producer for the young Munich outfit Kaissar Film on 3 STUNDEN by Boris Kunz, a graduation film from the University of Television & Film Munich. “The film students are very cooperative and open for our practical advice,” he says.

Running four production companies would seem to leave one hardly any time for anything else, but Aselmann nevertheless manages to be active in Germany’s film political arena, lobbying for better conditions for film and TV producers.

“It cost a lot of time and energy when we were bringing the producer associations together under the roof of the German Producers Alliance,” he admits, but is full of élan for his current responsibility as the section head for cinema and deputy board chairman at the producers association. In addition, he has been a member of the presidium for the German Federal Film Board (FFA) since 2009.

“The Producers Alliance played a crucial role in helping to strengthen and further develop such instruments as the German Federal Film Fund (DFFF),” he notes. “We have reached a lot, but we still have some areas to work on such as the question of what kind of stories we want to tell and to shoot and how to meet the challenge with the big international blockbuster films in the German market.”

“We have to ensure that there are optimum production conditions in Germany in order to attract international productions to shoot here, but this should also benefit our own production companies,” Aselmann continues. “Conditions for shooting have improved in recent years because there has been a greater professionalization thanks to the international projects filming here. Germany is definitely an attractive place for film shoots, but there need to be additional incentives created to ensure that especially the big productions come here rather than go to Canada or somewhere else.”

Martin Blaney
Until three years ago, actor Mark Waschke had been scarcely known outside of the confines of the German theater scene. That was until he was cast in the lead of the TV movie MITTE 30 and picked by Heinrich Breloer to portray Thomas Buddenbrook in his adaptation of the Thomas Mann novel BUDDENBROOKS.

“I had always wanted to be an actor because, for me, it is the best way to express myself,” Waschke recalls. “I liked the idea of not being limited to one thing, playing with contradictions and having the chance to be many things.”
In fact, this particular mixture had interested him from an early age when he was still at school and he recalls having taken a handbook on acting from the library to practice improvisation and other techniques with his drama group. It was only later that he realized that this book had, in fact, been published by the “Ernst Busch” Academy.

Waschke points out that the focus of their training was on preparing the students for a life on the stage and in the theater rather than appearing in front of the camera for television or cinema.

Indeed, the drama students at “Ernst Busch” were positively encouraged to gain experience on the professional stage during their studies and Mark Waschke was no exception. He was cast by Thomas Ostermeier in a production of Brecht’s *Mann ist Mann* and *Suzuki II* at the Baracke am Deutschen Theater in Berlin and then *Feuergesicht* at the Schauspielhaus Hamburg.

He then followed Ostermeier to the Schaubühne am Lehniner Platz in Berlin where he was a member of the ensemble from 1999-2008 and appeared in around 20 plays including *The Cherry Orchard*, *Danton’s Death*, *The Seagull*, *Andromache*, and *Cat on a Hot Tin Roof*.

The summer breaks when the theaters were closed gave him the occasional opportunity to take on parts for television, but Waschke didn’t make a foray into acting for the cinema until he was offered a part in Angela Schanelec’s 2006 film *NACHTMITTAG*.

He has worked with such veteran filmmakers as the Dutchman Ben Verbong (LIKE IT OR NOT!) and Czech director Juraj Herz (HABERMANN) or Israel’s Eran Riklis (PLAYOFF) as well as with the young generation of German directors – ranging from Christoph Hochhäusler (THE CITY BELOW) and Hendrik Handloegten (SUMMER WINDOW) to Christian Petzold (BARBARA), Brigitte Berteile (THE FIRE) and Claudia Lehmann (SCHILF).

This year saw Waschke appearing in two films set in former East Germany more than 30 years apart. In Claudia Lehmann’s SCHILF, he plays Sebastian, a professor of Physics who is close to a breakthrough on his research into the existence of parallel universes, while Christian Petzold’s BARBARA goes back in time to the summer of 1980 with him cast as the lover from the West who is planning the escape of the title character (played by Nina Hoss) who has been sent to work in a clinic in a provincial backwater after applying for an exit visa.

“With a story like BARBARA I can respond emotionally from my own memories,” Waschke says. “I had often been in former East Germany in the early 1980s because my father comes from there, and so it was good that I could draw on these experiences. A director can tell you to read this book or watch that film as preparation, but I think that the most important thing is what it means for me personally, that it becomes a necessity for me to tell the story and that this is why I am playing this role and no other.”  

Martin Blaney

Since what some critics described as Waschke’s “breakthrough” to wider public attention with MITTE 30 and BUDDENBROOKS, he has quickly established himself as one of the shooting stars in the German cinema’s firmament.
HELL & WUNDERKINDER PREMIERE IN NY

At the exclusive German Premieres industry screenings in August and September, two German productions were presented. Young upcoming director Tim Fehlbaum, together with producer Thomas Wöbke and world sales agent Dirk Schürhoff (Beta Cinema) presented the thriller HELL as a pre-sales screening for US distributors prior to the festival in Toronto. The second screening at the Tribeca Cinemas showed the drama WUNDERKINDER by Marcus O. Rosenmüller, with world sales agent Moritz Hemminger (Telepool) in attendance. Both films were very well received and some 50 journalists and representatives of the New York-based buyers’ and distributors’ scene attended the events organized by German Films and its U.S. representative Oliver Mahrdt.

5TH GERMAN CURRENTS SHOWCASE IN L.A.

The Goethe-Institut Los Angeles, German Films and the American Cinematheque are bringing some of the most acclaimed and celebrated German films of the year once again to audiences in Los Angeles during the 5th German Currents Showcase from 26-30 October 2011. The series is presented this year in collaboration with MFG Film Funding Baden-Württemberg and Lufthansa.

The five-day event features a wide array of genres, from sharp, elegant dramas to breezy comedies to fascinating documentaries. Many of the filmmakers will be on hand to share their filmmaking experiences with local audiences. The showcase will take place at three alternating venues: the Egyptian Theatre, the Aero Theatre, and the Goethe-Institut Los Angeles. Annette Rupp, German Currents Showcase director: “From pop to politics, from the dramatic to the whimsical, this fifth annual festival of German films offers thought-provoking and entertaining films and an excellent glimpse into current German cinema.”

The full program can be found at: www.goethe.de/germancurrents or www.americancinemathequecalendar.com/content/germancurrents-2011.

A special panel on film funding entitled Co-Producer Germany: German Film Funds and Their Impact on International Film Production will take place on 29 October at 12:30 p.m. at the Goethe-Institut Los Angeles. German Films’ U.S. representative Oliver Mahrdt will moderate the panel, which will include Christine Berg from the German Federal Film Fund, Dieter Krauss from the MFG Film Fund Baden-Württemberg, and filmmaker Andres Veiel, whose film IF NOT US, WHO will be featured in the showcase’s program.

Part of the German Currents program will also be shown in San Francisco at the 16th Berlin & Beyond Film Festival, the largest festival for German-language films in the U.S., from 20-26 October at the Castro Theatre.
IN THE INDUSTRY, GET READY, GO!

During the Filmfest Hamburg, the Filmförderung Hamburg Schleswig-Holstein (FFHSH) presented for the first time its comprehensive Newcomer Information Pack with clearly structured information regarding funding, services and events offered by FFHSH, as well as contact information for service providers and useful links to other organizations.

The Newcomer Information Pack is directed toward students and newcomer filmmakers looking to break into the film industry or those who would like to realize their first or second film project in the Hamburg/Schleswig-Holstein region. FFHSH managing director Eva Hubert: “Compact, concise and informative: our new brochure offers quick and clearly-structured information about the various funding possibilities, our workshops and networks and connects the reader with the right contact persons and websites.”

MFG ON THE FESTIVAL CIRCUIT

All the way through to the end of the year, a number of MFG Baden-Württemberg-supported films will be screening at international festivals. At the 45th Hof International Film Festival (25–30 October) Carsten Unger's BASTARD will celebrate its premiere as the festival’s opening film. Stephan Rick’s UNTER NACHBARN will also be showing in Hof. Parallel to Hof, the German Currents, presented by the Goethe-Institut Los Angeles and featuring some of the latest films from Germany, will present a Focus on Baden-Württemberg.

Some of the films screening at the German Currents include the Oscar®-nominated THE GRUFFALO by Jakob Schuh and Max Lang, as well as IF NOT US, WHO by Andres Veiel. At the beginning of November during the French Film Days in Tübingen, a distribution prize endowed with €20,000 will be awarded. The prize, equally sponsored by Unifrance and MFG Baden-Württemberg, is intended to support the presence of French films in German cinemas. After screening in Thessaloniki and Rehovot, Brigitte Maria Bertele’s THE FIRE will compete with three other nominees (including Florian Cossen for THE DAY I WAS NOT BORN) for the newcomer director award, MFG Star, awarded by the MFG Baden-Württemberg.

INTERNATIONAL AWARDS FOR GERMAN SHORTS

During the past months, German short films have been incredibly successful at festivals around the world. One of the films that won an extraordinary amount of awards after its first screening in the Berlinale short film competition this year is SILENT RIVER by Romanian-born filmmaker Anca Miruna Lazarescu. It won, for example, the Grand Prix at the Brussels Short Film Festival, five awards including the First Prize at the International Short Film Festival Bueu in Spain, the RTP2 Onda Curta Award at Curtas Vila do Conde and is now nominated for the European Film Award 2011.

Another nomination for the European Film Award went to JESSI by Mariejosephin Schneider, which already won the Special Award of the German Short Film Awards last year. But those are not the only successes of German short films: the Golden Leopard of the International Film Festival Locarno went to the fiction film ADDICTED by Peter Baranowski, the animation LOOM by Ilija Brunck, Jan Bitzer and Csaba Letay was awarded Best Animation at the Monterrey International Film Festival, the animation THE EXTERNAL WORLD by David OReilly won the Best Short Animation Award at the Guanajuato International Film Festival, which also qualifies the film to be submitted for the Oscars®, and it was also awarded Best Film at the Fantoché International Festival for Animated Film. Furthermore, the new animation FLAMINGO PRIDE by Tomer Eshed was awarded the Best Student Project Prize at the Siggraph 2011, which is one of the most important events for computer-animated film worldwide. Additionally, one of Siggraph’s two runners-up spots for the Jury Award went to Till Nowak’s new animation THE EXPERIENCE OF FRIEHKRAFT.

In Canada at the Ottawa International Animation Festival, Jesús Pérez and Elisabeth Hüttermann’s THE BIG BROTHER won the award for Best Short Animation for Children and Johannes Weiland and Klaus Morschheuser’s PRINCESS’ PAINTING was awarded the prize for Best TV Animation for Children. Brussels’ Cartoon Forum awarded Johannes Weiland and Uwe Heidschötter’s THE LITTLE BOY AND THE BEAST with the Cartoon d’Or for Best European Short Film of the Year.
GERMAN AND RUSSIAN FILM FUNDERs CREATE CO-DEVELOPMENT FUND

The Mitteldeutsche Medienförderung (MDM), the German Federal Film Board (FFA), Medienboard Berlin-Brandenburg (MBB) and the Russian Cinema Fund (RCF) have reached an agreement for the creation of a German-Russian Co-Development Fund during this year’s Moscow Co-Production Forum. With the new fund, the funding institutions intend to support the early development and expansion of German-Russian co-productions. Films of particular interest for the German and Russian markets as well as for the international film market are to be the result of this new cooperation.

The German-Russian Co-Development Fund has an annual budget of 150,000 Euros. The German Federal Film Board and the Russian Cinema Fund contribute 50,000 Euros each, while Mitteldeutsche Medienförderung and Medienboard Berlin-Brandenburg contribute 25,000 Euros each to the fund. The first submission deadline for the new fund is 1 November 2011. More information may be found at: www.mdm-online.de.

FALL FESTIVALS IN NRW

After an eventful summer, during which not only Oskar Roehler, Vanessa Jopp, Hans-Christian Schmid, Sherry Hormann and Philip Gröning shot their new films in North Rhine-Westphalia, an exciting fall festival season is upon us, kicking off with Soundtrack_Cologne, the best of film and music, from 3-6 November. This year’s star guest will be the Scottish composer Patrick Doyle, who wrote the score to SENSE AND SENSIBILITY and HARRY POTTER AND THE GOBLET OF FIRE. Immediately afterwards, from 7-13 November, the 35th Duisburg Film Week will take place, again this year presenting documentary films and plenty of opportunity for discussion. Kinofest Lünen will be celebrating its “Fest for German Film” from 10-13 November and can already announce NRW’s Prime Minister Hannelore Kraft as its special guest. The finale of the fall festival circuit will be Film+ from 25-28 November in Cologne. This year’s event will offer an Editing Forum together with a debut Sound Design Forum.

GERMAN DOCUMENTARIES IN ISTANBUL

Nine German documentaries and co-productions were featured at the 14th International 1001 Documentary Film Festival from 29 September-3 October 2011 in Istanbul/Turkey. Thanks to the generous support of German Films and German Documentaries, all of the filmmakers from Germany traveled to Istanbul to present their films in person and discuss them with Turkish audiences. The filmmakers also had the opportunity to meet with Turkish producers to discuss possible future collaborations. Thomas Frickel, chairman of the German Documentary Association (AG DOK), also attended the festival to present his latest film THE MOON CONSPIRACY and to discuss ways in which documentary filmmakers in the two countries can collaborate and improve the overall situation for documentary filmmakers. AG DOK board member and founder of onlinefilm.org C. Cay Wesnigk gave a presentation on online distribution and demonstrated the onlinefilm.org platform. He also presented the film Hlitter’s HIT PARADE by Oliver Axer and Susanne Benze, which Wesnigk also produced.

The other films presented at the festival were: ECUMENOPOLIS by Imre Azem (TR/DE), GERMAN FOR LOVE by Barbara Trottnow (DE/TR), NO ENTRY, NO EXIT by Mareille Klein and Julie Kreuzer, LOVE STORIES FROM MOSCOW 1993-2009 by Christoph Boekel, 7 OR WHY I EXIST by An proces Starost and Hans-Helmut Grotjahn, EDNA’S DAY by Bernd Sahling, and MAMA AFRICA by Mika Kaurismäki (DE/ZA/FI).

During the festival, plans were also made for a German-Turkish co-production meeting to take place at the 2012 festival. For the complete festival program, please visit the festival website at: http://www.1001belgesel.net/en/.

NEW DIRECTORS AWARD IN SAN SEBASTIAN GOES TO JAN ZABEIL

Hot on the trail of its previous summer screenings at the festivals in Munich and Toronto, Jan Zabeil’s debut feature THE RIVER USED TO BE A MAN with Alexander Fehling was presented with the New Directors Award at the awards ceremony of the 59th San Sebastian International Film Festival. The prize is awarded in the competition for first and second feature films in the Zabaltegi section and comes with a purse of € 90,000 – one half going to the director and the other half to the film’s Spanish distributor.

Berlin-based Neue Road Movies was equally pleased about the two awards for UNFAIR WORLD (GR/DE). The Silver Shell for Best Direction in the festival’s International Competition went to Filippos Tsitos, with the lead actor Antonis Kafetzopoulos also receiving a Silver Shell as Best Lead Actor.
The 11th Festival of German Films in Buenos Aires
at the Village Recoleta cinemas

11TH FESTIVAL OF GERMAN FILMS IN BUENOS AIRES

From 22-28 September 2011, the 11th Festival of German Films took place once again at the Village Recoleta cinemas in Buenos Aires. The extensive program included 10 new feature films, two documentaries, a silent film and the German Films short film program Next Generation Short Tiger 2011.

The festival opened with Philipp Stölzl’s YOUNG GOETHE IN LOVE, and presented in the following days: ALMANYA by Yasemin Samdereli, THREE by Tom Tykwer, COLOR OF THE OCEAN by Maggie Peren, THE DAY I WAS NOT BORN by Florian Cossen, the documentary 9 LIVES by Maria Speth, ROMEOs by Sabine Bernardi, COLOURS IN THE DARK by Sophie Heldman, THE POLL DIARIES by Chris Kraus, and IF NOT US, WHO by Andres Veiel.

Audiences were enthusiastic about the children’s and family screenings of WINTERTOCHTER by Johannes Schmid and the Next Generation Short Tiger 2011 program, which was generously supported by KODAK. A particular highlight of the festival were the two special screenings of Wim Wenders’ PINA, which kicked off the Argentinian release of the film. The festival's closing film was Hanns Schwarz’s silent classic THE WONDERFUL LIE OF NINA PETROWNA, which was accompanied by live music and presented to a sold-out audience in cooperation with Transit Film and the Friedrich Wilhelm Murnau Stiftung.

The success of this year’s Festival of German Films was not only clear from the fact that 17 screenings were completely sold out. The festival also reached the highest average admission figure for all of the cinemas in Buenos Aires in the week of 22-28 September. A meeting organized by German Films with representatives of the Argentinian film industry at the German Embassy provided information about current activities in the German film world and funding opportunities for the foreign releases of German films (Distribution Support).
Principal photography wrapped for Christian Petzold’s latest feature BARBARA at the beginning of October in Ahrenshoop on the Baltic coast.

It is summer 1980 in the GDR: Nina Hoss plays the title role of a doctor who has been transferred for disciplinary reasons to work at a clinic in a provincial backwater after she applied for an exit visa. Meanwhile, her West German lover (Mark Waschke), a sales rep for Mannesmann, is trying to find a way to help her escape. Barbara’s state of limbo is intermittently interrupted when she meets the young doctor André (Ronald Zehrfeld) who is apparently at the clinic for the same reason. Has he fallen in love with her or just been put on her trail by the Stasi?

The seeds for this latest project with Nina Hoss were sown some 10 years earlier, that they have gone somewhere alone. They are full of hope: trying hard not to jinx the happiness they have been so looking forward to so much. But at the finca, belonging to first generation hippies, they are suddenly confronted with alternatives — other viewpoints, partners, ways of life, etc. Suddenly freed of responsibility and parental roles, thrown back on themselves and their relationship, the couple begin to question what, before, was all too obvious.

When Nina learns that Benno has already planned their own future on the island, without asking her, she feels she is on display and forced by him to participate in a kind of alternative family get-together in which she has to prove who she is, what her dreams are, her readiness and what she is prepared to do to make them a reality.

The idea for BARBARA continued to occupy Petzold in subsequent years: “About four or five years ago, I spoke with a doctor from Bad Saarow who told me a lot about the background,” he explains. “About how many of the people who applied for exit visas were humiliated by being put into prison or their circle of friends were subverted. There was a shortage of doctors in the GDR, so if you were a doctor and applied for an exit visa, the men were sent to be an army doctor and the women packed off to the provinces.”

BARBARA marks Petzold’s fifth collaboration with Hoss after such films as YELLA and JERICHOW. “We go from one project to the next because it’s like opening one door and then wanting to know what is behind the next one,” Petzold says.

**BARBARA**

**Genre** Drama  
**Category** Feature  
**Director** Christian Petzold  
**Screenplay** Christian Petzold  
**Director of Photography** Hans Fromm  
**Cast** Nina Hoss, Ronald Zehrfeld, Jasna Fritzi Bauer, Mark Waschke, Rainer Bock  
**Producers** Florian Koerner von Gustorf, Michael Weber  
**Production Company** Schramm Film Koerner & Weber/Berlin, in co-production with ZDF/Mainz, ARTE/Strasbourg  
**Original Version** German  
**Shooting Dates** August-October 2011  
**World Sales** The Match Factory, info@matchfactory.de, www.the-match-factory.com

**FORMENTERA**

**Genre** Drama, Family Entertainment, Love Story  
**Category** Feature  
**Director** Ann-Kristin Reyels  
**Screenplay** Ann-Kristin Reyels, Antonia Rothe, Kathrin Milhan, Anke Stelling  
**Director of Photography** Henner Besuch  
**Cast** Sabine Timoteo, Thure Lindhardt, Ilse Ritter, Christian Brückner, Tatja Seibt, Geoffrey Layton, Vickie Krieps, Franc Bruneau  
**Producer** Titus Kreyenberg  
**Production Company** una film/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz, ARTE/Strasbourg  
**Original Version** German  
**Shooting Dates** May-June 2011  
**Contact** una film, office@unafilm.de, www.unafilm.de

Benno (35) and Nina (33) are heading for the small Mediterranean island of Formentera. It is the first time since the birth of their daughter, three years earlier, that they have gone somewhere alone. They are full of hope: trying hard not to jinx the happiness they have been so looking forward to so much. But at the finca, belonging to first generation hippies, they are suddenly confronted with alternatives — other viewpoints, partners, ways of life, etc. Suddenly freed of responsibility and parental roles, thrown back on themselves and their relationship, the couple begin to question what, before, was all too obvious.

When Nina learns that Benno has already planned their own future on the island, without asking her, she feels she is on display and forced by him to participate in a kind of alternative family get-together in which she has to prove who she is, what her dreams are, her readiness and what she is prepared to do to make them a reality.

Mara’s absence compels Benno and Nina to confront their everyday reality. The holiday, originally planned as rest and relaxation becomes increasingly a struggle to continue their relationship as a couple, to balance the differing ways they see their lives developing, to test the most varied forms of freedom. It is a struggle that leaves scars but also builds strength.
GLÜCK (BLISS) tells the story of two very young and traumatized people in Berlin. The first is Irina, a war refugee and prostitute. The second is Kalle, a punk and homeless man. They fall passionately in love with one another and actually manage to move in together and build a small life. Irina continues to receive her clients in their tiny flat. But one day, one of them drops dead of a heart attack, causing Irina to flee in panic. Kalle arrives home and discovers the body, whereupon he decides to defend his happiness with Irina.

BLISS is the latest in a line of highly-acclaimed films from one of Germany’s most prolific filmmakers: Doris Dörrie has been making films for over 25 years, with both great critical and commercial success, including such titles as CHERRY BLOSSOMS – HANAMI (2008) and, most recently, THE HAIRDRESSER (2010), both of which screened in the Berlinale’s official program. Ferdinand von Schirach’s debut novel Verbrechen, a collection of short stories [BLISS is based on the story Glück], has sold more than 450,000 copies in Germany. Since its initial publishing (Piper Verlag) in August 2009, it has remained a constant on the bestseller list of Spiegel magazine. Foreign rights have been sold in over 30 countries.

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FÜNF FREUNDE

Genre Family Entertainment Category Feature Director Mike Marzuk Screenplay Peer Klehmert, Sebastian Welhings Director of Photography Bernhard Jasper Cast Valeria Eisenbart, Quinn Oettl, Justus Schlingensiepen, Neele Marie Nickel, Armin Rohde, Johann von Bülow, Michael Fitz, Anja Kling, Anna Böttcher Producers Andreas Umlke-Smeaton, Ewa Karlröm Production Company SamFilm/ Munich Original Version German Shooting Dates June-August 2011 With backing from FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, German Federal Film Board, LFI-MV Landesförderinstitut Mecklenburg-Vorpommern, German Federal Film Fund Contact SamFilm, contact@samfilm.de, www.samfilm.de

As SamFilm producers Ewa Karlröm and Andreas Umlke-Smeaton will tell you, first and foremost, to have any chance of success, “projects have to be fun!” Not just fun for those making them, of course, but also for those watching them afterwards.

Now remember those fun books your read and loved as a child? This time family entertainment experts SamFilm is bringing some of the famous English writer Enid Blyton’s best loved characters to the big screen.

The FAMOUS FIVE (FÜNF FREUNDE) are George, Julian, Dick, Anne and Timmy the dog. They are spending their first summer holidays together and are already off on an exciting adventure! Their very first trip to the beach and they find not only an old smugglers’ cave but also make a thrilling discovery: George’s father Quentin, a famous inventor, is going to be kidnapped!

The professor has established a laboratory on rocky Kirrin Island and is working on a brand new and highly clever way of creating energy. Somebody has clearly got their evil eyes on his valuable research results! But neither police officers Peters and Hansen nor George’s mother Fanny believe the children.

One evening, when Quentin no longer gives the previously agreed light signal from the island, the five friends have no option but to set out alone on the dangerous hunt for the gangsters to save Quentin. The trail leads them to very suspicious wildlife photographers and a mysterious tourist, who claims to be a government agent. The children stumble across a secret passage that runs beneath the sea and uncover a treacherous plot that takes their very breath away.

SamFilm’s productions have taken more than one hundred million dollars at the German box office alone, with over fourteen million people having seen their films, thus proving attention to quality brings its rewards.
HANNI & NANNI 2

Genre Family Entertainment Category Feature Director Julia von Heinz Screenplay Jane Ainscough, Christoph Silber Director of Photography Felix Popradowsky Cast Jana Münster, Hannalore Elsner, Heino Fench, Anja Kling, Katharina Thalbach, Carolin Kebeuk, Barbara Schönberger Producers Nico Hofmann, Jürgen Schuster, Hermann Florin, Gesa Tönnesen Production Company UFA Cinema/Munich, in co-production with Gesellschaft für Feine Filme/Berlin, ZDF/Manz. Original Version German Shooting Dates July-September 2011 With backing from FilmFernsehFonds Bayern, Medienboard Berlin-Brandenburg, German Federal Film Board, German Federal Film Fund Contact UFA Cinema, eva.puettmann@ufa-cinema.de, www.ufa-cinema.de

The only thing better than Hanni & Nanni is more Hanni & Nanni! The world’s favorite twins are back in some more madcap adventures!

Following on the first film’s more than one million admissions, Sophia and Jana Münster, 2010 Bambi winners in the Talent category, return to their Lindenhof Academy. The summer holidays might be over but no sooner have they arrived than things are off! Frau Theobald has to go away and, much to Frau Mägerlein’s great annoyance, hands over the running of the school to the lovable but very chaotic French teacher, Madame Bertoux.

Bertoux appears overwhelmed by her duties very quickly – the budget is tight and she also has to take care of her nephew Philippe, who is visiting the girls’ boarding school for two weeks. But this is not the only exciting new development: there is a rumor flying around that a real live princess has moved into a hotel and what is he doing, suddenly appearing at the school? Of course, this is just a co-conspiring with huntgeburth on such films as THE WHITE MASAI and BIBI BLOCKSBERG. Sascha Arango and director Hermine Huntsgeburth collaborated with Huntgeburth on a feature film after lensing several of her TV films, while DoP Sebastian Edschmid was working here for the first time with director Jane Ainscough. Schönfelder cast as Huck’s traveling companion Jim. If anybody still needed convincing, the rough cut of TOM SAWYER delivered the goods when the production was raising the financing. There was also the question of the figure of Jim since it would be impossible to just take on the character as he was originally described by Twain for a film made in present times.

However, thanks to the close creative collaboration with screenwriter Sascha Arango and director Hermine Huntsgeburth, Schönfelder found a structure for a HUCK FINN which was cinematic and emotionally satisfying. If anybody still needed convincing, the rough cut of TOM SAWYER delivered the goods when the production was raising the financing at the beginning of this year.

The new film reunites the two child actors who had played Huck and Tom before – Leon Seidel and Louis Hofmann. Heike Makatsch reprises her role as Aunt Polly, and Peter Lohmeyer (Judge Thatcher) and Hinnerk Schönemann (Sheriff) are back as well. Jacky Ido (THE WHITE MASAI and INGLOURIOUS BASTERDS) was cast as Huck’s traveling companion Jim. DoP Sebastian Edschmid was working here for the first time with director Huntsgeburth on a feature film after lensing several of her TV films, while the film’s sets were all designed by Susanne Bielung who had previously collaborated with Huntsgeburth on such films as THE WHITE MASAI and BIBI BLOCKSBERG.
KLANG DER STILLE

Genre Drama Category Feature Director Friederike Jehn Screenplay Lara Schützsack, Friederike Jehn Director of Photography Sten Mende Cast Nicolette Krebitz, Maria-Victoria Dragus, Wolfram Koch, Audrey von Scheele, Philipp Gruber, Joel Barman Producers Rudiger Heine, Stefan Sporbert Co-Producer Anne Walser Production Company Zum Goldenen Lamm Filmproduktion/Ludwigsburg, in co-production with C-Films/Zurich, SWR/Baden-Baden, ARTE/Strasbourg, Swiss Television SF/Zurich

Original Version German Shooting Dates August-September 2011 With backing from MFG Baden-Württemberg, German Federal Film Fund, Swiss Federal Office of Culture (BAK), Zürcher Filmtage Contact Zum Goldenen Lamm Filmproduktion, kontakt@zum-goldenen-lam.com, www.zum-goldenen-lam.com

Principal photography wrapped at the beginning of September in Baden-Württemberg’s Rottweil on Friederike Jehn’s second feature KLANG DER STILLE (working title).

Lara Schützsack’s screenplay follows the 14-year-old Wanda as she moves with her parents and young siblings from Stuttgart to a new life in Switzerland. The move is an attempt to patch up the breakdown in relations between her parents after her father’s infidelity. However, the distance between them becomes ever greater and more dangerous until Wanda finally takes up the initiative to mediate.

A graduate of the Baden-Württemberg Film Academy, Jehn recalls that she was offered Schützsack’s screenplay during the final stages of post-production on her previous feature film WEITERTANZEN and worked with the screenwriter on its further development.

“But the core remains the same. Lara’s script is very original,” she says. “I was attracted by the uniqueness of the atmosphere, the particular nature of the characters and the special warmth with which a very dramatic family event is portrayed.”

“Above all, I was interested by the children’s perspective because this family drama is told through their eyes in a very special way.”

Producer Stefan Sporbert of Ludwigsburg-based Zum Goldenen Lamm Filmmproduktion, whose previous credits include PARKOUR and DIE ZWEI LEBEN DES DANIEL SHORE, is particularly full of praise for the young actress Maria Dragus who was cast as Wanda. Dragus, who was the winner of the German Film Award for Best Supporting Actress last year for her performance in Michael Haneke’s THE WHITE RIBBON, “is able to show what great talent she has, since she is really the main character in this film,” Sporbert says. “It is quite a challenge for her because everything is seen through her eyes and we experience the events together with her.”

LUDWIG II

Genre Biopic, History Category Feature Directors Peter Sehr, Marie Noëlle Screenplay Peter Sehr, Marie Noëlle Director of Photography Christian Berger Cast Sabin Tambrea, Hannah Herzsprung, Paula Beer, Edgar Selge, Samuel Finzi, Justus von Dohnányi, Friedrich Mucke, Tom Schilling, Uwe Ochsenknecht, Axel Milberg, Katharina Thalbach, Gedeon Burkhard, Franz Dinda, August Schmölzer, Peter Simonischek, Michael Fitz, André Eisermann, August Wittgenstein, Bernd Birkhahn Producers Matthias Esche, Jan S. Kaiser, Ronald Mühlfeller Co-Producer Danny Krausz Production Company Bavaria Pictures/Geiselgasteg, in co-production with Dor Film/Vienna, Warner Bros. Film Productions Germany/Hamburg, Rolize/BeFelnbach, B.A. Production/Munich, BR/Munich, ARD Degeto Film/Frankfurt, WDR/Cologne, SWR/Baden-Baden, ORF/Vienna

Original Version German Shooting Dates July-November 2011 With backing from FilmFernsehFonds Bayern, German Federal Film Board, Bayerischer Bankenfonds, Film Location Austria, Filmfonds Vienna, Austrian Film Institute, State of Lower Austria, Cine Tirol, MEDIA World Sales Bavaria Film International, international@bavaria-film.de, www.bavaria-film-international.com

Ludwig II is one of the great romantic figures of history. No visitor to Bavaria can escape him or his castles, as almost four million of them a year would testify. To enter his world is to experience the real magic kingdom. 125 years after his death, Ludwig’s world of poetry and fantasy still fascinates, transcending language and cultural peculiarities. Who was this man who did not fit his time, whom some held to be mad and others for one of the great minds of his age?

Ludwig was born a royal prince and dreamed of making the impossible real. We all know the need of wanting to retreat into a fantasy world, of experiencing unlimited freedom, of letting the irrational inside us having free run against all reason. But so few of us have the freedom, strength and means to live our lives to the most extreme, without compromise. Ludwig wanted to use art and culture to help create a better world. And to do so he was prepared to break all the rules.

With Louis XIV as his role model, Ludwig wanted to spread his cultural ideal. In the face of bitter opposition he brought Richard Wagner to court, convinced they would spread his peaceful and humanitarian message far beyond Bavaria’s borders. But when Prussia created the new Deutsches Reich, Ludwig stepped off the political stage. Events brought Europe out of balance. He sealed himself off but did not give up. To his last breath he worked without pause on a Reich according to his own vision. Later his reason d’être would be taken away from him by political realities. But Ludwig’s response to the ever worsening reality, as he saw it, was to fight back with non-violence. His weapons were his playful imagination and the creation of beauty.
MEIN KLEINER FINGER

Genre Drama

Category Feature

Directors Bernhard Landen, Judith Angerbauer

Screenplay Judith Angerbauer, Bernhard Landen

Director of Photography Torsten Lippstock

Cast Roxane Duran, Lisa Reuter, Christine Käßner, Piet Fuchs, Conrad Risch

Producers Matthias Krause, Bettina Brokemper

Production Company Heimatfilm/Cologne

Original Version German

Shooting Dates July-August 2011

With backing from Film- und Medienstiftung NRW, Mitteldeutsche Medienförderung, German Federal Film Fund

Contact Heimatfilm, office@heimatfilm.biz, www.heimatfilm.biz

The idea of Bernhard and Judith co-directing MEIN KLEINER FINGER was planned from the outset,” recalls producer Matthias Krause of Cologne-based Heimatfilm. “It was important to have a woman director who was intimately involved with the story and the development of the project since our main character is a young woman and a lot is demanded, both physically and psychologically, from the actress playing her. Judith could work with her in a different way than would have been possible with just a male director.”

Their screenplay centers on the final year of high-school for student Anja, whose life is radically changed after an accident during a night of partying. “Initially, she doesn’t really know what happened to her,” Krause explains. “It is only during the course of the film that she discovers that she is suffering from a trauma and is gradually able to talk about it. Moreover, the emphasis in MEIN KLEINER FINGER is on the subjective perspective of our female protagonist.”

Krause points out that an “intensive and long search” – sifting through tapes of over 400 young women and having casting sessions with more than 100 – preceded the choice of Roxane Duran (THE WHITE RIBBON) for the role of Anja.

MEIN KLEINER FINGER is the feature film directorial debut for Bernhard Landen and Judith Angerbauer, although Landen has extensive experience as a director of commercials and had made the short FALLIN INSIDE which premiered in Hof last year. Moreover, Angerbauer, who co-wrote the Berlinale 2006 winner THE FREE WILL with Matthias Glasner and Jürgen Vogel, directed the short EGOISTE in 2009.

Based on their past collaborations, Landen proposed Torsten Lippstock as the film’s DoP. “Funily enough, Lippstock had been the DoP on the first film ever made by Heimatfilm, the short 2ND AND A by Jan Bonny,” Krause observes. “So, it’s a case of coming full circle with this film.”

SK

PEACE OLD JAZZ BAND

Genre Music

Category Documentary

Director Uli Gaulke

Screenplay Uli Gaulke

Director of Photography Jörg Jeshel

Producer Helge Albers

Production Company Flying Moon Filmproduktion/Berlin, in co-production with WDR/Cologne

Original Version Chinese

Shooting Dates June-July 2011

With backing from German Federal Film Board, Medienboard Berlin-Brandenburg, German Federal Film Fund

Contact Flying Moon Filmproduktion, info@flyingmoon.com, www.flyingmoon.com

Documentary filmmaker Uli Gaulke traveled to the 20 million metropolis of Shanghai this summer to shoot his latest film PEACE OLD JAZZ BAND about a jazz combo with an average age of 77, which has playing every evening for more than 30 years in one of Shanghai’s swishest addresses, the Peace Hotel.

In the film, Gaulke charts the fascinating life stories of the six extraordinary musicians: from Shanghai’s bustling jazz scene of the 1930s through the Japanese occupation and the Communists’ Cultural Revolution and planned economy to China’s present day turbo-capitalism. With humor, wisdom and a tale or two being spun on the way, the veterans in black suits will lead the audience on a tour of their everyday lives in one of the world’s most modern cities and show how good old jazz has given them the strength to weather the storms of time.

In addition, the film accompanies the gentlemen on their biggest adventure yet – making the preparations and then traveling to Europe to appear at the leading North Sea Jazz Festival in Rotterdam.

PEACE OLD JAZZ BAND marks the director’s fifth collaboration with Flying Moon Filmproduction after such films as PINK TAXI, COMRADES IN DREAMS, and the award-winning HAVANNA MI AMOR.

Speaking about the work on his new film, Gaulke recalls that he took lessons in jazz trumpet and played in the Bolschewistische Kurkapelle for a while before turning to filmmaking: “What stayed with me was the memory that, as a musician, you had the freedom to do whatever you want, were always in good spirits and could live life to the fullest through an energy which you entrust vociferously to your instrument and thus to the world out there.”

“When I shot my first short in Cuba about a patient’s band in a hospital in Havana, the first thing I did was to take my trumpet and play boperos with the patients as best as I could,” he continues. “And now, a few weeks ago, during my research trip in Shanghai, it happened again. Someone put the instrument in my hand and I belt out a few improvisations. The old men in their dark suits appeared to be satisfied. Immediately, a trust and closeness was established because they knew that a musician’s heart was beating here in the breast of their counterpart.”

MB
DER PERFEKTE MANN

Genre: Romantic Comedy  
Category: Feature  
Director: Vanessa Jopp  
Screenplay: Jane Ainscough  
Director of Photography: Dixie Schmiede  
Cast: Benno Fürmann, Louis Hofmann, Jördis Triebel, Maria Happel, Martin Brambach, Collin Ulmen Fernandes, Ross Antony, Harald Schrott, Florentine Lahme

Producers: Nico Hofmann, Jürgen Schuster, Gesa Tönnesen  
Production Company: UFA Cinema/Munich, in co-production with Degeto Film/Frankfurt

Original Version: German

Shooting Dates: July-September 2011

With backing from German Federal Film Fund, Medienstiftung NRW, Filmförderung Hamburg Schleswig-Holstein, ZDF/Manz

SAMS IM GLÜCK

Genre: Children & Youth, Comedy, Family Entertainment  
Category: Feature  
Director: Peter Gersina  
Screenplay: Paul Maar, Ulrich Limmer  
Director of Photography: Gerhard Schirlo  
Cast: Christine Urspruch, Ulrich Noethen, Aglaia Szyszkiowzit, Armin Rohde, Eva Mattes, August Zirner, Anna Thalbach, Gustav Peter Wöhler, Anna Bottcher, Heiko von Stetten

Producer: Ulrich Limmer  
Production Company: Collina Filmproduktion/Munich, in co-production with Universum Film/Munich, B.A. Produktion/Munich, ZDF/Manz

Original Version: German

Shooting Dates: August-October 2011

With backing from FilmFernsehFonds Bayern, German Federal Film Board, German Federal Film Fund  
Contact: Collina Filmproduktion, info@collinafilm.de, www.collinafilm.de

The tried and tested team of Collina Filmproduktion, Paul Maar and Ulrich Limmer are back with another episode in their massively successful DAS SAMS franchise. Their first outing, DAS SAMS – DER FILM, netted 1.8 million admissions, while the sequel, SAMS IN GEFÄHR was seen by 1.2 million German cinemagoers. With plenty of mileage left in this unique intellectual property that appeals to young and old alike, it was only a matter of time before the Sams returned.

As always with franchises, the trick is to avoid the law of diminishing returns: the longer they go on, the worse they get. The way to do this is to come up with a unique story that builds on what has gone before but adds a new and interesting twist, which is exactly the case with SAMS IM GLÜCK.

Now a lot of people don’t know this, but the thing about having a Sams living under the same roof is that when it’s been there for ten years, you slowly but surely start becoming one yourself! And that’s exactly what Mr. Taschenbier starts to experience. His continually reoccurring changes are not externally visible, but his behavior is most certainly changing: he is just as greedy, prickly and bad mannered as our Sams. But every time he changes back he has no memory of what has happened. And what we know but he doesn’t: if the Sams continues to stay with the Taschenbiers, then this transformation will continue until Mr. Taschenbier becomes a full-fledged, real life Sams himself!

Initially, the Sams is overjoyed to finally have found a playmate, but even it notices things are slowly spinning out of control and tries to work out how it can stop Mr. Taschenbier’s continually advancing transformation. But it seems there is only one way of out this situation: the Sams must leave the Taschenbiers, forever …
UNTITLED PROJECT

**Genre** Drama  
**Category** Feature  
**Director** Hans-Christian Schmid  
**Screenplay** Bernd Lange  
**Director of Photography** Bogumil Godfreyów  
**Cast** Lars Eidinger, Corinna Harfouch, Ernst Stötzner, Sebastian Zimmer, Picco von Grote, Egon Merten, Eva Meckbach, Birge Schade  
**Producers** Britta Knöller, Hans-Christian Schmid  
**Production Company** 23/5 Filmproduktion/Berlin, in co-production with SWR/ Baden-Baden, ARTE/Strasbourg, WDR/Cologne  
**Original Version** German  
**Shooting Dates** June-August 2011  
**With backing from** Film- und Medienstiftung NRW, BKM, Medienboard Berlin-Brandenburg, German Federal Film Board, German Federal Film Fund  
**World Sales** The Match Factory, info@matchfactory.de, www.the-match-factory.com

After the international political thriller STORM, Hans-Christian Schmid has returned to Germany for a family drama spanning two generations in his latest, yet untitled, project.

The relationships of parents to their children had often been the focus of Schmid’s interest as a writer and director in such films as IT’S A JUNGLE OUT THERE, CRAZY and REQUIEM. This new project continues this line with the story of Marko, who is on one of his rare visits to his parents to let them spend some time with their grandson. However, his mother Gitte has some unexpected news: after having been a manic depressive ever since Marko’s childhood, she feels well again after a course of homeopathic treatment and is now looking forward to a future with husband Gunter, who sees his own plans evaporating into thin air. Meanwhile, Marko’s younger brother Jakob and his partner Ella have come to a turning point in their relationship: he is keen to stay close to his parents, especially Gitte, while Ella would like to follow her career abroad. Marko’s presence works like a catalyst: he provokes a confrontation with pent-up truths and the harmonious family façade crumbles. Gitte, in particular, is offended by the accusation that her illness was the trigger for the few meetings in the course of a year.”

“Precisely because the relationship with our parents is the longest and most steadfast bond we have in our lives, it is often the one that’s so complicated. We look forward to spending a few days at our parental home, yet, after just a few hours, we can have an argument unless everyone restricts themselves to innocuous subjects.”

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**DIE VAMPIRSCHWESTERN**

**Genre** Children & Youth, Family Entertainment  
**Category** Feature  
**Director** Wolfgang Groos  
**Screenplay** Ursula Gruber  
**Director of Photography** Bernhard Jasper  
**Cast** Supe Erceg, Christiane Paul, Marla Martin, Laura Roge, Michael Kessler  
**Producers** Uli Putz, Jakob Claussen  
**Co-Producers** Martin Bachmann, Frank-Markus Barwasser  
**Production Company** Claussen+Wöbke+Putz Filmproduktion/Munich, in co-production with Deutsche Columbia Pictures/Berlin  
**Original Version** German  
**Shooting Dates** September-November 2011  
**With backing from** FilmFernsehFonds Bayern, Film- und Medienstiftung NRW, German Federal Film Board, German Federal Film Fund  
**World Sales** ARRI Media Worldsales, aexacoustos@arri.de, www.arri-mediatworldsales.de

Dakaria and Silvania are 12-years-old and half-vampires (mum’s human, dad’s a bloodsucker). After spending their early years in Transylvania, it is time for them to discover their mother’s homeland, Germany. After the cases and coffins have been unpacked they have to fit in with everyday human life. That means going to school during the daytime, not forgetting the extra thick sunglasses and the heavy lathering on of industrial strength sunscreen, factor several thousand, of course. It also means flying is strictly restricted to night-time outings only. However, as faced by 12-year-olds throughout history and the world, the hardest part is finding friends because the girls always have to be on the watch not to give themselves away.

Aimed primarily at girls aged six to thirteen and their parents, DIE VAMPIRSCHWESTERN is an original film based on the highly popular series of children’s novels of the same title by Franziska Gehm. The first appeared in 2008, seven have been published to date, the eighth is currently in print and the ninth is in planning. More than 380,000 copies have been sold so far and the series has been translated into sixteen languages.

The direction of DIE VAMPIRSCHWESTERN is in the experienced hands of Wolfgang Groos, whose many credits include twenty episodes of the highly popular RENNISCHWEIN RUDI RUSSEL series for pubcaster ARD and the third in the equally popular VORSTADTKROKODILE film franchise.

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The last thing Charlotte and Ben expected is that Niklas, the last real Santa, crash lands onto their street in the middle of a thunderstorm just before Christmas. Niklas is on the run from the ruthless Goblynch and his army of nutcrackers who have outlawed everything magical and transformed the bright and peaceful Christmas world into a dark and hostile place, governed by greed and money. Luckily for Niklas, he lands in a friendly neighborhood and meets Ben and Charlotte. But he is stranded without his currently missing marzipan-loving reindeer, Twinklestar, who is invisible in the “normal” world. In return for the kids’ help finding his reindeer, Niklas offers them the best Christmas ever. And if finding an invisible reindeer is not difficult enough, Ben and Charlotte get involved in car chases, run into fake Santas and evil nutcrackers, knowing that if Niklas fails to fight off Goblynch, Christmas may be lost forever …


**Genres**: Family Entertainment  **Category**: Feature  **Year of Production**: 2011  **Director**: Oliver Dieckmann  **Screenplay**: Benjamin Biehn, Robin Getrost, based on the novel by Cornelia Funke  **Director of Photography**: Alexander Fischerkoesen  **Cast**: Alexander Scheer, Noah Kraus, Mercedes Jadea Diaz, Fritz Karl, Jessica Schwarz, Volker Lechtenbrink, Gisela Schneeberger, Gustav Peter Wöhler, Gruschenka Stevens, Paul Alzhäuser, Tamino Wecker, Eric Evers  **Producer**: Uschi Reich  **Co-Producers**: Veit Heiduschka, Karl Blatz, Gabriele Heuser, Irene Wellershoff  **Executive Producer**: Bernd Krause  **Production Company**: Bavaria Filmverleih- & Produktion/Munich, in co-production with Wega Film/Vienna, Dr. Wilfried Ackermann Filmproduktion/Leipzig, Kiddinx Filmproduktion/Berlin, ZDF/Mainz  **Length**: 105 min  **Format**: 35 mm, color, cs  **Original Version**: German  **Subtitle Version**: English  **With backing from**: FilmFernsehFonds Bayern, Film- und Medienstiftung NRW, German Federal Film Fund, German Federal Film Board, FISA, Land Salzburg

Oliver Dieckmann studied Economics at the Free University Berlin and Production and Media at the University of Television and Film Munich. His films include: ORDINARY LOVE (GELIEBTER ALLTAG, TV, 2000), PIZZA AND MARMELADE (TV, 2008), DORNRÖSCHEN (TV, 2009), and WHEN SANTA FELL TO EARTH (2011).
On the surface, BASTARD is a psychological thriller about the fate of a missing child. Underneath lies a touching drama of children determined for revenge.

The nine-year-old Nikolas has been missing for days. The criminal psychologist Claudia Meinert notices contradictions in her conversation with the parents of the missing child. In particular Nikolas’ mother appears to be hiding something. When a video of the missing Nikolas surfaces, showing him tied up in a cellar, the trail leads to his school. The 13-year-old Leon and Mathilda strike the psychologist as conspicuous and provocative. Shortly afterwards, Meinert encounters the children with Nikolas’ parents at the local swimming pool and her suspicions are confirmed: the parents are entangled in an insidious father-mother-child game with the possible suspects Leon and Mathilda. Now it is up to the psychologist to resolve the dark mystery of Nikolas’ disappearance and save the child.

Carsten Unger was born in 1977 in Gütersloh. After working as a trainee for Vogelsänger Studios, he continued as a freelancer for numerous feature and documentary films. He studied at the Baden-Württemberg Film Academy from 2001-2007, graduating with the film THE BLUE MONKEY (DER BLAUE AFFE). During his studies, he also attended the masterclass The Hollywood Perspective at UCLA. Since 2007, he has been working as a freelance writer and director for film and television. His other films include: SKIN (HAUT, 2004), TAME BIRDS (ZAHME VÖGEL, 2005) and his feature debut BASTARD (2011).
Heiko is in his early 30’s, the son of a peasant family. When he loses his job in his village in the Erzgebirge (the Ore Mountains) he moves to the next big city. But there he is a mere observer of city life and remains alone in spite of his new job. When he realizes his interchangeability once more, he makes a decision.

**Genre**: Drama  
**Category**: Short  
**Year of Production**: 2011  
**Director**: Olaf Held  
**Screenplay**: Olaf Held  
**Director of Photography**: Lutz Zoglauer  
**Cast**: René Szymanski  
**Producer**: Dani Barsch  
**Production Company**: Filoufilm/Dresden  
**Length**: 30 min  
**Format**: Blu-ray, color, 16:9  
**Original Version**: German  
**Subtitled Version**: English  
**Festivals**: International Short Film Festival Hamburg 2011, Filmfest Eberswalde 2011  
**Awards**: 1st Prize National Competition Hamburg 2011  
**With backing from**: Kulturstiftung Sachsen, Sächsische Landesanstalt für privaten Rundfunk und neue Medien (SLM), Kulturbüro der Stadt Chemnitz

DREIVIERTELMOND

THREE QUARTER MOON

The world of grumpy taxi-driver Hartmut Mackowiak comes crashing down when he finds out his wife is leaving him after 30 years. Suddenly, he has to rethink his whole life – making him even more of a cranky loner. That is, until the day he gets six-year-old Hayat and her mother as a fare in his taxi. While her mother has to go back to Istanbul for a few weeks, Hayat is supposed to stay in Germany with her grandma. But then Hayat’s grandma falls into a coma. Although Hartmut initially doesn’t want to have anything to do with the precocious little Turkish girl, he gradually succumbs to Hayat’s stubborn charm and decides to help her. Little does he suspect it may also be a case of the little girl helping the big grouch to learn to enjoy life again …

Genre Comedy, Drama  
Category Feature  
Year of Production 2010  
Director Christian Zübert  
Screenplay Christian Zübert  
Director of Photography Jana Marsik  
Cast Elmar Wepper, Mercan Türkoglu, Marie Leuenberger, Katja Rupé, Ivan Anderson, Siegfried Terpoorten  
Producers Robert Marcinak, Uli Aselmann  
Production Company die film gmbh/Munich, in co-production with BR/Munich, ARTE/Strasbourg  
Length 91 min  
Format 35 mm, color, 1:1.85  
Original Version German  
Subtitle Version English  
With backing from FilmFernsehFonds Bayern, German Federal Film Board, German Federal Film Fund

Christian Zübert was born in 1973 in Würzburg. Since 1997, he has concentrated on scriptwriting and has written numerous screenplays for film and television. Sönke Wortmann took up contact with him upon recommendation, and after receiving Zübert’s script for LAMMBOCK – SHIT HAPPENS (LAMMBOCK – ALLES IN HANDARBEIT) convinced him to take over direction of the film, making LAMMBOCK his directorial debut, followed by ECHTE MÄNNER (2002), THE TREASURE OF THE WHITE FALCONS (DER SCHATZ DER WEISSEN FALKEN, 2004), HARDCOVER (2008) and THREE QUARTER MOON (DREIVIERTELMOND, 2011). He has also co-written the scripts for the films FANDANGO, GIRLS ON TOP, RED ZORA, and WICKIE AUF GROSSE FAHRT, among others.

World Sales  
CINEPOOL – A Division of TELEPOOL GmbH · Irina Ignatiew  
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A film about life and death and the Mexican soul.

Mercado Adolfo López Mateos (ALM): 6000 merchants, 9000 customers. Every day. The gigantic traditional market in Cuernavaca/México is a microcosm of Mexican life and society. Once an object of great prestige, today it is besieged by emerging supermarkets, mismanagement and its own degeneration. Crammed to the roof with merchandise, not one meter of space is wasted.

EL ELEFANTO BLANCO portrays and links the lives of various persons, who every day face the challenges of coping with their lives, in close symbiosis with the market: Watch Alberto, who broadcasts music and self-produced commercials via the market’s sound system; Hugo and his gang who wait each day for odd jobs; Lauro the grocer, who in 1964 helped found the market and today is a moral authority; Roberto the butcher, who wraps the female clients around his finger; Ariel and his brother Humberto, who make music with the most basic of instruments to provide for their family; Marianela celebrating ‘Día de los Muertos’, together with her numerous relatives, and the entire village.

All these people are connected by the labyrinth of corridors crossing ALM. The market itself never sleeps. As soon as the merchants leave for home, the night watchmen’s shift begins.

Learn the effect that globalization has on a provincial Mexican town and its inhabitants; and that it’s not strong enough to lessen their passion for life. Built in the year 1964, Mercado Adolfo López Mateos is more than an urban quarter with a remarkable architecture and an eventful history. It is an emporium, living space, curse and chance at the same time.

Genre Portrait, Social Issue, Music
Category Documentary
Year of Production 2011
Director Alan Rexroth
Screenplay Alan Rexroth
Directors of Photography Alan Rexroth, René Schulz
Cast Alberto Villalobos Hernández, Hugo Vargas Cardoso, Alejandra Cervantes, Lauro Flores Arizmendi, Roberto Bustos Rivera, Emilio Rosas Rico, Roberto Espinoza Cortez, Guillermo Vélez Sánchez, Marianela Chávez Ávila
Producer Alan Rexroth
Production Company Treue Bilder Filmproduktion/Berlin
Length 87 min
Format HDCam, color, 16:9
Original Version Spanish
Subtitled Versions English, German

Alan Rexroth was born in 1973 in Bruchsal. Parallel to his studies in Politics and History at Heidelberg University, he made numerous short films, arthouse projects and music videos for local punk bands. Since 1999, he has been working as a freelance editor and director. EL ELEFANTE BLANCO is his debut feature documentary.
Pope Benedict XVI, 81, is the spiritual leader of more than a billion Catholic Christians. In this film, we accompany him on his journeys abroad as well as in his daily activities at the Vatican, and witness the challenges facing faith and the Papacy in our secularized and globalized world. The film lets us glimpse behind the Leonine Walls to observe a church pulled between preservation and renewal.

Francesco lives away from his family. His parents are getting divorced; he struggles with coming to good terms with his father and his siblings. He finds a new home in the Schola Cantorum, a boarding school for boys lead by the church. His goal is to become a singer in the Cappella Musicale Pontificia. But first, he needs to master his time of probation. In the end, the nine-year-old’s wish comes true: he is allowed to perform in the Sistine Chapel at a small private concert in honor of the Pope.

The head of the Cappella, 69-year-old Giuseppe Liberto, even becomes a father-figure type friend to Francesco. And the former has got a surprise for the young boy: Francesco will sing the first children’s solo of the Pueri Cantores at the annual reception given by the Holy Father at the Sistine Chapel.

The beguilingly beautiful music brings them together: the Pope, firmly leads the church into the future on the basis of its great tradition, and the young boy, who despite growing up in a world full of conflicts is now striving with new self-confidence into a future full of hope.

**Genre** Religion, Society

**Category** Documentary

**Year of Production** 2011

**Director** Ciro Cappellari

**Screenplay** Ciro Cappellari

**Director of Photography** Ciro Cappellari

**With** Francesco Giuffra, Lorenzo Giuffra, Rosa Maria Giuffra, Maestro Giuseppe Liberto, Monsignore Marcos Pavanı

**Producers** Peter Weckert, Norbert Preuss

**Co-Producer** Oliver Berben

**Production Company** Fanes Film/Munich, in co-production with Constantin Film Produktion/Munich, Beta Film/Oberhaching

**Length** 87 min

**Format** HDCam, color, 1:1.85

**Original Version** Italian

**Subtitled Version** English

**With backing from** FilmFernsehFonds Bayern, German Federal Film Fund, German Federal Film Board

**Ciro Cappellari** was born in Buenos Aires in 1959 where he trained to be a photographer and made his first short films. In 1985, he came to Berlin to study at the German Film & Television Academy (dffb) and has worked as a screenwriter, director and cameraman since 1990. He was DoP on films by Marcel Gisler, Didi and Pepe Danquart, including the Oscar®-winning BLACK RIDER (SCHWARZFAHRER, 1993). He has directed AMOR AMERICA (documentary, 1989), HIJO DEL RIO (1991), SIN QUERER (1997), IN BERLIN (2009, together with Michael Ballhaus), and FRANCESCO AND THE POPE (2011).
The story of five young Afghans in Kunduz, a city in the Afghan war and a former stronghold of the Taliban who now fight against US and German soldiers. Between the frontlines, Mirwais, a 10-year-old boy, talks of war and peace like an adult. Nazanin, a local radio reporter, fights for women’s rights while wearing a burka. Hasib, a student and activist for democracy, dreams of free and fair elections. And Ghulam and Khatera are shooting a film in the middle of the armed conflict. A look into the minds of a young generation which lives in fear of insurgent attacks and the consequences of the foreign military’s presence. Daily life suddenly switching to disrupting realities. Nevertheless, all five protagonists dream of a better society, like their counterparts in the Arab world. But will the wishes of these young Afghans be heard?

No authentic picture of the people of Kunduz exists to date. For this reason, the film team met the local population without the protection of the military. Going beyond the usual statements of international aid, the film challenges our own Western perspective. A rare glimpse at the almost unknown reality which is Afghanistan today. Kunduz was the first base for the International Security Assistance Force (ISAF) outside of Kabul. The resurfacing of armed opposition groups and NATO forces since 2008 has made Kunduz a place of fighting ever since.

Martin Gerner was born in Den Helder/Netherlands and is a filmmaker and journalist. He grew up in Germany and France. During the fall of the Taliban regime in late 2001, he reported from Asia for the German public broadcaster ARD. After a sabbatical, dedicated to Film and Theater Studies, he went back to Afghanistan in early 2004. Since then he has served as a freelance reporter and correspondent for national German newspapers (Süddeutsche Zeitung, Der Tagespiegel, TAZ, Frankfurter Rundschau), ARD and for Deutsche Welle (German, English and Afghan services). He is also a curator for film festivals and special events dedicated to Afghanistan and Afghan filmmaking. In 2005 he established the first version of the Cologne Afghanistan Film Festival, followed by “Afghanistan from Inside”, a special program at the Leipzig Documentary Film Festival 2008. He is also a teacher and lecturer to a new generation of Afghan journalists in Afghanistan, where he has been teaching for different international media NGOs.
Berlin in the 1930s. Comedian and cabaret star Hans Zeisig never fails to crack up his audiences with his Stalin-Hitler-show, performed with his close friend and acting partner Siegfried Meyer, a Jew. But with the political atmosphere changing, Meyer joins the Resistance. A few years later, the politically uninterested Zeisig is forced to flee after he gives shelter to Meyer’s beautiful Communist comrade Frida. He sets out for Hollywood, but makes it to Moscow instead, landing at the Hotel Lux. There, in the legendary “lost paradise” of the Comintern, he is mistaken for Hitler’s personal astrologer and must now play the part of Stalin’s personal astrologer. Going with the flow, he hopes to keep up his free-spirited, bohemian lifestyle. But he quickly realizes that he’s jumped from the frying pan into the fire: hidden microphones are recording every word, and Stalin starts to play a dangerous comedy with Zeisig. When Zeisig is reunited with Frida and his former stage partner Meyer, the three embark on an adventure that zigzags between love, death and unbelievable chutzpah …

**Genre** Comedy, Drama **Category** Feature **Year of Production** 2011 **Director** Leander Haußmann **Screenplay** Leander Haußmann, based on motifs by Uwe Timm & Volker Einrauch **Director of Photography** Hagen Bogdanski **Cast** Michael Bully Herbig, Jürgen Vogel, Thekla Reuten **Producers** Günter Rohrbach, Corinna Eich

**Production Company** Bavaria Pictures/Geiselgasteig, in co-production with Beeplex Film Productions/Grünwald, BSI International Invest/Hamburg, Colonia Media Filmproduktion/Cologne, herbX film/Grünwald, LI Filmproduktion/Bergreinfeld, Little Shark Entertainment/Cologne, Pirol Film Production/Munich, Rainer Windhager Film Production/Vienna, Bavaria Film/Geiselgasteig, WDR, BR, ARD Degeto, ARTE, Bavaria Fernsehproduktion/Geiselgasteig

**Length** 110 min **Format** 35 mm, color, cs **Original Version** German, Russian **Subtitle Version** English

**Festivals** Rome 2011 (In Competition) With backing from Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, Rundfunk Berlin-Brandenburg, German Federal Film Board, Federal Film Fund, FilmFernsehFonds Bayern, BKM, MEDIA

Leander Haußmann was born in Quedlinburg in 1959. After attending the Ernst Busch Academy of Dramatic Art in Berlin, he acted in the theater for several years before becoming a director. He was the artistic director of Bochum’s Schauspielhaus from 1995-2000, during which time he appeared in Detlev Buck’s film JAILBIRDS. His breakthrough as a film director came with SUN ALLEY (2000), followed by BERLIN BLUES (2003), NVA (2005), KABALE UND LIEBE (TV, 2005), WARUM MÄNNER NICHT ZUHÖREN UND FRAUEN SCHLECHT EINPARKEN (2007), ROBERT ZIMMERMANN IS TANGLED UP IN LOVE (2008), and HOTEL LUX (2011).
Xelilo, a disturbed man, lives in an abandoned store and walks endlessly through the streets of a Kurdish village in the south east of Turkey. He is curiously being noticed by Cengo, a 12-year-old boy, living more or less happily under poor conditions with his friends and family, selling chewing gum for a living. Cautiously they become friends and Cengo leads him to the meeting point under the German bridge, where the children live through carefree moments. When the Turkish military takes power in 1980, a curfew is imposed on the city. The life of Xelilo and the other Kurds is endangered. Who are the winners and losers in this conflict?

**Genre** Drama  **Category** Feature  **Year of Production** 2011

**Director** Shiar Abdi  **Screenplay** Shiar Abdi, Selamo  **Director of Photography** Ercan Özkan  **Cast** Selamo, Abdullah Ado, Murat Elmas, Nujayn Kilgi, M. Sahib Kilgi, Tülay Musiki, Felemez Tokay, Brader Musiki, Ruges Kirici  **Producer** Selamo  **Production Companies** Sifilm/Bonn, Sel Film/Istanbul, in co-production with SoundVision/Cologne, Sim Produktion/Diyarbakir  **Length** 90 min

**Format** 35 mm/DCP/Blu-ray/HDCam, color, cs  **Original Version** Turkish, Kurdish  **Subtitled Versions** English, French

**Festivals** Istanbul 2011, Busan 2011, Antalya Golden Orange 2011, Kolkata 2011

Shiar Abdi was born in 1973 in Zamar/Iraq. Raised in Syria, he left his home at the age of 20 and went to the Netherlands. In 2005 he moved to Germany to study Film. His shorts have been screened at numerous international festivals. His films include: the shorts MISTEK AX (2006), SARA (2007), JAN DEUTSCH (documentary, 2008), THE SURPRISE (2008) and his feature debut MESH (WALKING), (2011).
PHOENIX IN DER ASCHE

NO ASHES NO PHOENIX

After years of trying, the Phoenix Hagen basketball team finally makes it to Germany’s 1st league, the ‘Bundesliga’. The fans in the small, industrial town of Hagen are thrilled. The problem is, in order to stay in the 1st league they have to win a few games. And Phoenix just keeps on losing. Their young coach is desperate. Looking for help fast, the team signs Michael Jordan. But their savior brings a lot more baggage to Hagen than just a famous name.

A film from the depths of the locker room.

Genre Drama, Sports Category Documentary Year of Production 2011 Director Jens Pfeifer Screenplay Jens Pfeifer Director of Photography Tobias Tempel Producer Alexander Krötsch Production Company Pech und Schwefel Filmproduktion/Munich, in co-production with Hochschule für Fernsehen und Film München (HFF/M)/Munich, WDR/Cologne Length 88 min Format HDCam, color, 16:9 Original Version German Subtitled Version English Festivals Munich 2011

Jens Pfeifer was born in 1976 in Hagen. After studying Cultural Anthropology and Law at the University of Hamburg, he studied Filmmaking at the University of Television and Film in Munich. Also active as a film editor and sound engineer, his films as a director include: BEYOND RAVENS (short, 2006), BELOW THE LINE (documentary, 2009), and NO ASHES NO PHOENIX (documentary, 2011), as well as several commissions for German public broadcasters.
RAUSCHGIFT

ADDICTED

Between rainy Germany and the dodgy roads of the Moroccan Rif mountains, on a path usually used for drug-trafficking, a man tries to reach out for his fading love.

Genre Drama, Road Movie
Category Short
Year of Production 2011
Director Peter Baranowski
Screenplay Peter Baranowski
Director of Photography Aline László
Cast Marielle Timm
Producers Peter Baranowski, Michael Krummenacher, Aline László
Production Company Passanten Filmproduktion/Munich, in co-production with Hochschule für Fernsehen und Film München (HFF/M)/Munich
Length 22 min
Format Mini DV, color, 16:9
Original Version German, French, Italian
Awards Pardino d’Oro Locarno 2011, White Elephant Russian Film Critics’ Guild 2011, Special Jury Prize Kansk 2011

Peter Baranowski was born in 1979 in Frankfurt. He initially studied Physics and Arabic Language and Literature at the Universities of Heidelberg, Berlin and Oxford, before traveling around the Mediterranean for several months in 2005 to do a TV documentary for an Arab broadcaster. In 2006 he began his studies at the University of Television and Film in Munich. Since then he has directed several short films. In 2009 he co-founded Passanten Filmproduktion together with Michael Krummenacher. His films include: the shorts WEST-ÖSTLICHER DIWAN (2007), FUNDSACHEN (2008), OL AUF LEINWAND (2009), UNTER LABORBEDINGUNGEN (2009), NEULICH IN MEINER WOHNUNG (2010), ICELAND BY THE WAY (2010), and ADDICTED (2011).
SNOWCHILD

Yukiko’s first love ends with the realization that for the older man it was nothing but a game, causing her to lose her voice. Devastated, she decides to end her life at Hotel Namonaki ("Hotel Without a Name"). The hotel has gained the sinister reputation of being a suicide spot. At the last moment, Yukiko is rescued by the strange boy Kazuhiro, the son of the hotel manager Ishigo. After their departure, Ishigo keeps the guests’ belongings. At the hotel, Yukiko withdraws into the dark corridors and starts to mix reality with her imagination. Kazuhiro promises to help her find her voice again. But Yukiko only has eyes for the new guest Yamamura, in whom she sees a possible new lover. Ishigo’s devious plans escalate after the government installs a help line at the hotel, causing an unfortunate tragedy and a new beginning.

SNOWCHILD is a modern fairytale and coming-of-age drama, dealing with serious issues in a refreshing and off-beat manner.

**SNOWCHILD**

**Genre** Coming-of-Age Story, Drama, Fantasy, Love Story

**Category** Feature

**Year of Production** 2011

**Director** Uta Arning

**Screenplay** Uta Arning

**Director of Photography** Matthew Mendelson

**Cast** Airia Kido, Naoki Kawano, Shinobu Kawamata, Ayumu Saito, Michael Pink, Megumi Matsushita, Noboru Mine, Tomori Abe, Youko Yasuda, Erisa Yanagi, Haruka, Koshirou Asami

**Producers** Uta Arning, Ko Mori, Lee Rudnicki

**Co-Producer** Matthew Bowyer

**Production Company** SNOWCHILD Filmproduction/Haltern am See

**Length** 84 min

**Format** HD, color, 1:1.85

**Original Version** Japanese

**Subtitled Versions** English, German

**Festivals** Moscow 2011

**Awards** Special Diploma of Cinema Clubs 2011

**Uta Arning** studied Business in Germany and Japan and Film Directing at New York University Tisch School of the Arts/Tisch Asia Singapore. Her short films screened at numerous international film festivals. THE PERFECT WOMAN, her second year project, received support from the German Embassy in Singapore and was invited to screen at the Directors’ Guild of America as a Wasserman Award Finalist. During her studies, she had the opportunity to work with such famous directors as Oliver Stone, Roger Spottiswoode, Shekhar Kapur, and Todd Solondz. In 2010 she founded her own production company SNOWCHILD Filmproduction. SNOWCHILD is her first feature film.
It's 1980 and enlightenment comes to the back and beyond of Bavaria! Bhagwan disciple Amrita moves with her two children, 12-year-old Lili and nine-year-old Fabian, together with her equally esoteric roommates, from Berlin to the Bavarian backwoods. Primal scream therapy and wholemeal meet shooting club and more earthly horizons. While Amrita sings Indian mantras, sitting half naked on the Stone of Enlightenment, her arch-conservative neighbor and the village mayor, for whom the ‘weirdoes’ are, of course, also linked to left-wing terrorists, peers through the hedge, stunned. But when the yogis also set up a therapy center in the village, peaceful life goes out the window. The villagers’ mistrust of the newcomers spirals out of control. And Lili is caught between the fronts. When she is also shunned by her schoolmates, she wishes nothing more than to have a normal family, and starts to live a double life. At home she wears orange, eats vegetarian and spouts left-alternative slogans. At school she wears a grey, pleated skirt and recites the Lord’s Prayer with everyone else.

While Bhagwan’s right hand is on his way to inaugurate the new Buddha Hall, Lili is now a member of the local brass band, preparing for the annual village festival. It’s here where things between the yogis and villagers come to a head. And Lili is caught in the middle, no longer knowing where she belongs …

**Genre** Comedy  
**Category** Feature  
**Year of Production** 2011  
**Director** Marcus H. Rosenmüller  
**Screenplay** Ursula Gruber  
**Director of Photography** Stefan Biebl  
**Cast** Amber Bongard, Petra Schmidt-Schaller, Béla Baumann, Georg Friedrich, Oliver Konitzke, Daniela Holtz, Wiebke Puls, Daniel Zillmann, Brigitte Hobmeier  
**Producers** Georg Gruber, Andreas Richter, Annie Brunner, Ursula Woerner  
**Production Companies** Odeon Pictures/Berlin, Roxy Film/Munich, in co-production with BR/Munich, in cooperation with ARTE/Strasbourg  
**Length** 110 min  
**Format** 35 mm, color, cs  
**Original Version** German  
**Subtitle Version** English  
**With backing from** FilmFernsehFonds Bayern, German Federal Film Fund, German Federal Film Board  

**Marcus H. Rosenmüller** was born in 1973 in Tegernsee and studied at the University of Television & Film in Munich. A selection of his films includes: NUR SCHREINER MACHEN FRAUEN GLÜCKLICH (short, 1999), KUMMEL & KORN (short, 2000), HOTEL DEEPA (short, 2002), C’EST LA VIE (short, 2003), DEN FRIEDEN IN DER HAND (TV, 2003, in co-direction with Joseph Vilsmaier), ALMRAUSCHEN - LIEBEN UND LIEDER AUF DER ALM (TV, 2004), DRACHEN UND ANDERE ORIGINALE (TV, 2004), GRAVE DECISIONS (WER FRÜHER STIRBT IST LANGER TOT, 2006), HEAVYWEIGHTS (SCHWERE JUNGS, 2007), BEST TIMES (BESTE ZEIT, 2007), BESTE GEGEND (2008), RÄUBER KNESSL (2008), LITTLE WHITE LIES (DIE PERLMUTTERFARBE, 2009), and SUMMER IN ORANGE (SOMMER IN ORANGE, 2011).
TOM SAWYER

Tom Sawyer has nothing but pranks and mischief on his mind – much to the distress of his aunt Polly, with whom he and his step-brother Sid live in the little town of St. Petersburg on the Mississippi. Although he’s a tough nut to crack, Polly has taken it upon herself to raise Tom to be a responsible, decent person. Luckily for Tom, he has a friend who loves adventures as much as he does, Huck Finn. Tom and the orphan boy, who lives in a barrel at the edge of town, spend every free minute together. Only one very exceptional girl manages to take Tom’s mind off of his gallivanting around with Huck: Becky Thatcher, the daughter of the new judge of St. Petersburg, who has just moved into town. Tom does everything possible to impress her with his “heroic deeds.”

One day, one of their missions takes Tom and Huck to the town’s cemetery at midnight. Lo and behold, they aren’t the only ones haunting the cemetery in the dead of night: they unwittingly see Injun Joe, a fear-inspiring fellow who’s long been up to no good in St. Petersburg, commit a brutal murder and then frame the slightly daft, drunken but innocent casket-maker Muff Potter. What are they to do? Their courage is put to a demanding and dangerous test …

Genre Family Entertainment, Children & Youth
Category Feature
Year of Production 2011
Director Hermine Huntgeburth
Screenplay Sascha Arango
Director of Photography Ngo

The Chau Cast Louis Hofmann, Leon Seidel, Heike Makatsch, Benno Fürmann, Joachim Król, Peter Lohmeyer, Hinnerk Schönemann
Producer Boris Schönfelder
Co-Producers Michael Kölmel, Benjamin Herrmann
Production Company Neue Schönhauser Film/ Berlin, in co-production with Filmaufbau/ Leipzig, Majestic Filmproduktion/ Berlin
Length 110 min
Format 35 mm, color, cs

Original Version German
Subtitle Version English

With backing from German Federal Film Fund, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, German Federal Film Board, Mitteldeutsche Medienförderung, Nordmedia, Filmförderung Hamburg Schleswig-Holstein

Hermine Huntgeburth studied Film at the Hamburg Hochschule für Bildende Künste and in Sydney/Australia. After working on several short and documentary films, she was awarded the German Film Award for Best Newcomer Director in 1991 for her directorial feature film debut IM KREIS DER LIEBEN, followed by such award-winning television films as EIN FALSCHER SCHRITT (1994), GEFÄHRLICHE FREUNDIN (1996), UND ALLES WEGEN MAMA (1998), DER HAHN IST TOT (1999), DIE STUNDE DES WOLFS (1999), ROMEO (2001), EVA BLOND UND DER ZWERG IM SCHLIESSFACH (2003), DER BOXER UND DIE FRISELUSE (2004), and the two-part TV series TEUFELSBRATEN (2007). Among her feature film credits are popular hits such as TRIO (1998), BIBI BLOCKSBERG (2002), THE WHITE MASAI (2005), EFFE BRIEST (2009), TOM SAWYER (2011), and HUCK FINN (currently in production).
WUNDERKINDER tells a tale of three exceptionally musically talented children, who develop a deep and genuine friendship, extending beyond their different religions and nationalities. Jewish children Larissa and Abrascha are violin virtuosos. Hanna, a young German girl, is also extremely gifted. Living in Poltava/Ukraine in 1941, they all share one great love: music. Their world is one of curiosity, joy and talent. But when the Nazis invade the Soviet Union, they and their families face mortal peril. Due to the insanity of grown-ups at home and abroad, their world is turned upside down, and they are suddenly no longer allowed to be friends.

Genre Family, Drama, History  
Category Feature  
Year of Production 2011  
Director Marcus O. Rosenmüller  
Screenplay Stephen Glantz, Rolf Schübel, Marcus O. Rosenmüller, Kris Karathomas  
Director of Photography Roman Nowocien  
Cast Kai Wiesinger, Catherine Flemming, Gudrun Landgrebe, Gedeon Burkhard, Konstantin Wecker, Natalia Avelon, Mark Zak, Elin Kolev, Mathilda Adamik, Imogen Burrell  
Producers Alice Brauner, Artur Brauner  
Production Company CCC-Filmkunst/Berlin, in co-production with Degeto Film/Frankfurt  
Length 96 min  
Format 35 mm, color, 1:1.85  
Original Version German  
Subtitle English  
Festivals Jerusalem 2011, Giffoni 2011, Busan 2011  
Awards Avner Shalev Yad Vashem Chairman’s Award Jerusalem 2011, The Presidency of the Italian Senate Award, ECFA Award & Percorsi Creativi CGS Award Giffoni 2011  
With backing from German Federal Film Fund, Film- und Medienstiftung NRW, Landesförderinstitut Mecklenburg-Vorpommern

Marcus O. Rosenmüller was born in 1963 in Duisburg and studied Communications in Munich from 1983-1988. In 1983 he co-founded König & Rosenmüller Filmproduktion and in 1991 co-founded Me, Myself & Eye (MME) Film- und TV-Produktion. In addition to directing advertisements for companies such as Diners Club, Microsoft and Philip Morris, he has also directed some 120 music videos as well as numerous TV programs and TV program leads. Among the prizes and awards he has received are the International Visual Music Award at MIDEM in 1992 and the International Television Association Award in Silver for the lead-in to Heike Makatsch’s DIE SHOW in 1998. His other films include: DER TOTE TAUCHER IM WALD (1999), SPERLING UND DER STUMME SCHREI (TV, 2002), DIE MANDANTIN (TV, 2004), EINSATZ IN HAMBURG: TÖDLICHES SPIEL (TV, 2008), BIS AN DIE GRENZE (TV, 2008), HEISSE SPUR (TV, 2008), GOTTES MACHTIGE DIENERIN (TV 2-parter, 2009), DIE MINENSUCHERIN (TV, 2010), DIE FLUT (TV, 2010), and WUNDERKINDER (2011).
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German Films Service + Marketing is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company. In 2004, the company was reorganized and now operates under the name: German Films Service + Marketing GmbH.

Shareholders are the Association of German Film Producers, the German Producers Alliance, the Association of German Film Exporters, the German Federal Film Board (FFA), the Stiftung Deutsche Kinemathek, the German Documentary Association, FilmFernsehFonds Bayern, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, and the German Short Film Association.

Members of the advisory board are: Martin Moszkowicz (chairman), Peter Dinges, Antonio Exacoustos, Sylke Gottlebe, Prof. Dr. Klaus Schaefer, Ulrike Schauz

German Films itself has 12 members of staff:

Mariette Rissenbeek, managing director
Julia Basler, project coordinator/docum entary film
Friederike Best, trainee
Katherine Grzelak, managing director’s assistant
Angela Hawkins, publications & website editor
Barbie Heusinger, project coordinator/distribution support
Nicole Kaufmann, project coordinator
Verena Köstler, accounts
Kim Liebeck, festival coordinator
Martin Scheuring, project coordinator/short film
Konstanze Welz, project coordinator/television
Stephanie Wimmer, project coordinator

In addition, German Films has foreign representatives in key territories around the world.

German Films’ budget of presently €4.7 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The seven main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution – currently amounting to €319,000 – 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.

German Films’ range of activities includes:

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Rome, Karlovy Vary, Montreal, Toronto, New York, Shanghai, Warsaw, and Moscow, among others
- Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM, MIP, Shanghai, Toronto, Annecy, Clermont-Ferrand)
- Staging of “Festivals of German Films” in selected international territories
- Staging of the “German Premières” industry screenings in New York and other selected territories
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, video, 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 at Cannes
- Publication of informational literature about current German films and the German film industry (German Films Quarterly), as well as international market analyses and special festival brochures
- An Internet 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, and a VOD platform for buyers and festival delegates
- Organization of the selection procedure for the German entry for the Oscar® for Best Foreign Language Film
- Collaboration with Deutsche Welle’s DW-TV KINO program which features the latest German film releases and international productions in Germany
- 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

In association and cooperation with its shareholders, German Films works to promote feature, documentary, television and short films.
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A film for PINA BAUSCH by WIM WENDERS

pina
dance, dance,
otherwise
we are lost

3D

Germany’s official entry for the Academy Awards® in the category Best Foreign Language Film