THE BERLINALE ISSUE

NEW GERMAN FILMS AT THE BERLINALE
SHOOTING STAR Louis Hofmann

DIRECTORS Aslı Özge & Jan Zabeil
PRODUCERS ONE TWO FILMS
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Beuys, the man with a hat, some felt, and the Fettecke. Thirty years after his death he still seems to be a visionary, way ahead of his time. Back then he was trying to patently explain how "money shouldn’t be a commodity." He knew that money trade would undermine democracy. But there's more. Beuys boxes, parleys, lectures, and explains pictures to a dead hare. He asks with a grin: "Do You Want a Revolution Without Laughter?" His expanded concept of art leads him smack in the middle of socially relevant discourse, even today.

A congenial montage of countless, previously untapped visual and audio sources, director Andres Veiel and his team created a one-of-a-kind chronicle: BEUYS is not a portrait in the common sense but an intimate look at a human being, his art, and his world of ideas.

ANDRES VEIEL was born in 1959 in Stuttgart and studied Psychology in Berlin. After attending seminars in Directing and Dramaturgy at the Artist House Bethanien in Berlin, he has been active writing film and theater scripts and lectures at the Free University in Berlin. His films include: A WINTERNIGHT’S DREAM (doc, 1992), BALAGAN (doc, 1993) winner of the IFFS Main Prize and the German Film Award in Silver, THE SURVIVORS (doc, 1996) winner of the Main Prize at DOK.fest München and the Adolf Grimme Award in 1998, the highly-acclaimed BLACK BOX GERMANY (2001) which received the German Film Award for Best Documentary in 2002 and the European Film Award, DIE SPIELWÜTIGEN (2004), THE KICK (2006) which won the Grand Prix Cinema du Réel, the feature IF NOT US, WHO (2011) which screened in Competition in Berlin, and his latest documentary BEUYS (2017).

BEUYS
Berlin-based engineer Michael must travel to Norway for his father’s funeral. When his sister is unwilling to travel, Michael decides to take along his 14-year-old son Luis, with whom he has always had minimal contact. Michael hopes to bond with Luis while exploring the remote region of northern Norway for a few days. But their first trip together is much more difficult than expected. Daily interaction is unfamiliar territory to both, and Luis obviously holds a grudge because of his father’s negligence. But during these longest days of summer, Michael is determined to break a bittersweet father-son pattern.

BRIGHT NIGHTS

THOMAS ARSLAN was born in 1962. He studied Germanics and History in Munich and Film at the German Film & Television Academy (DFFB) in Berlin. He has been working as a writer and filmmaker since 1992. His films include: MACH DIE MUSIK LEISER (1994), the trilogy GESCHWISTER (1996), DEALER (1998) and A FINE DAY (DER SCHÖNE TAG, 2000), IM SCHATTEN (2009), GOLD (2013), and BRIGHT NIGHTS (HELLE NÄCHTE, 2017).

GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Thomas Arslan
SCREENPLAY Thomas Arslan
CINEMATOGRAPHY Reinhold Vorschneider
CAST Georg Friedrich, Tristan Göbel, Marie Leuenberger, Hanna Karlberg
PRODUCERS Florian Koerner von Gustorf, Michael Weber
CO-PRODUCERS Maria Ekerhovd, Svein Andersen, Kjetil Jensberg, Andrea Hanke
PRODUCTION COMPANY Schramm Film Koerner & Weber, in co-production with mer Films, FilmCamp, WDR
RUNTIME 86 min
LANGUAGE German
FESTIVALS Berlinale 2017 (In Competition)

SALES
The Match Factory
info@matchfactory.de
www.the-match-factory.com
Max Zorn arrives in New York to promote his last novel. The younger woman he lives with in Berlin, Clara, has been in town a few months already. Max has the feeling that she has an affair with the editor. In his novel Max tells a love story, fiction or truth? It happened in New York 17 years ago and Rebecca, now a very successful lawyer, might have been the inspiration. Max tries to get in touch with her. His young publicist helps him to find her. Rebecca invites him to come along for a trip she has to make.

It is winter in Montauk, at the far end of Long Island. There are two deck chairs on the windswept beach. The chairs are waiting for two people who have, for a long time, been lost to each other. Now they have come back to Montauk, filled with regret and hope. The bodies remember, but they do not know if it is possible to reverse time. In Montauk they find out.


GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Volker Schlöndorff
SCREENPLAY Colm Tóibín, Volker Schlöndorff
CINEMATOGRAPHY Jérôme Alméras
CAST Stellan Skarsgård, Nina Hoss, Susanne Wolff, Niels Arestrup, Isi Laborde, Bronagh Gallagher, Mathias Sanders, Malcolm Adams
PRODUCERS Regina Ziegler, Volker Schlöndorff, Francis Boespflug, Stéphane Parthenay, Sidonie Dumas, Conor Barry
CO-PRODUCERS Til Schweiger, Tom Zickler, Marc Gabizon, Christoph Liedke, Rainer Kolmel, John Keville, Mike Downey, Sam Taylor
PRODUCTION COMPANIES Ziegler Film, Volksfilm, in co-production with Barefoot Films, Senator Film Produktion, Pyramide Productions, Savage Productions, Film & Music Entertainment, Starhaus Filmproduktion, ARTE France Cinéma, WDR, BR, ARTE
FESTIVALS Berlinale 2017 (In Competition)

SALES Gaumont
cgaet@gaumont.fr
www.gaumont.net
In the early fall of 1989, the Powileits from East Berlin are celebrating the 90th birthday of their family patriarch Wilhelm, a former resistance fighter and exile, and an incorrigible Stalinist. His wife Charlotte has invited neighbors, friends and dignitaries, who all bring flowers and hold speeches as if the world outside were still in order. But one person is missing, namely the only person, who, according to Charlotte, is capable of setting up the extendable table for the buffet: Sascha, her grandson. But what no one suspects: Sascha defected to the West a few days ago…

From the perspective of Sascha’s father Kurt – historian, Gulag survivor and unhappily married to the Russian woman Irina – we experience the “time of fading light” as a snapshot of personal and political upheaval, which is experienced and denied by all those involved in very different ways. IN TIMES OF FADING LIGHT depicts the dissolution of a family and a system: a great panorama on a small scale which makes history, told as a family story with laconic humor, all the more understandable.

IN TIMES OF FADING LIGHT is based on the bestselling novel by Eugen Ruge, which has been translated into 23 languages and sold in more than 40 countries.


WOLFGANG KOHLHAASE was born in 1931 in Berlin and is regarded as one of the most important screenwriters in German film history. He gained international recognition and numerous awards for works such as BERLIN, SCHÖNHAUSER CORNER (1957), THE GLEIWITZ CASE (1961), I WAS NINETEEN (1968), SOLO SUNNY (1980), THE LEGEND OF RITA (2000), SUMMER IN BERLIN (2005), AS WE WERE DREAMING (2015), and IN TIMES OF FADING LIGHT (2017).

GENRE Drama YEAR OF PRODUCTION 2017 DIRECTOR Matti Geschonneck SCREENPLAY Wolfgang Kohlhaase CINEMATOGRAPHY Hannes Hubach CAST Bruno Ganz, Hildegard Schmahl, Sylvester Groth, Alexander Fehling, Natalia Belitski, Gabriela Maria Schmeide, Angela Winkler, Thorsten Merten PRODUCERS Oliver Berben, Sarah Kirkegaard PRODUCTION COMPANY MOOVIE, in coproduction with ZDF FESTIVALS Berlinale 2017 (Berlinale Special)

SALES Beta Cinema beta@betacinema.com www.betacinema.com
Angie, a reality-TV star just moved back in with her mom, since none of her friends would take her in after she came out of rehab totally broke. Her mom’s health is as bad as their relationship, so Angie soon finds herself taking care of her teen-sister Kiki, while trying to get back into business at the same time. But what seems to be destined for disaster at first, turns into a bittersweet opportunity for all three women to transform themselves.


GENRE Drama YEAR OF PRODUCTION 2017 DIRECTOR Mia Spengler SCREENPLAY Stefanie Schmitz, Mia Spengler CINEMATOGRAPHY Falko Lachmund CAST Kim Riedle, Juliane Köhler, Leonie Wesselow PRODUCERS Stefan Sporbert, Rüdiger Heinze PRODUCTION COMPANY Zum Goldenen Lamm Filmproduktion, in co-production with Filmakademie Baden-Württemberg RUNTIME 90 min LANGUAGE German FESTIVALS Berlinale 2017 [Perspektive Deutsches Kino]

SALES Zum Goldenen Lamm Filmproduktion kontakt@zum-goldenen-lamm.com www.zum-goldenen-lamm.com
IRONHEAD is about a young football team which is gaining attention in China: the Shaolin Kung Fu Football Team. Their method of playing football combines the traditional ball sport with elements of the ancient Chinese martial art. While playing, they apply techniques like the Shaolin Iron Head or the Shaolin Tornado footwork, but they also adhere to the official FIFA rules of the game. Training with elements of Kung Fu is meant to improve the players’ strength, condition and flexibility. Shi Yanlu is a Shaolin Kung Fu master and the founder of Kung Fu football. He believes that this new training method is very promising and could help lead China’s up-and-coming players to international recognition. A huge Kung Fu football school for 10,000 students is being built, funded with 200 million euros from a major Chinese company. What are the hopes and dreams of these young students? Is Kung Fu football really as promising as it seems? And what will become of the Kung Fu football students? Can they really become professional players?


GENRE Children & Youth, Sports, Documentary
YEAR OF PRODUCTION 2017
DIRECTOR Tian Dong
CINEMATOGRAPHY Christian Löhr
PRODUCER Tian Dong
PRODUCTION COMPANY Kunsthochschule für Medien Köln
RUNTIME 92 min
LANGUAGE Chinese
FESTIVALS Berlinale 2017 (Perspektive Deutsches Kino)
SALES Kunsthochschule für Medien Köln
dilger@khm.de
www.khm.de
MIKEL

MIKEL is about a young man trying to free himself from an exploitative work situation. As an illegal refugee, he works for Norbert’s renovation company. Norbert, a German, promises him a residency permit and fair pay. In gentrified Berlin, Mikel lives the life of a nomad. But his awareness of the exploitation becomes increasingly difficult to justify with his own self-esteem. Without really knowing where he is going, he takes off in search of an alternative.

CAVO KERNICH is also active as a director’s assistant, continuity advisor, gaffer and cameraman. His films as a director include: DAS ANDERE (2012), MIKEL (2016), and KURDISTAN, which is currently in development.

GENRE Drama, Short
YEAR OF PRODUCTION 2016
DIRECTOR Cavo Kernich
SCREENPLAY Cavo Kernich
CINEMATOGRAPHY Katharina Hauke
CAST Jonathan Aikins, Para Kiala, Frank Leo Schröder
PRODUCER Cavo Kernich
CO-PRODUCER Svenja Heinrichs
PRODUCTION COMPANY Kernich/Heinrichs
RUN-TIME 31 min
LANGUAGE German, English
FESTIVALS Berlinale 2017 [Perspektive Deutsches Kino]

SALES
Kernich/Heinrichs
cavo-kernich@gmx.de
svenjaheinrichs@hotmail.de
A bourgeois dog confesses how he was transformed from being a filmmaker to being four-legged: Unable to find financing for his film, Julian is forced to accept a job as a seasonal farmhand. At a party, however, he makes the young Canadian expat Camille believe that he’s going to do research for a communist fairy-tale film and offers her the leading part. To his great surprise, she decides to accompany him, sparking off Julian’s lurking romantic fantasies. Thus they arrive at the deceitfully idyllic scene of an exploitative apple plantation. While Julian finds the manual labor agonizing and fears the strange roommates in his humble container home, Camille enthusiastically plunges into the alleged research and makes friends with Hong and Sancho, two credulous proletarians in pursuit of happiness. For Julian, it’s getting more and more difficult to act the communist filmmaker. And what’s more, a hot-tempered model worker with American dreams gets in his way, a mute monk with magical powers and a screw loose shows up, the owner of the plantation accidentally gets killed, and an attempted revolution ends up in confusion. At this moment, however, the sparrows in the trees come up with an unexpected plan...

JULIAN RADLMAIER was born in Nuremberg. After studies in Film Theory and Art History in Berlin and Paris, he was the personal assistant to Werner Schroeter and worked as a translator and editor of film-theoretical writings by the French philosopher Jacques Rancière. He has been studying Directing at the German Film and Television Academy in Berlin since 2009. His films include: A SPECTRE IS HAUNTING EUROPE (2013), A PROLETARIAN WINTER’S TALE (2014), and SELF-CRITICISM OF A BOURGEOIS DOG (2017).

SELBSTKRITIK EINES BÜRGERLICHEN HUNDES

SELF-CRITICISM OF A BOURGEOIS DOG

© Faktura Film/Markus Koob
 PATHS

How long is an eternity? A few years or just a breaking of the waves at the rugged Baltic coast? Andreas and Martin share all the ups and downs of everyday life, and their son is maturing. A cautious approach to the traces of a long relationship.

PATHS is the love story of two people. Not about how they come together, not a phase they go through, but all of their shared experiences: all the years between the first kiss and today.

CHRIS MIERA initially studied Computer Sciences before taking up studies at the Film University Babelsberg KONRAD WOLF. A selection of his films includes: GEHÜLT (short doc, 2011), BEVOICE (doc, 2012), GETEILT (short, 2013), DIE KRAFT DIE BLEIBT (2016), and PATHS (2017).

GENRE Drama, Love Story YEAR OF PRODUCTION 2017 DIRECTOR Chris Miera SCREENPLAY Philipp Osterle, Chris Miera CINEMATOGRAPHY Chris Miera CAST Andreas Hoffmann, Mathis Reinhardt, Cai Cohrs, Tom Böttcher PRODUCER Chris Miera CO-PRODUCER Kordula Hildebrandt PRODUCTION COMPANY Filmuniversität Babelsberg KONRAD WOLF RUNTIME 108 min LANGUAGE German FESTIVALS Berlinale 2017 (Perspektive Deutsches Kino)

SALES Filmuniversität Babelsberg KONRAD WOLF distribution@filmuniversitaet.de www.filmuniversitaet.de
After serving a "life-long" prison sentence, the murderer Becker is released. He has only one purpose: to start a new life and finally leave the terrible act from the past behind. Becker finds a job, friends and, in the lonely cleaning woman Rita, even a woman who is interested in him. One day, however, he is completely surprised by his past: the widower Dahlmann stands before him, the man whose wife and child he had shot 18 years ago – a tragic ending of a burglary. Apparently, Dahlmann knows everything about the ex-prisoner and his new life. Becker leaves nothing untried to soothe the stalker, begging him to leave him in peace. But Dahlmann wants revenge – and Becker realizes that there is apparently only one way to protect the people who are close to him from this revenge.


GENRE Drama, Thriller
YEAR OF PRODUCTION 2016
DIRECTOR Lars Henning
SCREENPLAY Lars Henning
CINEMATOGRAPHY Carol Burandt von Kameke
CAST Peter Kurth, Karl Markovics, Catrin Striebeck, Leonardo Nigro
PRODUCER Michael Gebhart
PRODUCTION COMPANY Radical Movies Production, in cooperation with WDR, ARTE
RUNTIME 97 min
LANGUAGE German
FESTIVALS Berlinale 2017 (Perspektive Deutsches Kino)
SALES Radical Movies Production
info@radical-movies.de
www.radical-movies.de
Max, an urban rabbit boy, gets trapped in an old-fashioned Easter rabbit school that is surrounded by a clever fox family scheming to take over Easter. With the help of cute rabbit girl Emmy and training lessons from mysterious Madame Hermione, Max not only learns the secret magic of Easter bunnies, but also where he truly belongs. Will this be enough to save Easter and his new friends?

A story about a courageous rabbit who realizes that home is where your heart is – and where you’ll never hop alone. Based on an all-time children’s book classic and brought to life with a fresh twist and a modern look-and-feel by some of Germany’s best writing, design & animation teams.

UTE VON MÜNCHOW-POHL has directed several animated productions such as KOMMANDO STORTEBEKER (2001), the TV series LITTLE DODO (2007), the features LITTLE DODO (2008, co-dir), LAURA’S STAR AND THE DREAMMONSTERS (2011, co-dir), RAVEN THE LITTLE RASCAL (2012) and RAVEN THE LITTLE RASCAL – THE BIG RACE (2015). RABBIT SCHOOL – GUARDIANS OF THE GOLDEN EGG (2017) is her 6th animated feature. She is also active as a screenwriter, storyboard artist and animator.

GENRE Animation, Adventure, Children & Youth, Family Entertainment
YEAR OF PRODUCTION 2017
DIRECTOR Ute von Munchow-Pohl
SCREENPLAY Katja Grübel, Dagmar Rehbinder
PRODUCER Dirk Beinhold
PRODUCTION COMPANY Akkord Film, in co-production with Virgin Lands, NDR, SWR
RUNTIME 76 min
LANGUAGE German
FESTIVALS Berlinale 2017 [Generation K+ Competition]

SALES Sola Media
post@sola-media.com
www.sola-media.com
Shooting Stars are Europe’s best up-and-coming actors, selected annually by an international jury. Introduced at the Berlin International Film Festival — February 10 – 13. Honoured with the European Shooting Stars Award donated by TESIRO.

WWW.SHOOTING-STARS.EU

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European Film Promotion
info@efp-online.com
www.shooting-stars.eu
GERMANY’S SHOOTING STAR

A PORTRAIT OF ACTOR LOUIS HOFMANN
view it as a great honor, not least after seeing which of my German colleagues have been selected in the past.” There is no overhearing the pride in Louis Hofmann’s voice when he talks about receiving one of the ten European Shooting Stars awards at the Berlinale 2017. “It’s very special to join the ranks of actors like Moritz Bleibtreu or Daniel Brühl, people I looked up to ten years ago.”

This award, which is celebrating its 20th anniversary this year, certainly seems fitting in the case of a performer like Hofmann, who is just 19 years old but can still look back on more outstanding roles than many of his older colleagues. But what exactly does he expect from it? “As an actor, of course you are always trying to be seen, and you want people to take notice of you. Not only audiences but also directors, casting directors, and all the others who might be of some assistance in your career,” says the young man born in Cologne who now lives in Berlin. “As a Shooting Star at the Berlinale you don’t need to worry about all that. You are introduced explicitly to all those people, and obviously you will get noticed.”

To be seen – perhaps even as a child, this was the motivation behind Hofmann trying his hand in front of the cameras. At least if you are inclined to view Freudian theories as an explanation, he adds with a laugh, before going on to say: “And yet I’m not really someone who wants to push himself to the fore at all costs. But even at an early age, I enjoyed any opportunity to show what I could do, and the feeling that people were actually looking at me. Precisely because I’m really more of a reticent type otherwise.”

After first appearances on regional television and taking small parts in series, he got his first leading role for the cinema in Hermine Huntgeburt’s TOM SAWYER at the early age of only 13. It was followed by a sequel, THE ADVENTURES OF HUCK FINN. But it wasn’t long before an exciting hobby in the school summer holidays became something more: “The first role I found really challenging was in THE ALMOST PERFECT MAN by Vanessa Jopp. That was the first dramatic role that meant I had to cry, for example. That’s when I first caught the bug, as you might say.”

Once ambition had struck, he made a smooth and successful transition from child star to adult actor, if not without the occasional worry. “I was concerned about whether I could manage it, certainly,” Hofmann admits. “I interrupted filming for a high school year in Australia, but after getting back I was determined to continue pursuing my aim. However, I wasn’t sure how to do it, and whether I could pick things up from where I had left them before. But then there was SANCTUARY – and it gave me the courage to carry on regardless.”

Marc Brummund’s drama about brutal practices at an educational institution in North Germany during the 1960s was shown successfully, not only at the Max Ophuls Prize film festival but also at festivals in Armenia, France, Argentina and Sweden – and it brought Hofmann his first major award. “When I won the Bavarian Film Prize, I knew that I was finally on the right track,” he recalls. “The idea of actually making acting into my profession didn’t seem quite so unrealistic after that.”

And that was not the only prize: he also received the German Actors’ Award for SANCTUARY, which was especially important to him, “as nothing feels quite as good, after all, as your colleagues saying that you have done a job well.” And for his role as a German prisoner of war in the Danish film LAND OF MINE he not only received prizes at film festivals in Tokyo and Beijing but also the acclaimed Danish critics’ award, the Bodil. “To be sitting there among all those great Danish stars like Trine Dyrholm and to receive a prize abroad, that felt quite surreal, it was extremely hard to grasp.” Meanwhile, the film by Martin Zandvliet even has a realistic chance of an Oscar® as Denmark’s entry in the category Best Foreign Language Film.

Hofmann, who also had a small part in Vincent Perez’s film version of the novel ALONE IN BERLIN, modestly explains his seemingly unerring instinct for high-quality, complex parts as “the good fortune to have been offered such incredibly exciting, fantastic films and roles.” At the same time, however, thanks to the experience gathered so far, Hofmann knows very well what he is looking for in his work: “In fact, it is often a certain measure of insecurity. When I am reading and I’m not sure whether I can cope with a part, then that is actually a good sign.” And as an example, he cites his role as a gay young man in love in CENTER OF MY WORLD by Jakob M. Erwa, which had its world premiere at the Moscow International Film Festival, of all places, in 2016: “That was a part I viewed with masses of respect and even anxiety. But through it I developed yet more ambition and desire to succeed.”

Hofmann already has the next roles of this type safely in the bag. He has accepted a supporting role as a hacker in the first German Amazon Prime series YOU ARE WANTED by and with Matthias Schweighöfer. And he is currently facing the cameras alongside Oliver Masucci and Jördis Triebel in DARK, another series production, this time for the streaming service Netflix. In the foreseeable future, therefore, it is unlikely he will have to worry about being seen or getting noticed.

Patrick Heidmann
A PORTRAIT OF DIRECTOR ASLI ÖZGE

"If you want to say something about people, you need to understand their culture. Values differ from country to country; that affects judgments and behavior. And to understand a place, you should spend time there. I’ve lived in Germany for 15 years now, so I felt ready to make a film here.”

Aslı Özge is referring to ALL OF A SUDDEN, her third feature as writer-director, and her first set in Germany, following MEN ON THE BRIDGE (2009) and LIFELONG (2013), both shot in her native Turkey. Özge is undoubtedly one of the most talented filmmakers to have emerged from that country; small wonder she has received encouragement from Nuri Bilge Ceylan. The Istanbul festival has repeatedly recognized her gifts: her debut feature (made after several shorts and documentaries) was awarded the Golden Tulip for Best Turkish Film, her second won the Best Director and Best Cinematography prizes, and the third carried off the FIPRESCI award. Clearly, however, her work also has international appeal; after their Panorama Special screenings at the Berlinale, LIFELONG and ALL OF A SUDDEN traveled widely around the world. And in Germany itself, the latter film rightly received extremely favorable reviews; the fact that it was a success with both critics and audiences testified to Özge’s firm grasp not only of the German language but of the country’s culture, customs and mores.
Born in Istanbul, Özge decided in her teens that she wanted to make movies. “My mother died when I was 17; I felt lost and was going to the cinema every day. That opened up new perspectives. I remember telling myself I’d become a director, though I can’t recall how I would have defined exactly what a director did back then! Anyway, since then I’ve never stopped thinking about film.”

She pursued her ambition by studying at the universities of Istanbul and Marmara, and then in Berlin, where she studied Philosophy and set up a production outfit with Emre Erkmen, the cinematographer responsible for the supremely elegant, expressive imagery that distinguishes her films.

Her work to date is notable not only for its consistently high standards – in writing, mise-en-scène, performance, sound design or whatever – but for its range in terms of content and style. MEN ON THE BRIDGE, an account of the lives of various people linked by their daily use of the Bosphorus Bridge, feels at times almost like a documentary; LIFELONG, a study of a troubled marriage which occasionally brought to mind no less a master than Antonioni, impresses with its subtly expressionist images, pregnant pauses and meticulously measured pace; while ALL OF A SUDDEN we opted for autumnal hues. We completely avoided blue so that what predominated were harmonized reds, yellows and browns.

Evidently, Özge is someone who prepares her films meticulously. When writing a script, she is careful not to reveal too much – “I prefer things not to be too explicit, and leave room for audiences to make guesses about what’s happening and why, to make their own judgements about characters” – and then, after what can be a lengthy casting process, she likes to discuss the characters and their backstories with her actors in detail. That said, she also acknowledges the value of serendipity and surprise.

“I’m never so in love with a script that I think it can’t be improved on. That’s why I like to allow space to take advantage of surprises, improvisations, coincidences, even mishaps that might occur during filming. But also I don’t give any of the actors a full script: they only get to know as much as their characters know, so they can’t foresee what the other actors will do or say. That makes for more authentic performances. Also, I like to surprise myself as well as the viewer!”

Geoff Andrew
CONCENTRATING ON THE IMAGE

A PORTRAIT OF DIRECTOR JAN ZABEIL
“I studied cinematography at the Film University KONRAD WOLF in Babelsberg,” Jan Zabeil explains, “then directed shorts that did well at festivals, then my first feature, THE RIVER USED TO BE A MAN, and now I’m working on my second!”

THREE PEAKS (working title), a drama set in the high mountain fog of Northern Italy, stars Alexander Fehling and Bérénice Bejo. A new husband arrives in the family, boy and man are torn between love and hate, and a mountain trip turns into a matter of life and death.

“Nature plays the fourth role,” Zabeil explains, “so I wanted to shoot on location, in natural fog, in the snow, and inside a frozen lake – and all that 2500 meters above sea level! But in the end it comes down to the actors and Arian Montgomery, as the boy, who enable the viewer to experience fear, love and aggression, with and through them.”

As in THE RIVER USED TO BE A MAN, the conflict between man and boy is carried out on the stage of overwhelming nature. “I let my characters thrust onto a kind of nature that overwhelms them, reassuring them of how small they are as human beings. And at some point my characters lose their civilized behaviors and archaic needs and emotions come to the surface.”

For Zabeil “rehearsals show a scene’s conflict and how it might become alive. I have had a long relationship with Alexander [Fehling] so we have great trust in each other. My working method with actors is hard to generalize. Sometimes improvisation can be very productive, but only if the conflict and its transition throughout the scene is clearly defined beforehand. But it is also necessary to listen to the actor’s feelings and ideas. I run it past my own and then we start!”

Still working as a cameraman for other projects, Zabeil finds “concentrating mainly on the image enables entry to the story via visual narration: Viewers can rely on the images and moments of conflict more than on dialogue.”

Apropos, Zabeil also writes his own scripts: “The idea lives in my head for a while”, he says. “It’s a mixture of images and perhaps situations that create a specific atmosphere in my head and stomach. Then I build a story. The starting point is always very subjective.”

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“I look for communicable images and rhythms,” Zabeil continues. “My imagery, the setting, is very realistic, which gives the basis for tangible nature, a basic situation. I’m interested in the contrast between perceived and real, connected with the artistic super-elevation. And, in the best case, without the audience being aware.”

“My films leave a lot of room for interpretation for the viewer. With the last one, I experienced that the audiences of different cultures and economical socializations had very different ideas of what they had seen. For example, in Mexico it was their very own Mexican spirits on the screen, at the MoMA in New York everyone debated about the social fabric of the world, and in Korea they thought that only a Buddhist could make such a film and that therefore, I ought to be a Buddhist – even if I don’t know it yet.”

Now editing THREE PEAKS with Florian Miosge, who also cut his first film, Zabeil finds editing “very creative and intensive. I lay great value on it; the complexity and strength of scenes, the rhythm, determine the film’s existence. It’s where the film can be revealed in all its potential and possibilities. It’s like a huge puzzle. And at night I dream the timeline back and forth, testing its flow over and over. And sometimes you have to be open to new possibilities that can intensify moods and enhance scenes that might have been different in the script.”

Music is also an interesting theme for Zabeil: “Alexander plays an organ in the film, for real! It’s an important scene and I use the sounds elsewhere. It’s natural music from the film. The instrument breathes, just as Alexander’s character desperately needs to breathe as he swims below the ice, trying to surface.”

Simon Kingsley
AN INTERNATIONAL FOCUS FOR SUCCESS

A PORTRAIT OF ONE TWO FILMS

Each of our films is a prototype, we never copy and paste,” says Jamila Wenske who co-founded the Berlin-based production outfit One Two Films in October 2010 with Sol Bondy and Christoph Lange.

Wenske had studied production at the Film University KONRAD WOLF in Babelsberg, graduating in 2005 with the feature film CHILDREN OF THE MOON and subsequently participated in the German-French Master-class Atelier Network for European producers, while Bondy had attended the German Film & Television Academy (DFFB) in Berlin where he graduated in 2010 with Jan Speckenbach’s feature debut REPORTED MISSING.

Meanwhile, Christoph Lange brought strategic and entrepreneurial know-how from working at various firms as a management consultant to serve as a silent strategic investor and business angel for One Two Films.

“What has perhaps distinguished us from other production companies is that we gave a lot of thought at the outset,” Bondy recalls. “We needed a clear strategy to differentiate ourselves because there is such tough competition in Berlin for funding.”

“Jamila and Sol have different strengths as producers,” Lange adds. “Jamila had more experience on international productions [including serving as production manager on Hans-Christian Schmid’s international co-production STORM] before One Two Films, while Sol is a great networker and a sensational pitcher! My role has basically stayed the same: as the one looking after the business and organizational side,” he continues. “But I’d say that Jamila and Sol have both become more rounded producers over the course of these first six years.”

Indeed, the trio are pleased at how the company has been able to establish itself in the German – and wider international – production landscape with six feature films completed and released in the first six years, beginning with the 2012 Max Ophüls audience award winner DOLL, THE FATSO & ME by Felix Stienz, the Israeli-German co-production YOUTH by Tom Shoval, Grzegorz Muskala’s television feature debut, WHISPERS BEHIND THE WALL, the Danish-German co-production I AM HERE by Anders Morgenthaler and starring Hollywood actress Kim Basinger, Pan Nalin’s Indian-German co-production ANGRY INDIAN GODDESSES, and the Finnish-German-Swedish co-production THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI by Juho Kuosmanen.

“Tom Shoval’s YOUTH was the film which quickly brought us to this international focus,” explains Bondy who had been introduced to the Israeli producer Gal Greenspan by a mutual friend at the Berlinale. “They were really astonished that I already knew Tom’s shorts when they pitched me YOUTH,” he recalls. “But I had been going to festivals with...”
Grzegorz Muskala’s short MY FATHER IS SLEEPING and saw Tom’s films when I was at a festival in Israel. So, this was a real confidence-building moment for a potential partnership.”

When principal photography then began on YOUTH in Israel, One Two Films was simultaneously involved in another international co-production, Anders Morgenthaler’s L’AIRDÉRE, starring Kim Basinger, Jordan Prentice, Peter Stormare and German actor-director Sebastian Schipper, whose shoot at locations in Hamburg was overseen by Wenske.

And if this was not enough, Bondy was at the time producing Grzegorz Muskala’s graduation film from the DFFB, the thriller WHISPERS BEHIND THE WALL, which was produced with pubcaster ZDF as a TV movie. The film had its world premiere in the Bright Future sidebar in Rotterdam in 2014 and was nominated for the prestigious Grimme Award in Germany a year later.

“Each of our projects has its own particular genesis,” Bondy explains, pointing out that One Two Films came onboard Pan Nalin’s ANGRY INDIAN GODDESSES after he was pitched the project whilst attending the Trans Atlantic Partners program in 2013/2014.

“We weren’t able to raise finance in Germany for the film but later suggested that we take on the responsibility of re-editing the film in return for a German co-producer credit,” he says. “We took the risk personally to invest in the re-edit, but the gamble paid off because the film was then invited to have a Special Presentation in Toronto in 2015.” Lange recalls, where it was a People’s Choice Award Runner Up and then started a successful career around the international festival circuit, winning the Audience Award in Rome and selling to over 50 territories.

Another project forum – this time, the Torino Film Lab – brought One Two Films’ attention to Finnish writer-director Juho Kuosmanen’s feature debut THE HAPPIEST DAY IN THE LIFE OF OLLI MAKI at the end of 2014.

“We loved the story and then set about getting commissioning editors to come onboard,” Wenske notes. “We eventually had the commitments in place by the Filmfest in Munich, after explaining that it was a love story rather than ‘another boxer film’.”

“Apart from working with Juho and his producer on fine-tuning the screenplay, one of our key inputs was to find the right strategy for the film’s distribution because we were slightly more experienced than our Finnish partners thanks to the work on ANGRY INDIAN GODDESSES and the other previous films,” Bondy adds.

“And the contacts I had built up during my time at the German-French Masterclass meant that we suggested to go for Les Films du Losange as the sales company,” Wenske points out.

Kuosmanen’s film had its world premiere in Un Certain Regard last year in Cannes, where it won the section’s top prize and has since picked up awards at festivals in Chicago and Zurich, among others. Les Films du Losange has closed key territories like the US and China and sold out Europe completely.

In addition, OLLI MAKI won the European Discovery – Prix FIPRESCI at the 29th European Film Awards in December 2016. And the debut was submitted by Finland as its candidate for the 2017 Academy Award®’s Best Foreign Language Film category.

Meanwhile, 2017 looks like it will be a particularly busy year for One Two Films with five new international co-productions set to come to a festival near you in the coming months.

They range from a renewed collaboration between Bondy and German director Jan Speckenbach in the low-budget production FREEDOM, which was 2 ½ years in the making with Johanna Wokalek and Hans-Jochen Wagner in the leads, to serving as the German production partner on Jennifer Fox’s fiction feature debut, the autobiographical investigative thriller THE TALE, with Laura Dern and Ellen Burstyn; Hungarian filmmaker Balint Kenyeres’ Morocco-set debut HIER; Isabelle Coixet’s adaptation of Pénélope Fitzgerald’s THE BOOKSHOP; and Icelandic director Hafsteinn Gunnar Sigurdsson’s UNDER THE TREE.

In addition, Wenske and Bondy have closed the financing for THE MOST BEAUTIFUL COUPLE, the next feature project by Sven Taddicken, whose ORIGINAL BLISS was screened and awarded in competition at Karlovy Vary last year. WDR and ARTE are onboard as broadcasters for what Bondy calls “a passion project” for Taddicken with France’s Arsam International as a co-producer.

On top of that, One Two Films is expecting a green light for a second collaboration with Tom Shoval on his second feature SHAKE YOUR CARES AWAY, starring the French actress Bérénice Bejo, which the partners had recently pitched together at the Torino Film Lab.

So, One Two Films is definitely one to watch in the future!

Martin Blaney
Numerous German short films and co-productions are present in the competition sections of the International Film Festival Rotterdam (25 January–5 February) and the Berlinale (9–19 February) – two of the first major film festivals in 2017.

For the Tiger Competition for Short Films in Rotterdam FROM SOURCE TO POEM by Rosa Barba, WHAT THE HEART WANTS by Cécile B. Evans (DE/UK/BE/AU), and AUGUST by Ömer Fast were selected.

For the Berlinale Shorts section six German short films are competing: STREET OF DEATH by Karam Ghossein (DE/LB), FISHING IS NOT DONE ON TUESDAYS by Marcel Odenbach and Lukas Marxt (DE/AT), KEEP THAT DREAM BURNING by Rainer Kohlberger (DE/AT), CALL OF CUTENESS by Brenda Lien, MISS HOLOCAUST by Michalina Musielak (PL/DE), and O BROTHER OCTOPUS by Florian Kunert.
AFM WELCOMED GERMAN DELEGATION

The 3rd annual International Film Partners “IFP German Delegation Trip” to the American Film Market provided the German film industry, top producers and representatives an opportunity to attend the AFM and conduct high-level meetings with such local giants as Amazon Studio, Netflix, Universal Pictures International/Focus Features, Paramount Pictures, MGM Studios, HBO Films, and UTA, as well as the New Zealand Film Commission and studio tours at Sony Pictures Entertainment and YouTube Space LA. The trip culminated with the “German Reception” at the Pixomondo Studios, hosted by German Consul Hans-Jörg Neumann and Thomas Feith, producer and Film Affairs Officer at the German Consulate General in Los Angeles.

IFP managing director Markus Vogelbacher explained that the “intelligence revealed during such exclusive meetings with the studios can’t be obtained under normal market circumstances” and IFP are proud to announce that they are already planning another delegation trip for 2017.

10 YEARS OF THE GERMAN FEDERAL FILM FUND

1,087 productions, 594 million euros in support, 3.5 billion euros investment in the film location Germany – those are the impressive 10-year figures of the German Federal Film Fund (DFFF). Since 2007, the automatic funding model established by the Federal Government has become an essential financing tool for German and international producers for the production of feature films of all genres and budgets, including 38 large productions with production costs of over 20 million euros. As a result there were not only great successes at the box office and festivals by the end of 2016, the incentives of the DFFF also provided for sustainable networking among filmmakers. Steven Spielberg and Tom Hanks came from Hollywood to Berlin and Brandenburg with huge crews to shoot BRIDGE OF SPIES, as did Jennifer Lawrence with the team of A TRIBUTE TO PANEM – MOCKINGJAY PART 2, and the MARVEL empire set up shop here too with THE FIRST AVENGER – CIVIL WAR, before travelling on to Saxony. Thuringia hosted the all-star cast of the Oscar®-winning GRAND BUDAPEST HOTEL, while action at its best came to life in North Rhine-Westphalia with RUSH and in Bavaria with THE THREE MUSKATEERS 3D. But also local blockbusters like Til Schweiger’s HEAD FULL OF HONEY, comedies likes FACK JU GÖHTE 1 & 2 and WILLKOMMEN BEI DEN HARTMANNS, the most successful German film of 2016, all resulted from support by the DFFF.

The film location Germany has become more attractive over the years – all thanks to the DFFF: 10 years of success for the German film industry – Happy Birthday German Federal Film Fund!

FILM-UND MEDIENSTIFTUNG OFFICIAL PARTNER FOR DRAMA SERIES DAY

The Drama Series Days will be held for the third time this year. This industry platform for high-end series was initiated in 2015 by the Berlinale and the Film- und Medienstiftung NRW and will once again, from 13-15 February, offer an extensive screening and conference program dedicated to series production. This year’s program is also open to qualitative and sophisticated documentary series.

Due to the great success in the past, the Drama Series Days 2017 are being held in the Zoo Palast cinema and will be opened on 13 February by EFM director Matthijs Wouter Knol and Petra Müller, CEO of the Film- und Medienstiftung NRW. The Drama Series Days are a joint initiative of the European Film Market, the Berlinale Co-Production Market, and Berlinale Talents. The EFM is one of the most significant international markets for the international trade of film rights and audio visual content.
GERMAN FEDERAL FILM BOARD NEW PARTNER OF THE POLISH-GERMAN FILM FUND

On 9 December 2016, the eve of the 29th European Film Awards ceremony in Wroclaw, the heads of the Polish Film Institute, the German Federal Film Board (FFA), Medienboard Berlin-Brandenburg, and MDM Mitteldeutsche Medienförderung signed an agreement of cooperation within the framework of the Polish-German Film Fund, which added the German Federal Film Board as a new partner of this initiative. The annual budget of the Polish-German Film Fund will increase from 300,000 euros to 500,000 euros.

As stated by Magdalena Sroka, head of the Polish Film Institute, Kirsten Niehuus, head of Medienboard, and Claas Danielsen, head of MDM: “Germany and Poland are two nations with a long and versatile film tradition. The FFA’s participation in the program means that our cooperation will be fostered on the national level by the German side as well as the Polish side.”

The Polish-German Film Fund was launched in 2015 and replaced the Polish-German Co-Development Fund, which had been running since 2005 and focused on supporting collaborative film projects. It was in 2015 that the heads of the cooperating organizations decided to broaden the scope of the Fund to include support for film production.

MFG WITH TWO WORLD PREMIERES AT THE BERLINALE

The Zum Goldenen Lamm produced feature BACK FOR GOOD by Mia Spengler is opening the Perspektive Deutsches Kino section and the animation RABBIT SCHOOL – GUARDIANS OF THE GOLDEN EGG by Ute von Münchow-Pohl is competing in the Generation Kplus section of this year’s Berlinale.

Mia Spengler’s graduation film BACK FOR GOOD was shot in its entirety in Baden-Württemberg and tells a story from jungle camp to parent-teacher conference: after being released from rehabilitation, the ex-reality show star Angie has to move back in with her mother and take care of her pubescent sister. The feature was produced by Ludwigsburg-based Zum Goldenen Lamm together with pubcaster SWR and the Filmakademie Baden-Württemberg with support from MFG.

The animation film RABBIT SCHOOL – GUARDIANS OF THE GOLDEN EGG by Ute von Münchow-Pohl is based on the children’s book classic of the same title: Max, a small-time big-city gangster rabbit, lands in rabbit school. With the help of the mysterious Hermine, he learns about the secret techniques of Easter bunnies, and a lot about himself, and surpasses himself in the fight against the foxes. Within the framework of its funding priority for animation and VFX, MFG supported the new Akkord Film feature with production funding.
GERMAN-MEXICAN FRIENDSHIP

Within the framework of the “German Year” 2017 in Mexico not only is the Mexican participation at the Berlinale stronger than ever, Germany will also be the guest of honor at this year’s 32nd Guadalajara International Film Festival (10-17 March 2017). German Films and the Goethe-Institut Mexico are presenting a panorama of some of the newest German productions and inviting a large delegation of German guests to Mexico to personally present their films, participate in the festival’s juries and take part in co-production events. A number of German films and co-productions will also be screened in the official sections of the festival.

The Guadalajara International Film Festival is one of the largest film events in Latin America, drawing in huge audiences and welcoming international film professionals every year. German Films will also have a booth at the festival’s accompanying film market.

CLERMONT-FERRAND – A HOME FOR GERMAN SHORTS

Over the past 13 years, the International Short Film Festival Clermont-Ferrand has developed into a steady platform for the presentation of German short films. Not only were the German Short Film Association (AG Kurzfilm) and German Films on hand with market screenings and a booth at the festival’s film market, but there were also nine German shorts and co-productions competing for the Grand Prix in the two sections International and Lab Competition during the 39th edition of the festival. THE PARTICULAR ABILITIES OF MR. MAHLER by Paul Philipp, ETAGE X by Francy Fabritz, HOMEWORK by Annika Pinske, THE TRANSFER by Michael Grudsky (DE/IL), and WANNABE by Jannis Lenz (DE/AT) were shown in the International Competition. KALTES TAL by Florian Fischer and Johannes Krell, BROKEN – THE WOMEN’S PRISON AT HOHENECK by Volker Schlecht and Alexander Lahl, PERSONNE by Matthias Müller and Christoph Girardet as well as UNITED INTEREST by Tim Weimann were selected for the Lab Competition.

At the German market stand, representatives of international short film festivals and organizations picked up the latest edition of the popular catalogue “German Short Films” and its accompanying preview DVDs. Additionally three programs were presented by the AG Kurzfilm: the 12th edition of the “Soirée Allemande” a French-German co-operation between AG Kurzfilm, German Films, the International Short Film Festival Clermont-Ferrand, the Goethe-Institut Lyon and the KurzFilmAgentur Hamburg celebrated its premiere at the festival on 6 February.

A further nine outstanding German short films were presented in the market screening “Matinée Allemande - Coup de foudre – Le court métrage allemand”.

The third edition of the program “EMERGING ARTISTS – Contemporary Experimental Film and Video Art from Germany” was presented as a market screening. This program of AG Kurzfilm and German Films was curated by representatives of notable German film festivals such as Stuttgart Filmwinter, Kassel Documentary Film and Video Festival, International Short Film Week Regensburg and EMAF. It is available for screenings at festivals and art galleries.
AS MANY AS NEVER BEFORE: SHORT FILM DAY

The 5th annual SHORT FILM DAY with 275 events all over Germany took place on 21 December 2016. Watching short films in a school, a vineyard, a pub, a private kitchen, an observatory, even on a hide in the woods – almost every place can become a cinema on the SHORT FILM DAY. For the fifth time, Germans celebrated the “short format” on the shortest day of the year. 275 events were organized in 135 places all over the country – as many as never before. “Of course we are very happy about the new record. It shows that more and more people are aware of the SHORT FILM DAY,” so Jana Cernik, one of the heads of the German Short Film Association (AG Kurzfilm), which coordinates the event. “On December 21st we bring a wide range of the ‘short format’ to the audience. We are aiming at a stronger recognition for short films on this day but also during the rest of the year.”

Well-known actors, filmmakers and film-enthusiasts support the event as ambassadors. This year Sandra Hüller, Iris Berben, Aylin Tezel and Piet Fuchs told in video clips about their personal relationship with short films and the shortest day of the year. The German State Minister for Culture and the Media, Monika Grütters, took on the patronage for the event. The SHORT FILM DAY is celebrated not only in Germany, but in many other countries around the world as well.

KINO!2017: ROUND FOUR

Last year’s edition of KINO! in April was so successful that the festival will return to the spring dates again. This year’s new venue is one of the leading arthouse theaters in town – the arthouse-complex Sunshine Cinema (Landmark Theatres) in the East Village – with more capacity and daily screenings from March 31 – April 6. Programmed by an independent jury of leading industry professionals – Karl Rozemeyer (film journalist), Marian Masone (film curator, festival advisor) and Meghan Wurtz (distributor), the festival will present ten full-length new feature films from 2016 – highlighting one of the German actresses of the FACE TO FACE WITH GERMAN FILMS campaign. Centerpiece will be a silent film with live electronic music by a DJ. Short film buffs will love the NEXT GENERATION SHORT TIGER 2016 program that is also part of the line-up. New York audiences will have the opportunity to vote online for their favorite film – the KINO!2017 Audience Award.

AG KURZFILM AT THE EUROPEAN FILM MARKET IN BERLIN

For the 15th time, the German Short Film Association (AG Kurzfilm) is representing German short filmmakers and their films at the most important film market in Germany. As part of the German Films booth at the EFM, the association provides a meeting point as well as useful information and contacts to industry professionals, such as filmmakers, producers, distributors and festival representatives. Furthermore, the latest edition of the short film catalogue “German Short Films 2017” will be introduced as well as the highly sought-after festival calendar for 2017, the indispensable assistance for everyone in the international short film circus. The catalogue presents 100 of the most interesting current German short film productions in detail. Two new DVD compilations, GERMAN SHORT FILMS 2017 and the CHILDREN AND YOUTH EDITION 2017, are also available. After the Berlinale, curators, festivals, journalists and other industry...
representatives can order copies of the catalogue and the DVDs from German Films and the AG Kurzfilm. The digital version of the catalogue is now available as well on www.ag-kurzfilm.de. On this website, industry representatives can get password-protected access to online screening of many of the short films selected for the catalogue.

In 2016 German Films organized Festivals of German Films in a number of potentially attractive territories such as China, Japan, Turkey and Australia. In all these regions the Goethe-Institut was the main partner for the festivals, which aim at reaching out to new audiences for German cinema. Not only the audience (over 30,000 tickets sold at the 4 events) but also the press response proved the interest in German cinema to be above average in 2016. In China, the audiences in Beijing, Chengdu and Shenzhen were particularly taken by the opening film of the festival, COLONIA, and Florian Gallenberger had to give a large number of autographs to the keen, young spectators. Selected films of the festival program could be shown only in special venues like the Goethe-Institut, UCCA or the Institut Français. Among those titles both 4 KINGS by Theresa von Eltz and IN LOVE WITH LOU by Cordula Kablitz-Post were very popular. And the attendance of well-known Chinese filmmakers like Berlinale-winner Lou Ye and actress Zhang Jingchu on the opening night increased the press interest in the event. German cinema has definitely become more attractive for the Chinese audience.

In Tokyo, the HORIZONTE Festival of German Cinema opened with FUKUSHIMA, MON AMOUR and was celebrated by a large audience, with director Doris Dörrie introducing her team to the enthusiastic fans. The young Japanese audience was also very taken by 4 KINGS and director Theresa von Eltz. The 3rd Festival of German Cinema in Turkey toured from Istanbul to Ankara, from Izmir to Diyarbakir. While director Maren Ade couldn’t attend the event in Izmir, the audience nevertheless enjoyed the screening of TONI ERDMANN at the Institut Français. Other popular titles in the program included 24 WEEKS, ME & KAMINSKI, ONE BREATH and WILD. The most long-living event in cooperation with the Goethe-Institut is the Festival of German Films in Australia, which took place in four cities (Sydney, Melbourne, Brisbane and Canberra) in 2016. Opening film GOODBYE BERLIN by Fatih Akin was enthusiastically received, other films in the successful program included THE DIARY OF ANNE FRANK by Hans Steinbichler, IN LOVE WITH LOU and FOG IN AUGUST by Kai Wessel.
more new German productions are presented on the following 20 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
A melie (13) thinks of herself as a tough big-city brat and she probably is indeed the most stubborn girl in all of Berlin. Amelie doesn’t let anyone tell her what to do, least of all her parents, who ship her off to a special clinic in the mountains after just another asthma attack. Exactly what Amelie definitely doesn’t want. But instead of getting help at the clinic, she runs off and flees to a place where certainly no one would expect to find her: the top of the mountain. When the clinic and her parents realize she ran away, a big search for her is underway. Focused on trying to find a hiding place in the mountains, Amelie meets the quirky boy named Bart. When Bart saves her life, Amelie realizes that Bart is actually a lot cooler than she first thought. Learning of Amelie’s illness, Bart tells her about an old tradition happening that time of the year, the Alps Mountain Fires. These mountain fires are miracles, which allegedly help cure the sick: humans and animals. Now on a mission to get to the fires in time, the kids take off on an adventurous journey of hope and true friendship.

TOBIAS WIEMANN was born in Greifswald and studied Media Design. Active as a cameraman, editor, director and producer, he produced and directed numerous short films for Howman-Pictures and worked for Til Schweiger’s production company Barefoot Films. His films as a director include: GROSSTADTKLEIN (2013), VON EINEM, DER AUSZOG, DAS FÜRCHTEN ZU LERNEN (TV, 2014), TOM UND SHERRY (in development, with Jytte-Merle Böhmsen), and MOUNTAIN MIRACLE – AN UNEXPECTED FRIENDSHIP (AMELIE RENNT, 2017).

GENRE Family Entertainment YEAR OF PRODUCTION 2017 DIRECTOR Tobias Wiemann SCREENPLAY Natja Brunckhorst CINEMATOGRAPHY Martin Schlecht CAST Mia Kasalo, Samuel Girardi, Susanne Bormann, Denis Moschitto, Jerry Hoffmann, Jasmin Tabatabai, David Bredin, Shenia Pitschmann PRODUCERS Philipp Budweg, Thomas Blieninger CO-PRODUCER Martin Rattini PRODUCTION COMPANY Lieblingsfilm, in co-production with helios sustainable films RUNTIME 97 min LANGUAGE German

SALES ARRI Media International worldsales@arri.de www.arrimedia.de/international
Mifti is a beautiful and reckless 16-year-old girl. Her mother is dead, and her wealthy, eccentric father is too self-absorbed to be responsible for her. Mifti has no use for peers her own age, and being aware of the sexual power she wields with her looks and youth, she immerses herself in a world of adults of questionable character. Lovesick over an elusive older woman, she strikes up a friendship with Ophelia, an actress, and together they test their limits through Berlin’s nightlife and extreme partying.

Writer/director Helene Hegemann, whose novel Axolotl Roadkill was a controversial best-seller in Germany, makes an astonishingly accomplished and stylish debut feature. With its soul and R & B soundtrack, this tightly and kinetically edited tale of youthful excess and exuberance is a trippy, picaresque ride through adolescent impulses and desires. Jasna Fritzi Bauer makes an indelible impression as she balances toughness and vulnerability, perfectly capturing a girl’s search for love and her ultimate realization of needing to free herself in order to move forward.

HELENE HEGEMANN was born in 1992. Also active as a writer and an actress, her films as a director are TORPEDO (2008) and AXOLOTL OVERKILL (2016).

GENRE Tragicomedy
YEAR OF PRODUCTION 2016
DIRECTOR Helene Hegemann
SCREENPLAY Helene Hegemann
CINEMATOGRAPHY Manu Dacosse (SBC)
CAST Jasna Fritzi Bauer, Arly Jover, Mavie Hörbiger, Laura Tonke, Julius Feldmeier, Hans Low, Christopher Roth, Bernhard Schütz
PRODUCERS Hanneke van der Tas, Alain de la Mata
CO-PRODUCERS Constanze Gutmann, Friederich Oetker
PRODUCTION COMPANY Vandertastic, in co-production with Constantin Film Produktion, RBB, BR
RUNTIME 94 min
LANGUAGE German, English
FESTIVALS Sundance 2017 (World Cinema Dramatic Competition)
SALES The Match Factory
info@matchfactory.de
www.the-match-factory.com
Totila Blumen is a Holocaust researcher. As such, he has no sense of fun. This applies in a general sense and specifically when his colleagues try to turn an Auschwitz conference into a corporate-sponsored media event. In the process, they trample all over the memory of the recently deceased Professor Norkus – whom Totila revered. On top of all this, Totila is lumped with an intern: a very young and irritating French student named Zazie. As she follows Totila like a puppy and has a fling with his boss, the otherwise serious and measured academic becomes a nervous wreck.

But it’s no good moaning about it – certainly not to his stressed wife, who demands that he gripe less and learn to accept what his life has to offer. And so Totila ploughs on with his work, aided by the overwrought, eccentric Zazie. She, however, appears to have an agenda of her own – and it’s closely related to Totila’s background and well-guarded family secret.

CHRIS KRAUS was already a noted scriptwriter before making his debut as a director with SHATTERED GLASS (2002), which was awarded two Bavarian Film Prizes, among other awards. His second film, FOUR MINUTES (2006), was one of the most successful German films of the past years and won over 60 German and international awards. His third film, THE POLL DIARIES (2011), won almost 20 prizes, including four German Film Awards, three Bavarian Film Prizes, one Bambi Award and numerous festival accolades all over Europe. Kraus is also a distinguished opera director (Premio Abbiati for his Fidelio in Reggio Emilia).

GENRE Tragicomedy
YEAR OF PRODUCTION 2016
DIRECTOR Chris Kraus
SCREENPLAY Chris Kraus
CINEMATOGRAPHY Sonja Rom
CAST Lars Eidinger, Adèle Haenel, Jan Josef Liefers, Hannah Herzsprung, Sigrid Marquardt, Djenabu Jalloh, Bibiana Zeller, Rolf Hoppe, Eva Löbau, Cornelius Schwalm, Irene Rindje, Hans Jochen Wagner, Gerdy Zini
PRODUCERS Danny Krausz, Kathrin Lemme
CO-PRODUCERS Chris Kraus, Gerd Huber, Kurt Stocker
PRODUCTION COMPANIES Dor Film-West, Four Minutes Filmproduktion, in co-production with Dor Film
RUNTIME 125 min
LANGUAGE German
AWARDS Grand Prix & WOWOW Viewer’s Choice Award Tokyo 2016, Baden-Württemberg Film Prize 2016
SALES Beta Cinema
beta@betacinema.com
www.betacinema.com
A young woman (Lilith), living in the here and now, lives supposedly aimless in the world. Everything is open to her and yet she cannot decide how to live her life. Spontaneously, Lilith visits her older brother in Cologne. She helps him move into a new flat and for a short moment believes to have found the right place to stay and live. However, an indescribable desire pulls her unexpectedly back into reality. Among highways, remarkable forests and paltry parking spots, she meets showman Hans, whom she trusts and follows into a strange colorful life in an amusement park.

CHRISTOPH OTTO is a student at the Academy of Media Arts Cologne. His films include: HUNT (2012), I SPOKE ABOUT YOU (2016), and DEAD HOMELAND (currently in development).

ICH HAB VON DIR ERZÄHHLT
I SPOKE ABOUT YOU

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Christoph Otto
SCREENPLAY Christoph Otto
CINEMATOGRAPHY Paul Faltz, Alexander Pauckner
CAST Julia Riedler, Johannes Benecke, Yuri Englert
PRODUCERS Christoph Otto, Mario von Grumbkow
CO-PRODUCER Julia Riedler
PRODUCTION COMPANY Kunsthochschule für Medien Köln
RUNTIME 65 min
LANGUAGE German
FESTIVALS Hof 2016, Filmfestival Max Ophüls Preis Saarbrücken 2017, Lisbon 2017

SALES
Kunsthochschule für Medien Köln (KHM)
dilger@khm.de
www.khm.de
www.ichhabvondirerzaehlt.de
Julian Rosefeldt's film MANIFESTO pays homage to the moving tradition and literary beauty of artistic manifestos, ultimately questioning the role of the artist in society today. MANIFESTO draws on the writings of Futurists, Dadaists, Fluxus artists, Suprematists, Situationists, Dogma 95 and other artist groups, and the musings of individual artists, architects, dancers and filmmakers. Passing the ideas of Claes Oldenburg, Yvonne Rainer, Kazimir Malevich, André Breton, Sturtevant, Sol LeWitt, Jim Jarmusch, and other influential voices through his lens, Rosefeldt has edited and reassembled thirteen collages of artists' manifestos.

Performing these ‘new manifestos’ as a contemporary call to action, while inhabiting thirteen different personas – among them a school teacher, a puppeteer, a newsreader, a factory worker and a homeless man – Academy Award®-winner Cate Blanchett imbues new dramatic life into both famous and lesser-known words in unexpected contexts. Rosefeldt’s film reveals the performative component and the political significance of these declarations. Often written in youthful rage, they not only express the wish to change the world through art, but also reflect the voice of a generation. Exploring the powerful urgency of these historical statements, which were composed with passion and conviction by artists many years ago, MANIFESTO questions whether the words and sentiments have withstood the passage of time. Can they be applied universally? And how have the dynamics between politics, art and life shifted?

JULIAN ROSEFELDT was born in 1965. He studied Architecture in Munich and Barcelona. Since 2011, he has been a professor for Digital and Time-based Media at the Academy of Fine Arts in Munich. His works have been exhibited in museums around the world. In addition to numerous film installations, his films include: the shorts ASYLUM (2002), LONELY PLANET (2006), DEEP GOLD (2014), THE SWAP (2015), IN THE LAND OF DROUGHT (2015), and the feature film and film installation MANIFESTO (2017).

GENRE Drama, Experimental
YEAR OF PRODUCTION 2017
DIRECTOR Julian Rosefeldt
SCREENPLAY Julian Rosefeldt
CINEMATOGRAPHY Christoph Krauss
CAST Cate Blanchett
PRODUCER Julian Rosefeldt
PRODUCTION COMPANY Julian Rosefeldt
RUNNING TIME 95 min
LANGUAGE English
FESTIVALS Sundance 2017, Rotterdam 2017, Göteborg 2017, Istanbul 2017

SALES
The Match Factory
info@matchfactory.de
www.the-match-factory.com
How do we want to live together? Ten people in the middle of nowhere in Brandenburg attempt to answer this question, living amidst greenery, techno and theater. In the artist colony Rocket Perelman they live out their version of freedom and independence – each to their own and all for the collective. Jen is new to the Rocket. In her mid-20s, she’s gotten out of the city, out of the rat-race and is delving into a new life. But the Rocket needs money and the solution lies – where else? – in art or, more specifically, a play. Jen finds herself taking up the lead role in a play that gradually overtakes reality and tests the idealism of the entire community to its limits.

OLIVER ALALUUKAS initially trained as a cinematographer, then studied Directing at the Film University Babelsberg KONRAD WOLF. His films include: the shorts HERRENTAG (2012), INDIAN SUMMER (2012), DER POSTBOTE (2013), STATION 34 – ONCOLOGY (doc, 2014), PRASENZLÜCKE (2015), and his feature debut ROCKET PERELMAN (2017).

GENRE Comedy, Drama
YEAR OF PRODUCTION 2017
DIRECTOR Oliver Alaluukas
SCREENPLAY Johannes Rothe
CINEMATOGRAPHY Valentin Selmke
CAST Liv Lisa Fries, Tobias Lehmann, Gordon Kammerer, Anne Haug, Oliver Brocker, Lars Rudolph, Ilyes Moutaoukkil, Milton Welsh, Franziska Junger
PRODUCER Anna Wendt
PRODUCTION COMPANY Anna Wendt Filmproduktion, in co-production with Filmuniversität Babelsberg KONRAD WOLF
RUNTIME 108 min
LANGUAGE German
FESTIVALS Filmfestival Max Ophuls Preis Saarbrücken 2017 (In Competition)

SALES Filmuniversität Babelsberg KONRAD WOLF
distribution@filmuniversitaet.de
www.filmuniversitaet.de
A group of German construction workers moves to a construction site in the border region between Bulgaria and Greece. When the men realize there is a village nearby, they are confronted with their prejudice and mistrust. Two of the men turn the village into a stage on which they compete for the recognition and favor of the villagers.

VALESKA GRISEBACH was born in Bremen in 1968. After studying Philosophy and German Studies in Berlin, Munich and Vienna, she worked on various film and television productions. From 1993-2001, she studied at the Vienna Film Academy, during which time she also spent a year (1996/1997) at the German Film & Television Academy in Berlin. A selection of her films includes: SPRECHEN UND NICHTSPRECHEN (short, 1995), IN DER WÜSTE GOBI (doc, 1997), BERLINO (short, 1999), MEIN STERN (2001), SEHNSUCHT (2006), NARBEN (doc, 2007), and WESTERN (WT, 2017).

GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Valeska Grisebach
SCREENPLAY Valeska Grisebach
CINEMATOGRAPHY Bernhard Keller
CAST Meinhard Neumann, Reinhardt Wetrek, Syuleyman Letifov, Veneta Fragnova, Vyara Borisova, Aliosman Deliev
PRODUCERS Janine Jackowski, Jonas Dornbach, Maren Ade, Valeska Grisebach
CO-PRODUCERS Boris Chouchkov, Bruno Wagner, Antonin Svoboda
PRODUCTION COMPANY Komplizen Film, in co-production with Chouchkov Brothers, coop99, ZDF Das kleine Fernsehspiel
RUNTIME 100 min
LANGUAGE German, Bulgarian
SALES Films Boutique
contact@filmsboutique.com
www.filmsboutique.com
For the first time, fashion designer Dries Van Noten allows a filmmaker to accompany him in his creative process and rich home life. For an entire year, Reiner Holzemer documented the precise steps that Dries takes to conceive four collections, the rich fabrics, embroidery and prints exclusive to his designs, as well as the emblematic fashion shows that bring his collections to the world and have become cult “must sees” at the Paris Fashion week. This film offers an insight into the life, mind and creative heart of a master fashion designer who, for more than 25 years, has remained independent in a landscape of fashion consolidation and globalization.

**DRIES**

REINER HOLZEMER is a filmmaker and founder of the Reiner Holzemer Film Production which was established in 1983. His production company has developed and produced more than 30 documentary films and artist portraits. His work often focuses on internationally renowned artists and has screened at museums worldwide.

How does a life change when nothing is as it seems, when someone’s own history and identity is forcibly taken away? How great is the inner shock when someone has been deceived by the very people in whose custody they felt safe and well cared for? What happens if they have to fight for their legal rights against the supremacy of the state and the Catholic Church? This is an unimaginable scenario, but one in which many thousands of Spaniards have found themselves in recent years. The children, now all adults, are called “Niños Robados” – “Stolen Children”.

**FRANCOS ERBE - SPANIENS GERAUBTE KINDER**

FRANCO'S LEGACY - SPAIN'S STOLEN CHILDREN

INGA BREMER studied Drama in Cologne and Directing at the Filmakademie Baden-Württemberg and the EICTV in Cuba. A co-founder of the production company Soilfilms, her films as a director include: the documentaries GOODBYE KUTTI (2008), TRAUMEND (2010), PERFECT GIRLS (2011), and FRANCO'S LEGACY - SPAIN'S STOLEN CHILDREN (2016).

**GENRE** Politics, Society
**YEAR OF PRODUCTION** 2016
**DIRECTOR** Inga Bremer
**CINEMATOGRAPHY** Kirstin Schmitt
**PRODUCER** Silvana Santamaria
**PRODUCTION COMPANY** Soilfilms, in co-production with BR, ARTE
**RUNTIME** 70 min
**LANGUAGE** Spanish

**SALES** Autentic Distribution
n.grael@autentic.com
www.autentic-distribution.com
saw him and my heart stood still.” 18-year-old Freya Deichmann meets Helmuth James von Moltke. He is the love of her life. It is a love which must prove itself under the Third Reich. The story builds to a dramatic climax, wavering between hope and a final separation, when Helmuth is imprisoned. Every day could be their last. Their greatest happiness are their daily letters which are smuggled by the prison chaplain. It is a love in a time of resistance which does not even end with the execution of the loved one. The letters bear unique witness to an era, heart-piercing glimpses into an extraordinary existential situation of life and death. The lovers’ story is combined with previously undisclosed conversations with the then 90-year-old Freya in her house in Vermont: “material of astonishing beauty, poetry and passion.”


GENRE Biopic, History, Literature, Love Story
YEAR OF PRODUCTION 2016
DIRECTORS Antje Starost, Hans Helmut Grotjahn
CINEMATOGRAPHY Hans Helmut Grotjahn
WITH Freya von Moltke, Helmuth Caspar von Moltke, Vivi Vassileva VOICES Nina Hoss, Ulrich Matthes PRODUCTION COMPANY Antje Starost Film Produktion RUNTIME 87 min
LANGUAGE German
FESTIVALS Hof 2016, Biberach 2016
SALES Starost Film Verleih & Vertrieb starostfilm@t-online.de · www.starostfilm.de

A fter filming political footage, Myanmar filmmaker Tin Win Naing must flee his home. The nation’s brutal dictatorship has begun arresting anyone suspected of criticizing the government, and Naing is certain to be targeted. Unsure whether he will ever see his family again, he crosses the border illegally to Thailand. Upon his arrival, he is astonished to see how many of his fellow countrymen have escaped the disastrous situation in Myanmar, only to find themselves trapped on the other side of the border, working under conditions tantamount to slave labor. Tin Win Naing portrays three Myanmar migrant workers in their struggle for survival. The filmmaker – a refugee amongst refugees – observes his compatriots in close and empathetic detail. IN EXILE takes us on a deeply felt journey into the hearts and minds of a people who have been tormented by Myanmar’s system for decades and who are now mistreated in a new foreign home. In spite of this, however, they have emerged as fighters – fighters against despair.

TIN WIN NAING was born in Myanmar and began his career as a filmmaker in 1995. After studies at the Yangon Film School, he was the DoP for the award-winning films IN THE SHADOW OF THE MOUNTAIN, INTO THE RING, NARGIS – WHEN TIME STOPPED BREATHING, and numerous other documentaries. IN EXILE is his directorial debut.

GENRE Society, Politics
YEAR OF PRODUCTION 2016
DIRECTOR Tin Win Naing
SCREENPLAY Tin Win Naing
CINEMATOGRAPHY Tin Win Naing
WITH Tin Win Naing, Aung Ko Ko PRODUCER Yasmin C. Rams PRODUCTION COMPANY Perennial Lens RUNTIME 72 min
LANGUAGE Burmese
FESTIVALS Toronto 2016, Busan 2016, DOK Leipzig 2016
SALES Syndicado alexandar@syndicado.com www.syndicado.com
Until recently Myanmar (also known as Burma) was shut off from the rest of the world by a military dictatorship. Ever since a democratization process started, the country opened up, not only politically but also economically. Investors and multinational companies view Myanmar today as the “last frontier” of globalization: 53 million new customers may be waiting eagerly to avail themselves of their products! MYANMARKET explores how the Burmese navigate through a time of change, new opportunities and traditional values.

MYANMARKET


GENRE Society
YEAR OF PRODUCTION 2017
DIRECTOR Eva Knopf
CINEMATOGRAPHY Stefan Sick
PRODUCERS Ulla Lehmann, Andrea Roggon
CO-PRODUCER Gudrun Hanke-El Ghomri
PRODUCTION COMPANY AMA FILM, in co-production with SWR
RUNTIME 75 min
LANGUAGE Burmese, German

SALES AMA FILM
mail@amafilm.de
www.amafilm.de

In Bangladesh, in Benin, in the DR Congo, yet also in Germany: violence against women is ever present. The film delves into the lives of women who have been subjected to horrific violence, yet managed to fight their way free. They talk about the violence that has been inflicted upon them, their struggle for survival, their hopes and their current attempts to build a new life. And the men? Many of them describe violence against women as a normal part of their everyday lives. If a woman has been hit, she deserved it. If she defends herself, he threatens to take away her children. Claudia Schmid spent intense moments with the protagonists. She captured images of their painful memories and dreams. It is only the strength of these women that allows them to break out of a multi-generational cycle of violence.

UNTERR ALLER AUGEN FOR ALL THE WORLD TO SEE

CLAUDIA SCHMID was born in Cologne in 1956. A freelance director since 1991, her other films include: a portrait about the artist Gottfried Helnwein THE SILENCE OF INNOCENCE (2009), the documentary about Heinz Emigholz THE REDRAWN WORLD (2009), RICHARD DEACON – IN BETWEEN (2013), and VOICES OF VIOLENCE (2015).

GENRE Human Rights, Women, Society
YEAR OF PRODUCTION 2016
DIRECTOR Claudia Schmid
CINEMATOGRAPHY Claudia Schmid
PRODUCER Birgit Schulz
PRODUCTION COMPANY Bildersturm Filmproduktion, in co-production with WDR, NDR
RUNTIME 90 min
LANGUAGE Bengali, Fon, Mashi, English, French

SALES NEW DOCS
sales@newdocs.de
www.newdocs.de
**EL VIAJE** is a vibrant journey through Chile and its musical tradition, the “Nueva Canción Chilena.” The “Nueva Canción Chilena” became the soundtrack of a generation which took to the streets to protest for their rights and greatly influenced musicians all over the world. One of those musicians is Rodrigo Gonzalez, who emigrated to Germany from Chile in 1974 in the wake of Augusto Pinochet’s military dictatorship. Today Rod is the bassist of Germany’s most popular punk rock band, DIE ARZTE. Rod returns to his homeland, and perhaps more significantly, to his musical roots. His aim is to learn from, to play and record with some of the most important Chilean protest musicians from the 60s and 70s, including a younger generation of musicians influenced by the “Nueva Canción Chilena” tradition.

**EL VIAJE**

**EIN MUSIKFILM MIT RODRIGO GONZALEZ**

**A ROAD TRIP INTO CHILE’S MUSICAL HERITAGE**

**NAHUEL LOPEZ** was born in 1978 in Hamburg. He studied Advertising and Political Science and completed a traineeship at the TV production company Cinecentrum. He then worked as a freelance journalist and commissioning editor. Also active as a writer, producer and instructor, EL VIAJE is his directorial debut.

They were young, looking forward to the future and felt at home in Breslau, the city with the third largest Jewish community in Germany. Then Hitler came to power. From that moment on, the fate of the persecution of the Jews in Nazi Germany is what connected these children: some fled, some survived Auschwitz. Ultimately robbed of their home, they escaped in all directions and built up new lives, in the USA, England, France and in Germany. Many were even significantly involved in the founding and development of Israel. 14 contemporary witnesses are at the center of this film. They remind us not only of previous Jewish life in Breslau, their experiences form an impressive and diverse portrait of a generation. Some returned to their old home, today’s Wroclaw, and met up with a German-Polish youth group. In times of grown anti-Semitism, the film builds an emotional bridge between the past and the future: a future which is our responsibility to shape.

**WE ARE JEWS FROM BRESLAU**

Semitism, the film builds an emotional bridge between the past and the future: a future which is our responsibility to shape.


**GENRE** History

**YEAR OF PRODUCTION** 2016

**DIRECTORS** Karin Kaper, Dirk Szuszies

**CINEMATOGRAPHY** Dirk Szuszies

**PRODUCER** Florian Hartung

**PRODUCTION COMPANIES** Februar Film

**RUNTIME** 108 min

**LANGUAGE** German, English, Polish

**FESTIVALS** Cottbus 2016

**SALES** Karin Kaper Film

kaperkarin@web.de

www.judenausbreslaufilm.de
HOMEWORK

A young father (27), his twelve-year-old daughter, one night club, two secrets and a lie that will solve everything.

ANNIKA PINSKE was born in 1982. She studied Philosophy and Literature before taking up studies in Directing at the German Film and Television Academy (DFFB) in Berlin. She has worked as a director’s assistant in the theater (Volksbühne Berlin) and for the cinema (Komplizen Film, serving as Maren Ade’s assistant on TONI ERDMANN). Her films include: the Internet sitcom TORSTRASSE-INTIM (2008), and the shorts ANYWAYS (2015), CHANGE (2016), and HOMEWORK (2016).

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Annika Pinske
SCREENPLAY Annika Pinske
CINEMATOGRAPHY Ben Bernhard
CAST Tim Kalkhof, Emma Frieda Brüggler
PRODUCER Annika Pinske
PRODUCTION COMPANY Pennybooth Production, in co-production with Deutsche Film- und Fernsehakademie Berlin (DFFB)
RUNTIME 7 min
LANGUAGE German
AWARDS German Short Film Award 2016 (Gold), Student Camera Award Munich 2016, Radi Award Short Film Corner Cannes 2016

SALES
DFFB
j.settmacher@dffb.de
www.dffb.de

KALTES TAL

Oscillating between aesthetic and documentary forms, KALTES TAL describes the daily business of a strip mine harvesting lime. The material removed is processed and returned to nature through forest liming. This measure attempts to counteract acid rain that troubles the forest floor. A cycle like a Mobius strip – an irreversible consequence due to the mining materials in order to restore the fragile natural balance. Lime dust delicately dusts the forest floor. A white, spherical alternative world opens, questioning our ambivalent relationship to nature.

JOHANNES KRELL was born in 1982. After studying Cinematography and Audiovisual Media he worked as a freelance camera man, editor and sound designer. Since 2014, he is a post-graduate student at the Academy of Media Arts in Cologne. His films include: the shorts ROOM ONE (2009), STATION (2010), A CLOUD OF UNKNOWING (2011), STILL LIFE (2014), and KALTES TAL (2016).

GENRE Environment, Experimental Documentary
YEAR OF PRODUCTION 2016
DIRECTORS Johannes Krell, Florian Fischer
SCREENPLAY Johannes Krell, Florian Fischer
CINEMATOGRAPHY Johannes Krell, Florian Fischer
PRODUCERS Stephan Helmut Beier, Ray Peter Maletzki
PRODUCTION COMPANY Rosenpictures
RUNTIME 12 min
LANGUAGE no dialogue
FESTIVALS Rotterdam 2017, Clermont-Ferrand 2017
AWARDS MDM Pitching Prize Newcomer Competition 2014, German Short Film Award 2016

SALES
Rosenpictures
info@rosenpictures.com
www.rosenpictures.com
www.kaltes-tal-film.de

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“W e are able to work on our speeches and our rhetoric skills. But to control what our body is doing in the meantime is much more difficult. Gestures and moves are much stronger than words – according to academic researchers, the human facial expression alone offers about 10,000 details. TIMECODE operates without any words.”

TIMECODE is a multi-piece installation with a 2 channel video work in its center.


EINE UNIVERSELLE LIEBESGESCHICHTE

A UNIVERSAL LOVE STORY

A UNIVERSAL LOVE STORY is a short fantasy drama about the possibility of finding love in an impersonal world in the distant future, where everyone is so focused on himself that it seems almost impossible to connect to another person. All that’s left is the memory of love and the hope to experience it one more time. It seems that sometimes it takes a miracle from a different universe to start a revolution.

A UNIVERSAL LOVE STORY is one of the few films shot in Esperanto.

NATALIE MACMAHON began her career as an actress and became more interested in writing and directing her own films. Her films, which have screened at numerous international festivals, include: THE MAN WHO COULDN’T CRY (short, 2015), LIKE A SUMMER SONATA (short, 2016), the web series THE SECRET OF BERLIN (2015) and SENSES (2016), LOLA WANTS TO SEE THE SEA (short, 2016), and A UNIVERSAL LOVE STORY (short, 2017).

GENRE Fantasy, Love Story YEAR OF PRODUCTION 2017 DIRECTOR Natalie MacMahon SCREENPLAY Natalie MacMahon CINEMATOGRAPHY Amber Palmer CAST Francisco Montero, Tomoko Inoue, Alastair Graham, Annegret Steioff, Natalie MacMahon, Orazio Manzella, Brett Ortgiesen, Christina Siemoneit, Assel Lobanchenko, Christoph Fortmann PRODUCER Natalie MacMahon Films PRODUCTION COMPANY Natalie MacMahon Films RUNTIME 9 min LANGUAGE English, Esperanto

SALES Natalie MacMahon Films nataliemacmahon@aol.com www.nataliemacmahonfilms.com www.universallovestory.com
AUS DEM NICHTS

Katja sees her life suddenly implode when her husband and son are killed in a bomb attack. Her friends and family are unable to give her the support she needs, but Katja somehow manages to keep going through the funeral and formalities as well as the search for the perpetrators and reasons for the assassination. She initially contemplates suicide, but when the trial begins against the two suspects from the neo-Nazi scene, the court proceedings keep her alive despite the harrowing evidence of her loved ones’ deaths. However, matters become complicated when more details about her husband’s criminal past emerge and the police find Katja under the influence of drugs...

GENRE Thriller CATEGORY Feature DIRECTOR Fatih Akin SCREENPLAY Fatih Akin CAST Diane Kruger, Denis Moschitto, Ulrich Tukur, Samia Chancrin, Numan Acar, Hanna Hilsdorf, Ulrich Brandhoff, Johannes Krisch, Karin Neuhäuser, Uwe Rohde, Rafael Santana PRODUCER Nurhan Sekerci-Porst CO-PRODUCERS Fatih Akin, Méliita Toscan du Plantier, Marie-Jeanne Pascal PRODUCTION COMPANY bombero international, in co-production with Macassar Productions, Warner Bros. Film Productions Germany, corazón international LANGUAGE German

SALES The Match Factory info@matchfactory.de www.the-match-factory.com

CONNI & CO 2

The island where Conni and Co enjoyed many happy summers is for sale to a hotel company! But when her dog finds a gigantic dinosaur bone, the kids hope to persuade Neustadt’s Mayor Möller otherwise. But Möller has his own plans and the bone disappears. Complicating matters is that Conni’s father is the engineer responsible for the new hotel and Paul’s parents’ bookshop is in financial trouble: they have to leave Neustadt but the new hotel would offer them a future. The children set out on a secret search for fossils, then the site must be preserved. It’s a race against time and the mayor. At the last minute the kids find an entire T-Rex skeleton. The island is now saved and soon Neustadt has a dinosaur museum that brings many tourists to the town.

GENRE Family Entertainment CATEGORY Feature DIRECTOR Til Schweiger SCREENPLAY Vanessa Walder CAST Emma Tiger Schweiger, Iris Berben, Lisa Bitter, Ken Duken, Heino Ferch, Matthias Habich, Mimi Fiedler, Samuel Finzi, Oskar Keymer, Tamer Trasoglu, Paula Paul PRODUCERS Christian Popp, Sigi Kamml CO-PRODUCERS Til Schweiger, Tom Zickler PRODUCTION COMPANY Producers at Work Film, in co-production with Barefoot Films, Warner Bros. Film Productions Germany LANGUAGE German

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

CREDO

A thriller set in the world of high finance, director Christian Schwochow’s first TV series CREDO centers on a highly talented young investment banker, Jana Liekam (played by the award-winning newcomer actress Paula Beer), who is embroiled in an intrigue forcing her to cause damage to her own bank and triggering a major crisis in the global financial economy. Running to six 45-minute episodes, CREDO is an adrenaline-driven game of power and manipulation, economic interests and political common sense, and of personal ambitions and shifting loyalties. Jana moves through the world of investment banking like a fish in water. But is she in fact more of a shark?

GENRE Drama, Thriller CATEGORY Mini-Series DIRECTOR Christian Schwochow SCREENPLAY Oliver Kienle, Jana Burbach, Jan Galli CAST Paula Beer, Desirée Nosbusch, Barry Atsma, Mai Duong Kieu, Albrecht Abraham Schuch, Tobias Moretti, Marc Limpach, Jörg Schuttauf PRODUCER Lisa Blumenberg CO-PRODUCER Nicolas Steil PRODUCTION COMPANY Letterbox Filmproduktion, in co-production with Iris Productions LANGUAGE German

SALES Federation Entertainment lionel.uzan@fedent.com www.fedent.com
CULPA – NIEMAND IST OHNE SCHULD

Stipe Erceg heads up an impressive cast for CULPA, the first foray into in-house fiction production by 13th Street, the crime channel of NBC Universal International Networks, shooting on location in Berlin last November. The four self-contained episodes turn the crime format on its head as an unconventional priest is told imminent crimes during the confessional. However, the priest is bound by his vows not to divulge the confessional secrets about the planned crimes, and it is only through the power of his words and arguments that he is able to keep preventing the very worst from happening...

**GENRE**: Crime Drama
**CATEGORY**: Series
**DIRECTOR**: Jano Ben Chaabane
**SCREENPLAY**: Jano Ben Chaabane, Alexander Lindh, Bernd Heiber, Matthias Praxenthaler
**CAST**: Stipe Erceg, Ludwig Trepte, Mehmet Kurtulus, Barbara Philipp, Dirk Martens, Maxim Mehmet, Alina Levshin, Detlef Bothe
**PRODUCER**: Laura Bull
**PRODUCTION COMPANY**: Made Films
**LANGUAGE**: German

**CONTACT**
NBC Universal International Networks
deniz.guengoermues@nbcuni.com
www.nbcuniversal.com

DARK

Baran bo Odar and Jantje Friese, who both graduated from Munich’s University of Television & Film and previously collaborated on Odar’s feature films THE SILENCE and WHO AM I – NO SYSTEM IS SAFE, have now joined forces as co-creators and co-showrunners for DARK, the first German Netflix original series, to debut exclusively on the leading Internet TV network in late 2017. The 10-part mystery family saga is set in a German town in the present day where the disappearance of two young children exposes the double lives and fractured relationships among four families – with a surprising twist with its origins in the same town back in 1986.

**GENRE**: Thriller
**CATEGORY**: Series
**DIRECTOR**: Baran bo Odar
**SCREENPLAY**: Baran bo Odar, Jantje Friese
**CAST**: Louis Hofmann, Oliver Masucci, Jordis Triebel, Sebastian Rudolph, Anatole Taubman, Mark Waschke, Karoline Eichhorn, Stephan Kampwirth, Anne Ratte-Polle, Andreas Pietschmann, Lisa Vicari, Angela Winkler, Michael Mendl
**PRODUCERS**: Quirin Berg, Max Wiedemann, Justyna Musch, Baran bo Odar, Jantje Friese
**PRODUCTION COMPANIES**: Wiedemann & Berg Television, Dark Series
**LANGUAGE**: German

**CONTACT**
Wiedemann & Berg Television
info@w-b-film.de
www.w-b-film.de

HIGH SOCIETY

Anabel von Schlacht is the neglected party-daughter of a stinking rich industrialist family. At least that is what everybody thought until a scandal at the clinic in which she was born reveals various babies were swapped, and Anabel’s actual origins. Her real mother lives with her two other children as an illegal subtenant on a working class housing estate. When Anabel enters her new home she tangles immediately with the good looking cop Yann. Her new journey becomes plastered with bizarre encounters, family conflicts and falling head over heels in love. But it all leads her to the really important questions in life and, as well, the search for her true identity, her first real job and the question as to what family really means.

**GENRE**: Comedy
**CATEGORY**: Feature
**DIRECTOR**: Anika Decker
**SCREENPLAY**: Anika Decker
**CAST**: Emilia Schüle, Jannis Niemöwer, Caro Cult, Katja Riemann, Iris Berben, Marc Benjamin
**PRODUCERS**: Lothar Hellinger, Christopher Doll
**CO-PRODUCERS**: Anika Decker, Jan Decker
**PRODUCTION COMPANY**: Hellinger/Doll Filmproduktion, in co-production with Decker Bros. Entertainment, Warner Bros. Film Productions Germany
**LANGUAGE**: German

**CONTACT**
Hellinger/Doll Filmproduktion
info@hellingerdoll.com
www.hellingerdoll.com
HIMMEL UND HÖLLE

Five hundred years ago a revolutionary priest changed the face of Christendom and the path of European civilization forever. Risking his life and academic reputation, facing damnation and purgatory, in 1517 he nailed his inflammatory Ninety-Five Theses, disputing the claim that freedom from God’s punishment for sin could be purchased with money, to the door of the Castle Church in Wittenberg. The Catholic church and the Western world would never be the same again. His name was Martin Luther.

GENRE History CATEGORY TV Movie DIRECTOR Uwe Janson SCREENPLAY Stefan Dähnert, Marianna Wendt CAST Maximilian Brückner, Jan Krauter, Johannes Klaussner, Aylin Tezel, Frida-Lovisa Hamann, Joachim Król, Armin Rohde, Christoph Maria Herbst, Rüdiger Vogler, Fabian Hinrichs, Anna Schudt, Peter Lerchbaumer, Johanna Gastdorf, Arnd Klawitter PRODUCERS Benjamin Benedict, Joachim Kosack PRODUCTION COMPANY UFA Fiction, in co-production with MIA FILM LANGUAGE German

SALES FremantleMedia International jens.richter@fremantlemedia.com www.fremantlemedia.com

ICEMAN (WT)

The final days of the world-famous mummy Ötzi – a.k.a. Kelab – are now told for the first time by director Felix Randau. Over 5,000 years ago, Kelab (played by Jürgen Vogel) leaves his family to go hunting in the Ötztal Alps. On his return, he finds his village burned to the ground and his tribe’s sacred talisman stolen. Spurred on by the love for his family, Kelab sets out in search of the perpetrators. The beauty of nature holds many dangers and other people are, by turns, friend or foe. When he finally comes face to face with the perpetrators, Kelab attempts to satisfy his thirst for vengeance. But things don’t quite work out as he had planned...

GENRE Action, Adventure, Drama CATEGORY Feature DIRECTOR Felix Randau SCREENPLAY Felix Randau CAST Jürgen Vogel, André M. Hennicke, Sabin Tambrea, Martin Augustin Schneider, Susanne Wuest, Violetta Schurawlow, Anna F, Axel Stein, Franco Nero PRODUCER Jan Krüger PRODUCTION COMPANY Port-au-Prince Film & Kultur Produktion, in co-production with Echo Film, Lucky Bird Pictures, Amour Fou Filmproduction, in cooperation with ZDF, ARTE, Sky Deutschland, ORF LANGUAGE Extinct Raetic

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

IN MY ROOM

Ulrich Köhler’s fourth feature film after BUNGALOW, WINDOWS ON MONDAY and SLEEPING SICKNESS focuses on the 40-something Armin, who is a freelancer with lots of time and little money. He’s not really happy, but can’t picture living a different life. However, one morning, the world looks the same as always, but mankind has disappeared. Described as a philosophical science fiction film, the co-production by Pandora Film Produktion with Bolzano-based Echo Film completed its first phase of shooting last September, with the second half at locations in North Rhine-Westphalia’s Vlotho, Berlin and South Tyrol following between February and March 2017.

GENRE Drama CATEGORY Feature DIRECTOR Ulrich Köhler SCREENPLAY Ulrich Köhler CAST Hans Löw, Elena Radonicich, and others PRODUCERS Christoph Friedel, Claudia Steffen, Katrin Schlosser PRODUCTION COMPANY Pandora Film Produktion, in co-production with Echo Film, WDR, ARTE LANGUAGE German, English

CONTACT Pandora Film Produktion info@pandorafilm.com www.pandorafilm.com
JIM KNOPF UND LUKAS DER LOKOMOTIVFÜHRER

Based on Michael Ende’s best-selling novel, this epic fantasy adventure follows a young orphan boy Jim Button, his best friend Luke and a magical steam engine called Emma as they travel from their home on the tiny island of Morrowland throughout the world in search of the truth about Jim’s origins. Luke and Jim begin the greatest adventure of their lives, promising the Emperor of Mandala that they will rescue his daughter, Princess Li Si, who was kidnapped by pirates and dragged across the terrifying Valley of Shadows to the deadly Dragon City. The further they get, the more their suspicion grows that there is a connection between Jim’s unknown origins and Li Si’s disappearance...

GENRE Children & Youth, Family Entertainment, Fantasy, Literature
CATEGORY Feature
DIRECTOR Dennis Gansel
SCREENPLAY Dirk Ahner, Andrew Birkin, Sebastian Niemann
CAST Solomon Gordon, Henning Baum, Annette Frier, Christoph Maria Herbst, Uwe Ochsenknecht, Milan Peschel, Rick Kavanian, Volker Michalowski
PRODUCER Christian Becker
PRODUCTION COMPANY Rat Pack Filmproduktion, in co-production with Warner Bros. Entertainment, Malao Film, Studio Babelsberg Motion Pictures, Constantin Film Produktion, Bavaria Film
LANGUAGE German
SALES Timeless Films
info@timelessfilms.co.uk
www.timelessfilms.co.uk

DER KLEINE RABE SOCKE – SUCHE NACH DEM VERLORENNEN SCHATZ

Director Verena Fels is embarking on her animation feature debut with a brand-new adventure of RAVEN THE LITTLE RASCAL. Together with longtime Raven collaborators, co-director Sandor Jesse and screenwriter Katja Grübel, she is sending the cheeky little hero on an exciting new journey. Raven can’t believe his eyes when he makes a stunning discovery in Mrs. Badger’s attic: a real treasure map drawn by none other than Grandpa Badger, who mysteriously disappeared many years ago. According to an ancient legend, whoever manages to find the treasure will become king of the forest, something that Raven simply can’t resist. Together with his best friend Eddi Bear and eager Little Badger, he sets off on a thrilling quest to find the treasure...

GENRE Animation, Family Entertainment
CATEGORY Feature
DIRECTORS Verena Fels, Sandor Jesse
SCREENPLAY Katja Grübel
PRODUCER Dirk Beinhold
CO-PRODUCER Florian Schmidt-Prange
VOICES Jan Delay, Anna Thalbach, Nellie Thalbach, Ulrich Smadé, Jens Andresen, Tim Kreuer, Ranja Bonalana, Monty Arnold, Jannik Endemann, Constantin von Jascheroff
PRODUCTION COMPANY Akkord Film, in co-production with Tatami Films, NDR, SWR, HR
LANGUAGE German, English
SALES Beta Cinema
beta@betacinema.com
www.betacinema.com

LASS DEN SOMMER NIE WIEDER KOMMEN

A young Georgian man leaves his village for the city to audition for a dance ensemble. He participates in illegal boxing matches to earn money. He sleeps with men, also to earn money. He falls in love with one of his clients. He starts dancing in an ensemble. His lover, an army officer, goes to war. The young man returns to his village.

GENRE Art, Experimental, Drama, Love Story
CATEGORY Feature
DIRECTOR Alexandre Koberidze
SCREENPLAY Alexandre Koberidze
CAST Mate Kevlishvili, Giorgi Bochorishvili
PRODUCERS Alexandre Koberidze, Nutsa Tsikaridze, Keti Kipiani
PRODUCTION COMPANY Deutsche Film- und Fernsehakademie Berlin (DFFB)
LANGUAGE Georgian

CONTACT DFFB
j.settmacher@dffb.de
www.dffb.de
MARINA, MABUSE UND MORITURI

In 1946, aged 28, Artur Brauner started producing films in the completely destroyed Berlin. He wanted to narrate the suffering that the Nazi regime had wrought on Europe’s Jews and became Germany’s most successful producer. His company, CCC Filmkunst, brought both big screen entertainment and socially critical chamber pieces to the screen. Brauner also brought America’s most renowned directors back to Germany; Robert Siodmak, William Dieterle, Fritz Lang and Gerd Oswald, all of whom had been forced to emigrate. He filmed Mabuse, Karl May and Edgar Wallace crime stories. He also constantly returned to the theme of his life, the Holocaust. Here, outstanding personalities of the film industry pay tribute to Brauner’s work and incomparable story.

GENRE Biopic CATEGORY Documentary DIRECTOR Kathrin Anderson WITH Dieter Kosslick, Mario Adorf, Armin Mueller-Stahl, Klaus Maria Brandauer PRODUCER Alice Brauner PRODUCTION COMPANY CCC-Filmkunst LANGUAGE German

CONTACT
CCC-Filmkunst
b.westhausen@ccc-film.de
www.ccc-film.de

MATA HARI & MADEMOISELLE DOCTEUR

In 1916, the dancer Mata Hari meets the German agent Elisabeth Schragmüller (known as “Mademoiselle Docteur”) who trains her to become a spy behind enemy lines in France during the First World War. The two women couldn’t be more different from one another: Mata Hari was the erotic, enigmatic seductress, while Mademoiselle Docteur was an analytical political scientist and one of the first women in Germany to receive a doctorate. The legendary double agent, who was executed in France in 1917 at the age of 41 on charges of double espionage and high treason, is played by Natalia Wörner in this feature film directed by Kai Christiansen for public broadcaster ARD.

GENRE History CATEGORY Feature DIRECTOR Kai Christiansen SCREENPLAY Kai Christiansen, Heike Bruckner von Grumbkow, Jochen von Grumbkow CAST Natalia Wörner, Nora von Waldstätten, Francis Fulton-Smith, Michael Brandner, Vladimir Burlakov, Robert Schupp, Patrick Joswig PRODUCERS Matthias Martens, SandraMaischberger PRODUCTION COMPANY Vincent TV LANGUAGE German

SALES
Studio Hamburg Enterprises
c.wittich@studio-hamburg-enterprises.de
www.studio-hamburg-enterprises.de

NUR GOTT KANN MICH RICHTEN

Following his award-winning feature debut CHIKO, writer-director Özgür Yıldırım returns to the world of petty gangsters – this time on the mean streets of Frankfurt. Moritz Bleibtreu – who also dons the producer’s hat for the first time – stars as Ricky, a small-time gangster about to be released from prison after doing time for a heist which was botched by his brother Rafael and partner-in-crime Latif. Shortly after his release, Latif makes him an offer that seems too good to refuse. However, the surefire plan is jeopardized by the sudden emergence of Diana, a police officer with a hidden agenda, triggering a nerve-wracking game of cat and mouse...

GENRE Drama, Melodrama CATEGORY Feature DIRECTOR Özgür Yıldırım SCREENPLAY Özgür Yıldırım CAST Moritz Bleibtreu, Kida Khodr Ramadan, Edin Hasanovic, Birgit Minichmayr, Franziska Wulff, Peter Simonischek PRODUCERS Christian Becker, Moritz Bleibtreu CO-PRODUCER Özgür Yıldırım PRODUCTION COMPANIES Rat Pack Filmproduktion, Paloma Entertainment, in co-production with Constantin Film Produktion LANGUAGE German

CONTACT
Rat Pack Filmproduktion
info@ratpack-film.de
www.ratpack-film.de
OSTWIND – AUFBRUCH NACH ORA

Mika has become a reputed ‘horse whisperer’. She and her beloved black stallion Windstorm one day depart for Andalusia, which is Windstorm’s place of origin. There they discover a magical oasis where a herd of wild horses comes to drink. But to ensure the future of the hacienda where she is staying, its owner is forced to sell the land and a large company has its eye on the oasis with its pristine spring water. To save the oasis, the source of the wild horses’ life, Mika and her friends plan to revive an ancient tradition: a wild horse race. If the event becomes a success the oasis will gain heritage status and governmental protection. What Mika and Windstorm do not yet know, however, is that they are still to face their greatest challenge.

GENRE Family Entertainment  
CATEGORY Feature  
DIRECTOR Katja von Garnier  
SCREENPLAY Lea Schmidbauer  
CAST Hanna Binke, Lea van Acken, Amber Bongard, Marvin Linke, Jannis Niewohner, Nicolette Krebitz, Thomas Sarbacher, Cornelia Froboess, Tilo Prückner, Martin Feifel  
PRODUCERS Ewa Karlström, Andreas Ulmke-Smeaton  
CO-PRODUCER Martin Moszkowicz  
PRODUCTION COMPANY Sam-Film, in co-production with Constantin Film Produktion  
LANGUAGE German  
SALES Attraction Distribution  
info@attractiondistribution.ca  
www.attractiondistribution.ca

EINE SACHLICHE ROMANZE

Hans and girlfriend, nicknamed Heinz, are a couple. Lacking all drama, romance and lust, as pragmatists they decide to try again and live the big screen romance. But constant change and new obstacles put their love to the real test. A romantic trip with their friends into the past, to the day they met, turns into a total flop because their individual memories of the event are very different. Their relationship becomes increasingly shaky, they grow more and more estranged. But when Hans’ father dies the experiment is put on ice. Life and death are a serious business and they realize there is more to life than living as in a film. Finally, they find in their love in what for us, as viewers, was film-worthy from the outset: the beauty of the everyday.

GENRE Comedy, Love Story, Romantic Comedy  
CATEGORY Feature  
DIRECTOR Laura Lackmann  
SCREENPLAY Laura Lackmann  
CAST Laura Tonke, Marc Hosemann, David Bredin, Katrin Wichmann, Christine Schorn, Hans Longo, Josefine Voss, David Ruland, Felix Goese, Rolf Becker, Marie Meinzenbach, Arnd Klawitter, Vilmar Bieri, Elena Gruschka, Frank Casali, Stefanie Winner, Tilda Jenkins, Romina Maria Ostermann, Ronny Miersch, Monica Kaufmann, Julia Schmitt, Enno Kallisch  
PRODUCER Milena Maitz  
PRODUCTION COMPANY Studio.TV.Film, in co-production with WDR, SWR  
LANGUAGE German  
CONTACT Studio.TV.Film  
milena.maitz@studio-tv-film.de  
www.studio-tv-film.de

SO WAS VON DA

Hamburg, the hip St. Pauli district, New Year’s Eve. Oskar runs a music club in an old hospital at the end of the famous and notorious Reeperbahn. His life was one big party. But now it looks like the end has come, because whilst the streets echo to the sound of firecrackers, preparations are underway for the big demolition party – the club has to close. Oskar has debts but no idea what is to become of him. Fortunately, he has no time to think about it: a desperate ex-pimp is storming his apartment, his best friend Rocky is collapsing under the stress of fame, fun-loving Nina is painting everything black, the club is bursting at the seams and then there’s the dead Elvis, the city’s Senator for Internal Affairs and – Mathilda, Mathilda, Mathilda.

GENRE Literature, Music  
CATEGORY Feature  
DIRECTOR Jakob Lass  
SCREENPLAY Jakob Lass, Hannah Schopf  
CAST Niklas Bruhn, David Schütter, Mathias Bloech, Martina Schone-Radunski, Bela B. Felsenheimer, Corinna Harfouch  
PRODUCER Benjamin Seiel  
CO-PRODUCERS Florian Schmidt-Prange, Marc Schmidheiny, Christoph Daniel, Wiebke Andreason  
PRODUCTION COMPANY C-FILMS (Germany), in co-production with DCM Pictures, Tatami Films  
LANGUAGE German  
CONTACT C-FILMS (Deutschland)  
info@c-films.de  
www.c-films.de
DER UNSICHTBARE FILM

The famous director Sandro makes invisible films out of conviction in the purity of his works. But when he acts in haste and promises the lead role in his new film to the love of his life, he is forced to face reality: there is simply nothing to see in his films.

GENRE Comedy, Music
CATEGORY Feature
DIRECTOR Anton Gonopolski
SCREENPLAY Anton Gonopolski, David Bennent, Sandro Koberidze, Gio Korkashvili, Julian Radlmaier, Marina Weiss, Vera Streicher, Johannes Lehmann, Odine Johne, Wolfram von Stauffenberg, Adolfo Assor
PRODUCER Karoline Güldemann
PRODUCTION COMPANY Deutsche Film- und Fernsehakademie Berlin (DFFB)
LANGUAGE German

CONTACT
DFFB
j.settmacher@dffb.de
www.dffb.de

URSULA MAYER GEGEN DEN REST DER WELT

West Germany in the 1980s: the ideals of the ‘68s have now reached the provinces too, bringing the desire for change and freedom. That goes too for the smart 17-year-old Ursula, who lives with her conservative family in a small village. Ursula’s lonely life is upended when the left-wing-alternative teacher Siegfried Grimm appears. He and his friends organize self-liberation courses and peaceful protests against nuclear energy and weapons. Ursula becomes politically active and, of course, falls in love with the charismatic Grimm. Unfortunately it is not only she alone who experiences a ‘Summer of Love’. As Grimm seduces all the local women and his sermons reveal themselves to be just empty words, Ursula plans her revenge.

GENRE Family Entertainment, Tragicomedy
CATEGORY Feature
DIRECTOR Petra Lüscho
SCREENPLAY Petra Lüscho
CAST Florian Stetter, Christina Große, Thorsten Merten, Hermann Beyer, Britta Hammelstein, Leon Ulrich, Barbara Philipp, Heide Ackermann, Zoe Moore, Oskar Bökelmann
PRODUCERS Alexandra Kordes, Meike Kordes
PRODUCTION COMPANY Kordes & Kordes Film
LANGUAGE German

CONTACT
Kordes & Kordes Film
info@kordesfilm.de
www.kordesfilm.de

WAS UNS NICHT UMBRINGT

As if Maximilian didn’t have enough problems being a divorced father of two teenage daughters, having a stormy ex-wife, and being a popular psychotherapist who increasingly finds himself less able to help his patients, his world then falls apart when Sophie, a foley artist with a gambling problem and an abusive boyfriend, turns up late for her appointment at his office. WHAT DOESN’T KILL US deals in a melancholic, cheerful way with the identity crisis and affairs of the heart arising in midlife. It shows the highs and the lows that can both save and haunt us when we realize that the second half of life has already begun. We have long come around, it’s true, but it’s never too late to take risks.

GENRE Drama, Tragicomedy
CATEGORY Feature
DIRECTOR Sandra Nettelbeck
SCREENPLAY Sandra Nettelbeck
CAST August Zirner, Johanna ter Steege, Barbara Auer, Bjarne Mädel, Christian Berkel, Oliver Broumis, Jenny Schily, Victoria Mayer, Mark Waschke, Deborah Kaufmann, Peter Lohmeyer, Lauren Lee Smith
PRODUCERS Jochen Laube, Fabian Maubach
PRODUCTION COMPANY Sommerhaus Filmproduktion, in co-production with ZDF, cine plus Filmproduktion, Ruhrsound
LANGUAGE German

CONTACT Sommerhaus Filmproduktion
info@sommerhaus-film.de
www.sommerhaus-film.de
FACE TO FACE
WITH GERMAN FILMS

JULIA JENTSCH
SASKIA ROSENDAHL
LILITH STANGENBERG
SANDRA HÜLLER
LIV LISA FRIES
PAULA BEER

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

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

German Films’ budget of presently €4.72 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 €334,000 – 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.

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

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

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Martin Scheuring Project Coordinator & Short Film
Sabrina Schrödl Assistant to the Managing Director
Bernhard Simek Regional Coordinator: Eastern Europe, Documentary Film

RANGE OF ACTIVITIES
- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Rome, Karlovy Vary, Montreal, Toronto, New York, Shanghai, Warsaw, Moscow, and Busan
- Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM Los Angeles, Shanghai, Toronto, Clermont-Ferrand, Annecy)
- Staging of Festivals of German Films in selected international territories in cooperation with the Goethe-Institut
- Staging of industry screenings in key international territories
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, home entertainment, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual Next Generation Short Tiger short film program, which presents a selection of shorts and is internationally premiered in Cannes
- Publication of informational literature about current German films and the German film industry, as well as international market analyses and special festival brochures
- A website (www.german-films.de) offering information about new German films, a film archive, information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best 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
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OPENING THE DOORS TO GERMAN CINEMA