THE BERLINALE ISSUE

NEW GERMAN FILMS AT THE BERLINALE

SHOOTING STAR Franz Rogowski

DIRECTORS Burhan Qurbani & Ziska Riemann

PRODUCER Arne Birkenstock of Fruitmarket Arts & Media

ACTRESS Henriette Confurius
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Quiberon, a small village on the coast of Brittany, France. Hilde Fritsch arrives to visit her old friend who has retreated to a spa hotel to escape the daily pressures of her life. Her friend is world-famous star Romy Schneider, but together they appear like two regular women, who are just happy to be reunited. Yet it quickly becomes apparent that Hilde is supposed to offer the support the sensitive actress needs to be able to truly face her own demons. Shortly after, the young journalist Michael Jürgs and Romy’s long-time acquaintance, photographer Robert Lebeck, arrive to conduct an interview for the famous German magazine STERN. Immediately, a cat-and-mouse game ensues between the fragile diva and the ambitious author. Hilde attempts to guard her friend, while the journalists try to capture the most inner feelings of this fascinating woman for their audience. For three days and nights the action between tenderness and mutual manipulation keeps the four people deeply engaged in ups and downs of emotions, and reveals Romy Schneider to be more vulnerable than ever. And yet, by the end of those days, she may have found the inner strength to be able to start over, something she desperately wants...

**EMILY ATEF** was born in Berlin to French and Iranian parents. She grew up in Los Angeles and Paris, before moving to London to work in the theater. In 2001, she enrolled in the German Film & Television Academy (dffb) in Berlin. Her acclaimed films include: MOLLY’S WAY (2005), THE STRANGER IN ME (2008), KILL ME (2011), DON’T WORRY I’M FINE (TV, 2017), and 3 DAYS IN QUIBERON (2018).

**GENRE** Drama

**CATEGORY** Feature

**YEAR OF PRODUCTION** 2018

**DIRECTOR** Emily Atef

**SCREENPLAY** Emily Atef

**CINEMATOGRAPHY** Thomas Kiennast

**CAST** Marie Bäumer, Birgit Minichmayr, Charly Hübner, Robert Gwisdek

**PRODUCER** Karsten Stöter

**CO-PRODUCERS** Danny Krausz, Sophie Dulac, Michel Zana

**PRODUCTION COMPANY** Rohfilm Factory, in co-production with Dor Film, Sophie Dulac Productions

**RUNTIME** 115 min

**LANGUAGE** German, French

**FESTIVALS** Berlinale 2018 (In Competition)

**SALES**

Beta Cinema
beta@betacinema.com
www.betacinema.com
After the shy and reclusive Christian loses his job, he starts to work for a wholesale market. Bruno from the beverage aisle takes him under his wing and quickly becomes a fatherly friend to him. He shows him the ropes and patiently teaches him how to operate the fork lift. In the aisles he meets “Sweets”-Marion. He is instantly smitten by her mysterious charm. The coffee machine becomes their regular meeting point and the two start to get to know each other. But Marion is married and Christian’s feelings for her seem to remain unrequited, especially when Marion does not return to work one day. Christian slowly becomes a member of the wholesale market family and his days of driving fork lifts and stacking shelves mean much more to him than meets the eye.

THOMAS STUBER was born in 1981 in Leipzig and completed his degree in Media and Directing at the Filmakademie Baden-Württemberg in 2011. With the short film ES GEHT UNS GUT he won the Young Talent Award of the Film Industry in Baden-Württemberg in 2006. His first feature film TEENAGE ANGST was invited to the Berlinale/Perspektive Deutsches Kino in 2008 and won the German Young Talent Award at the Sehsüchte International Student Film Festival. In 2011 his short film OF DOGS AND HORSES was nominated for the First Steps Award. It won the German Short Film Award in Gold and won the Student-Oscar® in Silver in 2012. His feature film A HEAVY HEART premiered at the Toronto International Film Festival and won the German Film Award in Silver in 2016. His latest film, IN THE AISLES, premieres in Competition at the Berlinale 2018.

IN THE AISLES

IN DEN GÄNGEN

GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2018 DIRECTOR Thomas Stuber SCREENPLAY Clemens Meyer, Thomas Stuber CINEMATOGRAPHY Peter Matjasko CAST Franz Rogowski, Sandra Hüller, Peter Kurth PRODUCERS Jochen Laube, Fabian Maubach CO-PRODUCERS Undine Filter, Thomas Král, Martin Frühmorgen PRODUCTION COMPANY Sommerhaus Filmproduktion, in co-production with Rotor Film, DEPARTURES Film RUNTIME 125 min LANGUAGE German FESTIVALS Berlinale 2018 (In Competition)

SALES Beta Cinema beta@betacinema.com www.betacinema.com
What is the nature of time? For the teenage twins Robert and Elena, a weekend can seem endless yet still fly by. Time almost stands still while discussing philosophy, lying in a blissful cornfield near a remote gas station. They are in their own little world, a twin world of twin games and twin love. A confined world where emotions rise, where pressure mounts into rage... The turmoil of adolescence. Nature, time, love, death.

“What then is time? If no one asks me, I know what it is. If I wish to explain it to him who asks, I do not know.” Saint Augustine


GENRE Drama
CATEGORY Feature
YEAR OF PRODUCTION 2018
DIRECTOR Philip Gröning
SCREENPLAY Philip Gröning, Sabine Timoteo
CINEMATOGRAPHY Philip Gröning
CAST Josef Mattes, Julia Zange, Urs Jucker, Stefan Konarske, Zita Aretz
PRODUCERS Philip Gröning, Matthias Esche, Philipp Kreuzer, Emmanuel Schlumberger
CO-PRODUCERS Elda Guidinetti, Andres Pfaffli
PRODUCTION COMPANIES Philip Gröning Filmproduktion, Bavaria Pictures, L Films, in co-production with BR, WDR, ARTE
RUNTIME 172 min
LANGUAGE German
FESTIVALS Berlinale 2018 (In Competition)

SALES
The Match Factory
info@matchfactory.de
www.the-match-factory.com
German troops are fast approaching Paris. Georg, a German refugee, escapes to Marseille in the nick of time. In his luggage, he carries the documents of an author, Weidel, who has taken his own life in fear of his persecutors. Those documents include a manuscript, letters and visa assurance from the Mexican embassy.

In Marseille, only those who can prove they will leave, may remain. Visas for possible host countries, transit visas, and those scarce tickets for passage by ship are much needed. Georg has memorized Weidel’s papers and assumes his identity. He delves into the quasi-existence of flight: refugee chatter in the corridors of a small hotel, the consulates, cafés and bars that line the harbor... He befriends Driss, the son of his comrade Heinz, who died on the run. Why move on at all? Are new beginnings possible elsewhere anyway?

Everything changes when Georg falls in love with the mysterious Marie. Is it devotion or calculation that has led her to share her life with a doctor, Richard, before journeying on in search of her husband? He’s said to have surfaced in Marseille in possession of a Mexican visa for him and his wife.

TRANSIT is based on the eponymous novel by Anna Seghers, which was written in 1942 in Marseille. Making use of the breathtaking, almost uncanny parallels between historical fact and present-day Marseille, Christian Petzold tells the story of a great, nearly impossible love amid escape, exile and a longing for a place one can call home.

Kurt and Theo are classmates and best friends. In 1956 they are about to finish school in Stalinstadt, in the GDR. On one of their secret excursions to West Berlin to go to the movies, they see disturbing pictures of an uprising in Hungary in the newsreel Wochenschau. The students are impressed by the young Hungarians, who fight for their freedom and they decide to show their solidarity. In class, they hold a minute’s silence in honor of the victims. Little do they know how much trouble their seemingly harmless act of solidarity will mean for their future...


GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2018 DIRECTOR Lars Kraume SCREENPLAY Lars Kraume CINEMATOGRAPHY Jens Harant CAST Leonard Scheicher, Tom Gramenz, Lena Klenke, Jonas Dassler, Ronald Zehrfeld, Florian Lukas, Jördis Triebel, Michael Gwisdek, Burghart Klaußner PRODUCER Miriam Düssel PRODUCTION COMPANY Akzente Film RUNTIME 111 min LANGUAGE German FESTIVALS Berlinale 2018 (Special Gala)

SALES STUDIOCANAL chloe.marquet@studiocanal.com www.studiocanal.com
The transformation of a strong woman torn from her contented world during a sailing trip.

Rike – 40, a doctor from Europe – embodies a typical Western model of happiness and success. She is educated, confident, determined and committed. We see Rike’s everyday life, as an emergency doctor, before she fulfils a long-held dream and sails out to sea alone in her sailing boat. Her goal: Ascension Island in the Atlantic Ocean. But her dream holiday is quickly broken off on the high seas, when, after a storm, she finds herself near a stricken fishing boat. Around a hundred people are about to drown. Rike follows maritime law and radios for help. As her request is going nowhere, she is forced to make a fatal decision.

WOLFGANG FISCHER was born in 1970 in Vienna/Austria. From 1990-1995, he studied Psychology and Painting at the University of Vienna and Film and Video at the Art Academy in Düsseldorf, followed by studies in Film and Television at the Academy of Media Arts (KHM) in Cologne. His films include: 9H11 [short, 1999], REMAKE OF THE REMAKE [doc, 1999], GREY [short, 2001], WHAT YOU DON’T SEE [2009], and STYX [2018].

STYX

WOLFGANG FISCHER was born in 1970 in Vienna/Austria. From 1990-1995, he studied Psychology and Painting at the University of Vienna and Film and Video at the Art Academy in Düsseldorf, followed by studies in Film and Television at the Academy of Media Arts (KHM) in Cologne. His films include: 9H11 [short, 1999], REMAKE OF THE REMAKE [doc, 1999], GREY [short, 2001], WHAT YOU DON’T SEE [2009], and STYX [2018].

GENRE Drama
CATEGORY Feature
YEAR OF PRODUCTION 2018
DIRECTOR Wolfgang Fischer
SCREENPLAY Wolfgang Fischer, Ika Kunzel
CINEMATOGRAPHY Benedict Neuenfels
CAST Susanne Wolff, Gedion Oduor Wekesa
PRODUCERS Marcos Kantis, Martin Lehwald, Michal Pokorny
CO-PRODUCERS Alexander Dumreicher-Ivanceanu, Bady Minck
PRODUCTION COMPANY Schiwago Film, in co-production with AMOUR FOU Vienna
RUNTIME 93 min
LANGUAGE German, English
FESTIVALS Berlinale 2018 (Panorama Special – Opening Film)

SALES Beta Cinema
beta@betacinema.com
www.betacinema.com
In 1962, Edgar Reitz (HEIMAT) co-signed the Oberhausen manifesto that set the New German Cinema in motion. In 1968, Ula Stöckl emerged as Germany’s first feminist filmmaker. A year later, Stöckl and Reitz joined forces to create STORIES OF THE DUMPSTER KID, a series of 22 hilarious, irreverent short films that have been talked about – but rarely seen – for nearly 50 years. This is a documentary on the background and rediscovery of the DUMPSTER KID series, but also much more: Reitz and Stöckl are joined on-camera by Werner Herzog, Alexander Kluge and others to reflect on nothing less than the future of cinema.

THE DUMPSTER KID is an artistic creation: in every story, society forces her to learn something. But she, fully grown from the moment of her birth, unquestionably learns more than is called for. This extra knowledge, which is not wanted by society, regularly brings her into danger. Dumpster Kid dies in each story and across each genre. Her stories are set in a whole range of different time periods.


A rainy night. Dazed and numb, Luz, a young cabdriver, drags herself into the brightly lit entrance of a run-down police station. In a nightspot, Nora seductively engages police psychiatrist Dr. Rossini in a conversation. Nora tells the doctor about her old schoolmate Luz’ rebellious past at a Chilean school for girls. Nora is possessed by a demonic entity, longing for the woman it loves – Luz. Increasingly drunk on both alcohol and Nora’s story, Rossini turns into easy prey. When called to the police station, the now demonically revived doctor puts Luz into a state of hypnosis, supervised by his colleagues, commissioner Bertillon and her translator Olarte. Luz recalls the events predating her arrival at the police station. But the entity that has taken control of the doctor wants something more. Bit by bit, it slips into Luz’ reenactment and makes old memories come to light.

TILMAN SINGER was born in 1988 in Leipzig and studied at the Academy of Media Arts Cologne. His films include: the shorts BOLD STROKES (2014), THE EVENTS AT MR. YAMAMOTO’S ALPINE RESIDENCE (2014), EL FIN DEL MUNDO (2016), the music videos WOMAN “FEVER” (2016) and HUYGHEND “SPEEDBOAT” (2017), and his feature debut LUZ (2017).

GENRE Mystery, Drama, Thriller CATEGORY Feature YEAR OF PRODUCTION 2017 DIRECTOR Tilman Singer SCREENPLAY Tilman Singer CINEMATOGRAPHY Paul Faltz CAST Luana Velis, Jan Bluthardt, Julia Riedler PRODUCERS Mario von Grumbkow, Luisa Stricker, Tilman Singer, Dario Mendez Acosta PRODUCTION COMPANY Kunsthochschule für Medien Köln (KHM) RUNTIME 70 min LANGUAGE German, Spanish FESTIVALS Berlinale 2018 [Perspektive Deutsches Kino] SALES Kunsthochschule für Medien Köln (KHM) dilger@khm.de www.khm.de
Charlie finds it hard to keep conflicting expectations apart: those coming from her closer surroundings and those towards herself. Her boyfriend desires the welcoming of a child, but Charlie feels uncertain about it. What will become of her own needs? She misses the excitement of the carefree days of the past.

PHILIPP EICHHOLTZ was born in 1982. His films include: LOVE ME! (2014), DANCING QUIETLY (2016), and AWAY YOU GO (2018).

GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2018 DIRECTOR Philipp Eichholtz SCREENPLAY Philipp Eichholtz CINEMATOGRAPHY Fee Scherer CAST Victoria Schulz, Aleksandar Radenkovic, Daniel Zillmann, Angelika Walter, Karin Hanczewski, Amelie Kiefer PRODUCERS Oliver Jerke, Philipp Eichholtz PRODUCTION COMPANY Von Oma gefördert RUNTIME 80 min LANGUAGE German FESTIVALS Berlinale 2018 (Perspektive Deutsches Kino - Opening Film)

SALES
UCM.ONE
joachim.keil@ucm.com
www.darlingberlin.de
When biology student Jule (24) discovers she’s pregnant, she sets out on a journey to Portugal in her old “303” camper van to tell her boyfriend Alex. Outside of Berlin she picks up Jan (24), a political science student, who’s hitch-hiking to Spain to find his biological father, whom he has never met before.

After a heated argument, Jule kicks Jan out of the bus and leaves him at a rest stop. That night, Jule is assaulted in her van. Jan, who happens to be spending the night at the same truck stop, notices and scares the attacker off. Over tea in Jule’s camper, they find out that they actually like each other.

So the next morning, Jule invites Jan along for the ride again. As they both love to debate, they’re soon getting into deep talks about human nature, love and relationships, the meaning of life and everything else. They find common ground despite or because of their differences. They cross France to the Atlantic coast through beautiful landscapes, cooking, camping, surfing and having adventures together. As they travel on to Spain, their conversations become more and more personal and intimate.

Jule keeps her pregnancy secret, but Jan knows she’s going to see her boyfriend. They both realize a relationship is not in the cards. But when soulmates meet, anything is possible...

HANS WEINGARTNER was born in 1970. He studied Physics and Neurosciences in Vienna and Berlin and earned a diploma as a camera assistant from the Austrian Association of Cinematography, followed by post-graduate studies at the Academy of Media Arts (KHM) in Cologne. His films include: the shorts DER DREIFACHSTECKER (1994), SPLIT BRAIN (1997), and FRANK (1999), and the features THE WHITE SOUND (2000), THE EDUKATORS (2004), RECLAIM YOUR BRAIN (2007), HUT IN THE WOODS (2011), and 303 (2017).

GENRE Drama, Road Movie  
CATEGORY Feature  
YEAR OF PRODUCTION 2017  
DIRECTOR Hans Weingartner  
SCREENPLAY Hans Weingartner, Silke Eggert  
CINEMATOGRAPHY Sebastian Lempe, Mario Krause  
CAST Mala Emde, Anton Spieker, Arndt Schwering-Sohnrey, Martin Neuhaus, Steven Lange  
PRODUCER Hans Weingartner  
PRODUCTION COMPANY Kahuuna Films  
RUNTIME 138 min  
LANGUAGE German  
FESTIVALS Berlinale 2018 [Generation 14plus]  
SALES Global Screen  
info@globalscreen.de  
www.globalscreen.de
SUPA MODO

SUPA MODO revolves around a young, ambitious girl whose dream of being a super-heroine is short-lived by a terminal illness that would render her dream impossible, if it wasn’t for a whole village masterminding a genius plan that will make her wish come true.

LIKARION WAINAINA has directed numerous award-winning music videos, short films and television films. SUPA MODO is his feature film debut.

GENRE Children & Youth, Drama
CATEGORY Feature
YEAR OF PRODUCTION 2018
DIRECTOR Likarion Wainaina
SCREENPLAY Mugambi Nthiga, Silas Miami, Wanjeri Gakura, Kamau Wandung’u
CINEMATOGRAPHY Enos Olik
CAST Stycie Waweru, Marrianne Nungo, Nyawara Ndambia, Johnson Fish Chege, Humphrey Maina, Joseph Omari, Rita Njenga, Dinah Githinji, Nellex Nderitu, Edna Daisy, Peris Wambui, Mercy Kariuki, Cindy Kahua
PRODUCERS Sarika Hemi Lakhani, Siobhain “Ginger” Wilson, Tom Tykwer, Guy Wilson, Marie Steinmann-Tykwer
PRODUCTION COMPANIES One Fine Day Films, Ginger Ink Films
RUNTIME 74 min
LANGUAGE Swahili
FESTIVALS Berlinale 2018 (Generation Kplus)
SALES Rushlake Media
info@rushlake-media.com
www.rushlake-media.com

© One Fine Day Films
A whale dreams its entire life, according to ancient mythology. The ocean. The vastness of the sea. A whale cow and her calf.

In BLAU, the life and mythology of these giant marine mammals are woven into one fantastical story.

DAVID JANSEN’s other animation films include: BEELZEBUBS TAGTRAUM (2009), I DON’T CARE (2010), DAS TIER KANN LÜGEN (2012), DAWIT (2015), and BLAU (2017).

GENRE Animation, Fantasy CATEGORY Short YEAR OF PRODUCTION 2017 DIRECTOR David Jansen SCREENPLAY David Jansen CINEMATOGRAPHY David Jansen ANIMATION David Jansen & Sophie Biesenbach PRODUCER David Jansen RUNTIME 15 min LANGUAGE no dialogue FESTIVALS Berlinale 2018 (Berlinale Shorts)

SALES David Jansen jansen@hiundmoinsen.de www.sodakinda.com
efp european shooting stars 2018
presented by efp european film promotion
at the berlin international film festival

Shooting Stars are Europe’s best up-and-coming actors. Selected annually by an international jury, introduced at the Berlin International Film Festival, Honoured with the European Shooting Stars Award donated by Leysen1855.

Participating EFP members
British Council, EYE International (The Netherlands), Flanders Image, Georgian National Film Center, German Films, Hungarian National Film Fund, Istituto Luce Cinecittà (Italy), Norwegian Film Institute, Swedish Film Institute, Swiss Films.

www.efp-online.com
He himself would never put it this way, of course, but seen from the outside there can be no doubt: Burhan Qurbani is a real exception among German filmmakers. However, this has astonishingly little to do with the family background of the director, who appears extremely modest and thoughtful during our conversation in his shared home in Berlin-Neukölln. His parents came to Germany from Afghanistan not long before his birth, and there is no question that this also distinguishes the 37-year-old from many of his colleagues.

But there are other reasons why Qurbani and his films are unique in this country. Even the way in which Qurbani began his career can hardly be described as typical. Actually, he dreamed of hiding his nose in books rather than behind a camera; his professional ambition was to become a theater dramaturg or a literary scholar. But then he read some information material from the Filmakademie Baden-Württemberg and thought it might also appeal to him, so he spontaneously decided to apply. “Unlike most of my fellow students, I had no film experience. For the whole of the first year of study I was actually busy learning the basics,” he remembers of his initial months studying the subject of Scenic Direction. “The only thing I found quite easy, thanks to my practical experience in the theater, was dealing with the actors.”

Eight years and several short films later (including some that won prizes in Hamburg, Dresden and Abu Dhabi), the end of his studies also turned out more than ordinary. Qurbani’s graduation film SHAHADA was made in cooperation with the department Das kleines Fernsehspiel at public broadcaster ZDF, but the film with its episodic narrative actually landed at the 2010 Berlinale rather than on TV. More precisely – it went straight into the competition. “So actually, you have just made a student film that’s supposed to be shown on TV sometime around 11 pm. But instead you are suddenly hauled in front of a world audience,” Qurbani recalls the rather overwhelming experience, from which, in his own words, it took him a full year to recover properly. “All at once, slowly feeling my way into dealing with criticism and the public was no longer possible. I was standing there naked, so to speak, and vulnerable. But I wouldn’t want to change it.
for anything. If nothing else, because the attention the film drew enabled me to travel all around the world.”

Five years later Qurbani saw his second film on the cinema screens: WE ARE YOUNG. WE ARE STRONG., which was nominated for the German Film Award for Best Film and won the Bavarian Film Prize in the category Screenplay. But it is not so much these astonishing success stories that make his works into remarkable phenomena – it is their subjects. SHAHADA presents a very modern, enlightened debate about Islam in Germany, and WE ARE STRONG. re-assesses the radical right-wing riots in Rostock-Lichtenhagen in 1992, which appeared disturbingly up-to-date when the Pegida demonstrations reached their first climax parallel to the film’s cinema launch. Very few directors in this country can claim to have a finger on the pulse of German society in the same way he does.

Qurbani is correspondingly happy to accept the label “political filmmaker”: “That doesn’t mean that everything you make is automatically political. But if you introduce something into the public domain it becomes a political issue. Once something has a certain size of audience, after all, it is no longer private. Then you also take on responsibility.”

And for him, this sense of responsibility also means that he is compelled to relate something about life in the here and now, about the state of the world. “As filmmakers in Germany we get so much public money, and personally I think it’s foolish to stick to the small world of private affairs,” he says to explain his choice of themes. “Of course it’s also important to talk about love, sex and tenderness. But in the process you can open the doors and latch onto something more universal. I think we, as directors, should open and expand our perspectives.”

And so it is no wonder that ultimately, Qurbani prefers to see himself as a European rather than a German filmmaker. “I have already had chances to work in Israel and together with colleagues from France, America, Arabia or Spain. Often, I find what they are producing more exciting to watch than a lot of what I see in this country. In Europe in particular, the neighboring countries represent assets we ought to exploit,” he notes. “Of course, it should be permissible to tell German and also very personal stories. But you also need to present a broader framework, enabling people to decipher them beyond cultural borders.”

He aims to do that very thing once again with his new project. The shooting of ALEXANDERPLATZ is due to begin this spring: it is an adaptation of Alfred Döblin’s Berlin Alexanderplatz, the screenplay written together with Martin Behnke, who was also co-author of WE ARE YOUNG. WE ARE STRONG.. Qurbani has been working on this film for a good four years now, not only at home at the kitchen table in his shared apartment, but also under the guidance of Romanian screenplay author Razvan Radulescu (MOTHER & SON) in the acclaimed Torino FilmLab, and in Los Angeles, where he was a Villa Aurora fellow in 2016. Meanwhile, the funding and casting are all wrapped up.

In ALEXANDERPLATZ the Berlin-based petty criminal Franz Biberkopf is cast as Francis, a refugee from Africa. “I want to tell a story that not only focuses on the community of sub-Saharan migrants in Berlin but also compels German audiences to really look hard at the issues,” Qurbani comments regarding the relevance of his next film. “The usual kind of refugee story probably only addresses viewers who are already interested in the topic anyway. But if you take one of the most important novels of German literary history and turn the main character into a refugee from Africa, I hope that it will be noticed in a very different way, and taken seriously.”

Patrick Heidmann
Sitting in a cozy corner café in Berlin’s formerly upcoming but now definitely arrived Schöneberg district, Ziska Riemann is rocking a dark blue and black, wooly, but definitely not spiky, certainly elegant and fluffy ensemble. It took a little back and forth to nail the now official description of her outfit but with that settled, it’s on to other things: the great coffee, the lovely smell of cheese and why the place won’t serve certain snacks at certain times. “They’re French,” Riemann says, “so they have very strict rules!” Makes perfect sense when she puts it like that.

And that’s the thing for Riemann, the importance of framing and defining the terminology, language and images for the audience. But given her extensive background as a comic book author and artist it is also no surprise: after all, the woman creates visuals.

“Film people understand graphic novels,” Riemann explains. “You can call them graphic novels, but for me they are more of an illustrated novel. But whatever you call them, they are filmic tales,” she continues, “and I work the same way with a camera: which is the right angle? Shall we zoom or track in? Pan left or right? It all made for great film training.” At which point, take note, Riemann did not attend film school and is not only none the worst for it, she’s most likely all the better! She did study Fine Arts, however, “not long enough to get the diploma! But I grew up with Jim Jarmusch, David Lynch arthouse films and pop culture; videos, music clips, horror films etc.”

“I first started to express myself artistically in visual terms but I have always been a storyteller,” Riemann says. “I wrote short stories as a kid instead of keeping a diary. It gave me anonymity and thus more freedom, and later, when I realized I could combine it with drawing, I started doing the same for graphic stories and learned that every story has its own way of wanting to be told. Some need a very short form, like a joke or poem, others need to be elaborated, turned into books or films. I also composed, wrote poetry, but always after developing the story first. It has to have a story.”
Born in Munich but moved to Berlin as a child of a puppeteer father and architect mother, Riemann remembers her father "telling us great bedtime stories, inventing and changing them as he told them. I learned that stories are like clay: you can shape and model them. He was my best teacher." Her mother, "was the exact opposite, from a very scientific background. She’s always supported me in my direction, though." Back then, Riemann lived in the "still very run down, there wasn’t even train service" district of Friedenau. "We still had wartime ruins. There were lots of academics, all without money! It’s gentrified now, of course."

Living with hippy parents can take its toll, however, and Riemann "dropped out at thirteen! I ran away from home and squatted in Kreuzberg, in the Rauchhaus, which I think was Berlin’s first squat. I couldn’t stand my parents! Nobody could! They couldn’t stand each other! Always arguing and discussing! So off I went!" Looking back, Riemann admits "I shouldn’t have done it that early because there were a lot of experiences I could have avoided." During a phase of living rough, Riemann started drawing and selling comic books and "I made a bit of a living too. Then, when I was thirteen! I ran away from home and squatted in Kreuzberg, in the Rauchhaus, which I think was Berlin’s first squat. I couldn’t stand my parents! Nobody could! They couldn’t stand each other! Always arguing and discussing! So off I went!"

Seyfried basically ‘professionalized’ Riemann and they collaborated on two now classics of the genre; Future Subjunkies and Space Bastards. “I was seventeen when the first one came out,” Riemann explains, “and it inspired the nascent techno scene, they even named their festivals after our jokes! Somehow we hit this upcoming scene with our books, lifestyle and the main characters sort of floating through the stories,” she elaborates. “They were more ideas and feelings than stories, but they hit the zeitgeist.”

Then, aged 26, Riemann “needed money!” and teamed up with Volker Schlöndorff, as you do! “Through him I met the Babelsberg film scene,” she says, "wrote a treatment that did not work out, but then I applied for a scholarship in Munich and got accepted, where I wrote my first script, BLAME IT ON THE DOGS.” This dark comedy about a man who is afraid of dogs and falls in love with a woman who then buys herself one, was produced by ARD in 2001 and shown at the Munich Film Festival, later winning Riemann the Tankred Dorst Film Script Award. “I think it’s one of the best I’ve written,” she says proudly.

Still writing, Riemann then teamed up with producer Herbert Rimbach of Avista Film: “He wanted a script but also wanted me to direct. I was told the same thing on BLAME IT ON THE DOGS but did not believe it. But Riemann, who describes herself as “an introvert,” had made three or four shorts by then ("Just to see what it was like") and so she agreed.

“I really enjoyed it,” Riemann says of her directorial debut, LOLLIPOP MONSTER (2011). Eventually produced by Network Movie and ZDF Das kleine Fernsehspiel, this dark, coming-of-age story, which Riemann also co-wrote with Luci van Org and has been compared to HEAVENLY CREATURES and the experimental Czech film DAISIES, “is her and my story. We met at a party when we were 20 and realized we had known each other as kids. We were terrible kids! Ringing doorbells and running away and so on. But if we had been together as teenagers we would have been monsters!"

What Riemann describes as “an intense story, an intense film,” won her regular cinematographer Hannes Hubach and lead actress Jella Haase Bavarian Film Awards. The film opened the German Film Festival at the MOMA in New York, and also screened at the Berlinale, Karlovy Vary and Golden Horse in Taiwan. Posted by eager fans on YouTube, “it was a big success, especially in the UK. We hit ten million views till it was pulled. It was rated 16 but really resonated with a younger audience.”

Riemann is currently in post-production on ELECTRIC GIRL IWTI, about a young woman who dubs anime, Japanese animation, and slowly comes to believe that she herself is the lead character. “She starts to see her role as saving the planet, developing super-hero powers to do so,” Riemann explains, “but in the end realizes that she is bipolar. My friend, who is the role model for the character, has the worst possible form of it. And she hates the word ‘bipolar’. She says it’s manic depression because that’s what it is: manic and depressive! I want to dedicate the film to her.”

It’s a lot to juggle: “There is much animation, many stunts, special effects, underwater shots, a great deal to coordinate, but the edit is almost done and I’m maybe finished in April.” Riemann has to be because “I’m already shooting my next one, in June, a teenage sex-comedy called GET LUCKY. It’s all about kids having it out in a house by the Baltic.”

All the now classic Riemann-signatures are going to be there: “It’s full of jokes, very light, funny, but of a punk rock style, with some animation, rough and dirty. I wrote the script, after all! I wasn’t sure about directing but the producers at Deutschfilm and Rommel Film wanted me. I think I can do something more mainstream but it still has this dirty side. I can’t change completely! And I’m working with my usual cameraman, Hannes Hubach.”

So how to describe a Ziska Riemann film? “It has very strong visuals, a lot of pop culture elements. LOLLIPOP MONSTER had music videos, ELECTRIC GIRL has animation. All my films have slightly exaggerated colors,” she explains. “Comic books involve working with a ‘Ka-Pow!’ at the end of every page to get you to turn to the next, whether it’s a strong stop or something to chew on. My films have a strong moment at the end of each scene. I’m totally more into colors, emotions, wild people, strong characters that express themselves, not quiet ones.”

“I think people who were former comic book artists become really good directors,” Riemann continues. “Like Tim Burton, Terry Gilliam, there is always a connection between comic art and film. I’m not so into Marvel but I like the supernatural in films: everything is possible, your characters can do anything.” She cites GHOST WORLD and HAPINESS as two films that had a very strong influence on her.

A casual cinemagoer, Riemann’s dream project is The Tigress, a novella by Walter Serner, "about a woman nobody believes can be tamed. She lives in Paris, everyone calls her The Tigress. Then a young man comes, tries and fails. It has drama, humor, tragedy, because they are in love. I read it a long time ago and was so impressed. I identify with my characters, of course,” she continues, “but I think I’m pretty tamed by now! I know a lot of difficult people and I like that. I like the complicated, I like psychos; it’s always interesting! But I think I’m just a normal woman by now! I dunno! I used to be driven by neurosis, but not anymore!"

Simon Kingsley
“Our focus on the development process has been the secret of our success,” says producer Arne Birkenstock, looking back at the 12 years of activities since founding Cologne-based Fruitmarket Arts and Media in 2004. The documentary as a genre had dominated his work in the film industry even before he set up his production company as he had already started directing TV documentaries for the UNTER DEUTSCHEN DÄCHERN and MENSCHEN HAUTNAH series whilst still studying at university. In 1999, he collaborated with André Schäfer on the award-winning documentary MAN SIEHT JA MIT DEN OHREN – ÜBER DEN FUSSBALLWAHNSINN SAMSTAGS IM RADIO.

“I launched the company to produce my first feature documentary 12 TANGOS – ADIOS BUENOS AIRES,” recalls the 50-year-old who studied at universities in Cologne and Argentina and is an accomplished accordion player. This first film, one of four co-produced with Cologne-based production company Tradewind Pictures (the other three being CHANDANI, SOUND OF HEIMAT and BELTRACCHI), spent over a year in German cinemas in 2005 with just seven copies and clocked up more than 40,000 admissions.

During the first few years, Birkenstock concentrated on producing his own projects as director: CHANDANI – DAUGHTER OF THE ELEPHANT WHISPERER followed in 2010 and went on to win the 2011 German Film Award for Best Children’s Film, while the 2012 film SOUND OF HEIMAT – GERMANY SINGS, a documentary road movie with the New Zealand musician Hayden Chisholm exploring the German phenomenon of Volksmusik, was made in collaboration with fellow director Jan Tengeler.

Birkenstock picked up another Lola statuette for Best Documentary in 2014 for the internationally acclaimed documentary BELTRACCHI – THE ART OF FORGERY about the art forger Wolfgang Beltracchi who fooled the art market for almost 40 years and successfully produced newly invented masterpieces of classical modernists.

Although Birkenstock still harbors ambitions to direct if the right project comes along and he can find sufficient time from his busy schedule as a producer, Fruitmarket has focused in recent years on producing films by other directors as well as being open to third party projects.

Thus, he has collaborated with Lola-winning documentary filmmaker Uli Gauke on two projects – THE SHOW MUST GO ON about a retirement home in Hollywood and CENTURY OF WOMEN portraying the lives of four remarkable ladies who have all now turned 100 – and with the Swiss theater director Milo Rau on THE MOSCOW TRIALS and THE CONGO TRIBUNAL as well as with Yasemin and Nesrin Samdereli on their latest project THE NIGHT OF ALL NIGHTS about five couples from Germany, Turkey, India, USA and Brazil, who have all celebrated their 50th or 60th wedding anniversary together.
“One can’t really speak of a common thematic thread running through all of our projects,” Birkenstock suggests. “On the one hand, there’s a film like SOUND OF HEIMAT about German Volksmusik or CHANDANI about a little girl in Sri Lanka, and you have films which are clearly political like the two with Milo Rau or an entertaining documentary like THE NIGHT OF ALL NIGHTS. What they have in common is that we take our time in the development so that we can then get the right size budgets because we produce for the international market,” he observes.

“When I go to the markets like the EFM, IDFA or Hot Docs, I have tended to have target meetings with potential partners and commissioning editors to discuss projects rather than getting caught up in the pitching forums.” However, the introduction of new blood into the company in the person of the junior producer Merle Rueffer is likely to see Fruitmarket changing its approach somewhat. “Merle took part in the EURODOC program and is now bringing co-production projects to the company thanks to this network, and she will be more active in visiting the different markets for documentaries in the future.”

Moreover, another development in the company will see it exploring the opportunities of transmedia and interactive projects after the experiences gained by creative producer Sebastian Lemke who worked on the multiplatform narratives for THE CONGO TRIBUNAL.

Rau’s film received its world premiere in Locarno last summer and was then invited to DOX Leipzig for the international premiere where a transmedia exhibition to accompany the film was presented for the first time. Some 3,000 festival guests visited the exhibition and experienced the VR installation, the game WITNESS J and discovered the web archive where the hearings in Bukavu and Berlin can be accessed.

THE CONGO TRIBUNAL, which brought together the main protagonists and analysts of the Congo War in Bukavu and one month later in Berlin for a large, three-day civil tribunal, is described by Birkenstock as “the biggest challenge to date” for his young company. “It was the most complex project we’ve done: in the editing, we had 40 talking heads and no main character, and what’s more we financed and produced an interactive web project as well as the film, and then organized a tour of the film through the troubled region of Eastern Congo and then in Germany and Switzerland. But I am very satisfied how everything turned out.”

This year has now seen the film screen in Rotterdam at the end of January and invitations from other international festivals are likely to be making their way to Fruitmarket’s Cologne office. But “the most striking” outcome for Birkenstock is that an international group of lawyers, experts and human rights activists will now use the film as a model to establish regional tribunals in the DRC in order to document, negotiate and process at least some of the countless crimes from the ongoing civil war in the region.

Together with Milo Rau he even founded the NGO “Doctivism” in order to raise money for this ambitious project. In addition, the film has been selected to the German Film Academy’s shortlist for the documentary category and will be screened during the Berlinale in the Lola@Berlinale sidebar for accredited professionals.

Apart from writing books on film and music and serving on funding committees, Birkenstock has also become more involved in the ongoing debate about film policy in Germany through his position as a board member of the German Film Academy for the documentary sector. In autumn 2016, he initiated a think tank at the Film Academy to discuss possible solutions to the crisis facing documentaries and new models for funding the development, financing, production and distribution of documentaries.

“The Film Academy is the ideal forum for such an initiative to bring people together with different positions and agendas and encourage them to have an open exchange of views,” he suggests. “Here was a chance to think outside of the box and initiate some new channels of thought rather than coming up with the usual demands as seen from the position of a trade association. Moreover, the discussion wasn’t just limited to the documentary genre because we realize that these issues affect the arthouse film overall.”

In the meantime, Birkenstock has his hands full with the theatrical distribution and festival career of THE CONGO TRIBUNAL; the release in March of THE NIGHT OF ALL NIGHTS; as well as the completion of two new documentaries – Uli Gaulke’s THE SHOW MUST GO ON and MAMACITA by José Pablo Estrasa Torrescano. Financing has been closed on Gaulke’s next feature documentary CENTURY OF WOMEN which will begin shooting later this year, while development funding was granted at the end of last year by for Enrique Sánchez Lansch’s POL POT DANCING about one of the most important female dancers in Cambodia and the reign of terror under Pol Pot and the Khmer Rouge. In addition, Fruitmarket will be launching a co-production with the Norwegian director Tonje Hessen Schei (DRONE) and her company UpNorth about a kids’ fight club in Pakistan.

Martin Blaney
The name’s a mixture of confusion and furious.” Henriette Confurius jokes, having first peeled off so many layers against cycling across the city in the Berlin cold it was like watching an automated Russian matryoshka doll. But if there are two things the diminutive young lady sitting opposite is not, they are confused and furious. Level-headed, measured, self-assured, mature, humorous, yes, but definitely not some kind of bewildered wolverine.

Born in Berlin to Dutch parents, the middle child to an author father and theatrical actress mother, Confurius admits “I still don’t really know how I started as an actress. I was always surrounded by film or theater people, though, and got my first role when I was eight, in an Uli König film.” But her first real film memories kick in a few years later “when I did Anna Wild’s first three films, a short called NACHMITTAG IN SIEDLISKO, BALLET IST AUSGEFALLEN and then MEIN ERSTES WUNDER.”

In a departure from the ‘normal’ route to stage or screen, Confurius “didn’t go to stage school. I didn’t want to learn acting at all. I studied hat making and tailoring and then learned how to restore furniture. It’s a hobby and I’m good with my hands.”

Having got used to moving around at a young age, and a country girl at heart, Henriette Confurius found “school was a disaster.” Packing it in after tenth grade, “I went to Ireland aged 17. I lived in a small village, where I worked on a farm. It was very beautiful. And I quickly learned Irish English” (there is still a lovely lilt to her voice) “and how to drive a tractor. I went to school again, a very strict school, and graduated from there. It felt good to know I could do that.”

She returned to Berlin in 2009, filmed, amongst others, the TV-movies EICHMANNS ENDE – LIEBE, VERRAT, TOD; HERRENABEND for the TATORT crime series; and the feature film AMEISEN GEHEN ANDERE WEGE, and then in 2012 DIE HOLZBARONIN (a two-parter directed by Markus O. Rosenmüller), which won the Rockie Award for Best TV-Movie at the Banff World Media Festival 2014. Then she moved to Vienna where she spent the next two years.

“I first lived in a very simple apartment with no heating or running water,” she says. “In the middle of winter. With showering at the local swimming pool soon losing its attraction, “I found another place and also started learning Viennese netting.” At which point she shows me a photo of her latest furniture project, a woven, cane backed, child’s chair, “I had a good time in Vienna but still soon missed Berlin and came back.”
Acting taking priority once again, she played a lead role in Dominik Graf’s BELOVED SISTERS. “I had started acting when I was eight,” she explains, “and it took me some time to start asking if I wanted to do it or not: I just did it. I think school did suffer a bit as a result and I had to be grown up so young and felt a lot of responsibility, hence I often had the wish to try other things. But I always went back to acting sooner or later.”

It’s a pattern that Confurius still continues: “I know that I want to work as an actress. I really like the job but I also like to have the opportunity to take a break from time to time. I need that and I need to try other things.”

“I guess I’m not the most comfortable person in the film world,” she elaborates. “I tried to avoid film events and press work. But acting itself, especially with a director you can trust, you forget yourself and the work becomes the thing. I learned how to push and overcome boundaries.”

In terms of genre, Confurius loves historical drama: “It’s exciting, especially to take a time trip to tell a real story, also learn some history, work in an appropriate setting and wear great costumes.” In BELOVED SISTERS she played Schiller’s wife. Two years earlier, in 2007, she was in DIE WOLFE: “It was about a group of children calling themselves The Wolves, living in post-war Berlin. I was one of them and got singing lessons for the role. It was wonderful and I was impressed that I can actually sing.”

When it comes to roles Confurius likes to identify with the character, “to understand why this person does what they do, even if they are unsympathetic.” Thus in FOG IN AUGUST (Kai Wessel, 2015) “I played a nurse who euthanizes children in Nazi Germany. I was asked a lot if it scared me to play a role like this. I didn’t condemn her from the outset but sought to understand how and why she does what she does. It’s too easy to say afterwards that it was just wrong: she needs to be given some humanity,” she continues. “If you just say someone is good or bad then you end up with a two-dimensional cartoon character.” The film won the German Cinema Award for Peace 2016 and the Bavarian Film Award for Best Direction 2016.

As usual, the first thing that happens is that she is given a script to read, which Henriette Confurius then proceeds to color. “It’s true,” she explains, “I divide the role into various colors. I take four or five and mark all the scenes where my character has a depth, or cares, or is free (that’s yellow, by the way), fear and self-suppression get red, and funny is blue. This way you quickly find out where the various emotions are.” And then she meets the director, “who has a completely different idea. And it can all change so quickly. I need one who can guide me, not take over the role. But when I have confidence in the director I can change colors, so yellow can become blue.”

A keen cinemagoer herself, she cites Philip Seymour Hofmann as an actor who impresses her, “although I also found him scary. Most of the ones that impress me also scare me. Joaquin Phoenix, for example, gives himself totally to the role. Natalie Portman gives me the same feeling, although she can take care of herself – I think.”

On her wish list is a science fiction film: “I’d love to do one of those,” she says, and her hobbies and interests keep her active: “I like traveling alone, often where I can go hiking. I like cycling, I like to have time to do sports. I also like painting: my father did a lot with us as children. And furniture restoration, don’t forget.”

Oh yeah, she also won the Bambi 2015 for Best Actress for her role in TANNBACH – SCHICKSAL EINES DORFES as well as being nominated in the same category for the Bavarian Television Award. Directed by Alexander Dierbach, with the next three episodes airing in January 2018, “this is the story of a German village from 1945 to 1968,” she explains. “I was playing a young girl aged 17 in the first part. In the last one I was 40 and the mother of three children.”

“The village is divided by the Iron Curtain. One side builds socialism, the other does not,” she continues. “There are no good or bad people, just the village history from so many perspectives. People behave according to their previous experiences and convictions. I was born after the Wall came down so had no idea what it was like. My grandparents, for example, they never talked about the past.”

And then we enter the surreal ... “When I learned I was nominated for the Bambi I was very flattered but also a little scared. I was sent a beautiful dress, got picked up by a limousine, and the closer the whole thing came the more I didn’t want to go. So I wore jeans and a T-shirt, thinking I had no chance and then security told me to get off the red carpet and stand behind the rope, so I did. And then I won, had to go on stage and was so unprepared I forgot to thank all the amazing people that also worked on TANNBACH. It wasn’t my best performance and I’m sorry. But I was really honored and love my little Golden Bambi. I will do better next time.”

Another self-taught lesson well learned with the right conclusions drawn then, and that, if anything, is Henriette Confurius’ ability, to strive for continuous personal and professional improvement, the philosophy and art of Kaizen as the Japanese call it. And then it is time to put back on all those layers of clothing and get on her bike, literally, because there is a child’s chair that still needs her urgent attention.

Simon Kingsley
Franz Rogowski is this year’s EFP (European Film Promotion) EUROPEAN SHOOTING STAR from Germany. He was chosen by an expert jury as one of Europe’s best young talents.

The jury’s comment about Rogowski: “Conquering our hearts and minds with his recent roles in films by Terrence Malick and Michael Haneke, Franz continuously impresses with his individuality and creativity. In the dark comedy BEDBUGS about a young man dealing with his own disillusionment, he delivers a truly authentic performance by conveying the character’s complex and multilayered personality.”

The EUROPEAN SHOOTING STARS jury for 2018 was made up of the award-winning Dutch filmmaker Mijke de Jong, producer Ankica Juric Tilic (PRODUCER ON THE MOVE 2009), casting director Nicole Schmied from Austria, the former EUROPEAN SHOOTING STAR Eduardo Noriega and the film critic and member of the Norwegian Oscar® committee Mode Steinkjer.

The EFP will present EUROPEAN SHOOTING STARS to the international film scene during the first weekend of the Berlinale. The talents will be introduced to international casting directors, agents, directors, producers and members of the press at various events and workshops. The highlight will be the presentation of the EUROPEAN SHOOTING STARS Awards on 19 February 2018 on the stage of the Berlinale Palast.

Franz Rogowski appeared as a dancer and performer at the Thalia Theater in Hamburg and the Schaubühne in Berlin. The film director Jakob Lass recognized his acting talent early on and cast him in the leads for FRONTALWATTE and LOVE STEAKS, for which he received the Best Actor prize at the prestigious German Cinema New Talent Awards during the Filmfest München. Lead roles then followed in the multiple award-winning one-shot film VICTORIA by Sebastian Schipper, in BEDBUGS by Jan Henrik Stahlberg, and LUX WARRIOR OF LIGHT by Daniel Wild. He has also worked with Michael Haneke on HAPPY END, with Terrence Malick on his latest film project, and stars in two films in Competition this year at the Berlinale: Thomas Stuber’s IN THE AISLES and Christian Petzold’s TRANSIT.

Former German SHOOTING STARS include Louis Hofmann, Jella Haase, Jannis Niewöhner, Daniel Bruhl, Hannah Herzsprung, Alexander Fehling, David Kross, Anna Maria Mühe and Moritz Bleibtreu.
5TH EDITION OF KINO! FESTIVAL OF GERMAN FILMS IN NYC

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 recently opened state-of-the-art arthouse complex The Landmark at 57 West in Hell’s Kitchen – with more capacity and daily screenings for the festival from 6-12 April 2018. 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 10 full-length new feature films from 2017 – highlighting one of the German talents of the FACE TO FACE WITH GERMAN FILMS campaign. Centerpiece will be a silent film with live music. A special event is dedicated to the rise and success of German TV series. Short film buffs will love the NEXT GENERATION SHORT TIGER 2017 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! 2018 Audience Award.

FFF BAYERN UNDER NEW MANAGEMENT

Carolin Kerschbaumer has taken over the reigns as the new managing director of FilmFernsehFonds Bayern since 1 February 2018 as the successor to Klaus Schaefer, who served as the head of the Bavarian film funding institution since 2001. Upon signing her contract with the Bavarian Minister of Media Ilse Aigner, Carolin Kerschbaumer stated: “As managing director of FFF, I intend to support the film and games location Bavaria with all of my strength and will do everything within my power to assure that Bavaria continues to be a strong partner for the film and games industries in the future.”

ROUND FIVE IN THE MIDDLE KINGDOM

For the fifth time now, German Films, in cooperation with the Goethe-Institut, organized the Festival of German Cinema in China. From 10-27 November 2017, fifteen new German films were screened throughout China: in Beijing, Chengdu, Shenzhen and Nanjing. The program was comprised not only of box-office hits and international festival favorites, but also offered a great variety of topics. The predominantly young and interested audiences were particularly enthusiastic about Lars Kraume’s TV event TERROR and participated in lively discussions with the director. The interactive event had already met with great responses from audiences at the Festivals of German Films in Madrid and Buenos Aires as well. And the films of further festivals guests Matti Geschonneck (IN TIMES OF FAADING LIGHT), Michael Koch (MARIJA), and Frederick Lau (MY BROTHER SIMPLE) were also greeted by a rush of cinephiles. With over 10,000 admissions, this fifth edition of the festival was the most successful thus far and demonstrates the growing interest for German cinema in China.
For the fourth time now, the Film- und Medienstiftung NRW is teaming up with the European Film Market as official partner of the Drama Series Days, the platform for high-quality serial production during the Berlinale. From 19-21 February there will be an extensive screening and event program all about the best in new drama series at the Zoo-Palast cinema. For the first time, the Berlinale Series sidebar will also be presented, thus giving the visitors of the Drama Series Days the possibility to survey even more series and premieres on the red carpet.

The Drama Series Days will be opened on 19 February by EFM director Matthijs Wouter Knol and Petra Müller, managing director of the Film- und Medienstiftung NRW. The Drama Series Days are an initiative of the industry platforms of the European Film Market, Berlinale Co-Production Market and Berlinale Talents. The EFM is one of the most important platforms for international film trade and audiovisual content.

On the shortest day of the year (21 December 2017), Germans celebrates the “short format” all over the country. This year’s theme “next door” was apparent in exclusive film selections as well as in special events. Altogether, 284 events were organized in 133 places – again more than ever before. “The increasing number of individuals, private initiatives and cinemas participating in the Short Film Day shows that short films do matter,” says Jana Cernik, one of the managing directors of the German Short Film Association (AG Kurzfilm), which coordinates the event. “This Germany-wide event once again proved that short films attract an audience outside of film festivals. We want to spread this experience and encourage traditional exploiters to show more short films.”

German celebrities such as actress and singer Meret Becker, rapper Romano, actors Jasna Fritzi Bauer and Benno Fürmann, TV chef Ole Plogstedt and upcoming actor Louis Hofmann supported the idea by being ambassadors for the Short Film Day 2017. The project is primarily supported by the Federal German Film Board, the Federal Government Commissioner for Culture and the Media, and the European culture channel ARTE. Further information available at www.kurzfilmtag.com.

Numerous German short films and co-productions are present in the competition sections of the International Film Festival Rotterdam (24 January – 4 February) and the Berlinale (15 – 25 February) – two of the first major film festivals in 2018. For the Ammodo Tiger Competition for Short Films in Rotterdam GLIMPSE by Artur Zmijewski (PL/DE), MORE THAN EVERYTHING by Rainer Kohlberger, VIEW FROM ABOVE by Hiwa K, and MASKIROVKA by Tobias Zielony (UA/DE) were selected. Another seven German works and co-productions were shown in the non-competitive sections Bright Future Shorts and Voices Short. For the Berlinale Shorts section four German short films were selected: BLAU von David Jansen, BURKINA BRANDENBURG KOMPLEX by Ulu Braun, IMPERIAL VALLEY [CULTIVATED RUN-OFF] by Lukas Marxt (AT/DE), and WISHING WELL by Sylvia Schedelbauer.
Clermont-Ferrand – a home for German shorts

Over the past 14 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 seven German shorts or co-productions competing for the Grand Prix in the two sections International and Lab Competition during the 40th edition of the festival: Haut by Nancy Camaldo and Kleptomami by Pola Beck were shown in the International Competition. Find Fix Finish by Sylvain Cruiziat and Mila Zhluktenko, Tshweesh by Feyrouz Serhal (DE/LB/ES), Ugly by Nikita Diakur as well as Weil Es Mitte Marz Ist by Leri Matehha (DE/IL) 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. The German feature project What We Know So Far by Sylvain Cruiziat was also selected for the co-production platform Euroconnection. The Munich-based production company eeproductions is seeking partners in France and has settled the start of principle photography for fall 2018. Additionally two programs were presented by the AG Kurzfilm: the 13th edition of the Soirée Allemande, a French-German cooperation of 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 5 February. A further 12 outstanding German short films were presented in the market screening Matinée Allemande - Coup de foudre – Le court métrage allemand.

AG Kurzfilm at the European Film Market in Berlin

For the 16th time, the German Short Film Association (AG Kurzfilm) is representing German short-film makers 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.

The latest edition of the short film catalogue German Short Films 2018 will be introduced. Alongside, a 60-minute selection of German short films from the catalogue 2018 will be screened at the EFM. Furthermore, the well-known festival calendar for 2018, the indispensable assistance for everybody in the international short film circus, can be picked up at the market booth.

Round three for Face to Face with German Films

In its new edition, the German Films initiative supporting German cinema internationally, will focus on the artists behind the camera. Six of the most prominent German directors working today – Emily Atef, Valeska Grisebach, Lars Kraume, Anca Miruna Lazarescu, Burhan Gurbani and David Wnendt – will represent German cinema’s current accomplishments and dynamic voices, through upcoming press activities at the Berlinale and through 2018.

The Face to Face with German Films campaign celebrates current trends in German filmmaking, promoting German cinema to international audiences and an awareness of modern German storytelling and styles. The initiative launched in 2016 with six German actresses headlining the campaign – including the multi award-winning Sandra Hüller (Toni Erdmann) and Paula Beer of the internationally acclaimed Frantz. Sandra Hüller can be seen in In the Aisles, Paula Beer in Transit – both screening In Competition at the Berlinale 2018. Last year, the second phase of the initiative launched during the Festival de Cannes and featured six of Germany’s most exciting actors, including established names such as Alexander Fehling (Three Peaks, The Captain, Homeland), Ronald Zehrfeld (who can be seen in Lars Kraume’s Berlinale Special The Silent Revolution), and Tom Schilling (Woman in Gold, Oh Boy), as well as new faces such as Louis Hofmann (Dark & the Oscar-nominated Land of Mine).
11 FEATURES
10 DOCUMENTARIES
4 SHORT FILMS
15 UPCOMING FILMS

40 more new German productions are presented on the following 23 pages.

Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
Teenager Mike locks himself in his room without any hint. He’s not sick. He has consciously decided not to take part in the life outside anymore. The parents beg, threaten and despair, only the younger sister suspects what is going on with Mike. Family cohesion is being put to the test and everyone is developing their own ways of coping with it. Secrets reveal, faiths dissolve, hidden gems alight in the tiny corridor while the door becomes a mirror of their own lives.

ISA PRAHL studied Graphic Design, then later Literature, Culture and Media Studies, followed by an MA at the Academy of Media Arts Cologne. Her first social spot ARMUT KENNT VIELE GESCHICHTEN won the 2010 Young Directors Award in Cannes. Since then, she has directed numerous award-winning commercials and music videos. Her short film AUSREICHEND brought her the First Steps Award in Germany. DIFFERENT KINDS OF RAIN is her feature debut, winner of the Best First Feature Award in Tallinn.

GENRE Drama, Coming-of-Age Story
YEAR OF PRODUCTION 2017
DIRECTOR Isa Prahl
SCREENPLAY Karin Kaçi
CINEMATOGRAPHY Andreas Köhler
CAST Bibiana Beglau, Bjarne Mädel, Emma Bading, Louis Hofmann, Janina Fautz
PRODUCER Melanie Andernach
PRODUCTION COMPANY MADE IN GERMANY Filmproduktion
RUNTIME 91 min
LANGUAGE German
FESTIVALS Black Nights Tallinn 2017, Filmfestival Max Ophuls Preis Saarbrücken 2018
AWARDS Best First Feature Tallinn 2017

SALES Media Luna New Films idamartins@medialuna.biz www.medialuna.biz
Two people who thought their lives were not worth living anymore and who decided to commit suicide meet – and with this chance meeting, they save themselves from the abyss.

A story that shows how misery can turn into hope if you’re lucky enough to meet the right person – even if it is too late... almost...

The main actor Josef Hader wrote, directed and starred in WILD MOUSE, which screened in Competition at the Berlinale 2017.

MIGUEL ALEXANDRE studied at the University of Television & Film Munich. His short film ABOUT WAR (1992) was nominated for an Oscar® for Best Foreign Student Film. Since then, he has written and directed numerous TV movies, including DER PAKT (1996), which won him the RTL Golden Lion for Best New Director, the Telestar for Best New Director and the 3sat Viewer’s Award. The drama NANA (1996) was nominated in 1997 for the Adolf Grimme Award and the German Youth Video Award. His first feature film for the cinema was GRAN PARADISO (1999). His other award-winning films include: SCHUTZ-ENGEL GESUCHT (TV, 2001), WEIL ICH GUT BIN! (TV, 2002), GRUSSE AUS KASCHMIR (TV, 2005), DIE FRAU VON CHECKPOINT CHARLIE (TV, 2007), DIE PATIN – KEIN WEG ZURÜCK (TV, 2008), KINDER DES STURMS (TV, 2009), DER MANN MIT DEM FAGOTT (TV, 2011), SCHICKSALSJAHRE (TV, 2011), numerous episodes of DER KOMMISSAR UND DAS MEER, IN WAHRHEIT – MORD IM ENGELS-GRABEN (TV, 2016), and his second feature ARTHUR & CLAIRE (2017).

GENRE Drama, Tragicomedy YEAR OF PRODUCTION 2017 DIRECTOR Miguel Alexandre SCREENPLAY Miguel Alexandre, Josef Hader CINEMATOGRAPHY Katharina Diessner CAST Josef Hader, Hannah Hoekstra, Rainer Bock PRODUCERS Gerald Podgornig, Gudula von Eysmond: CO-PRODUCERS Thomas Hroch, Arnold Heslenfeld, Caroline von Senden, Heinrich Mis PRODUCTION COMPANY Tivoli Film Produktion, in co-production with MONA Film Produktion, Topkapi Films, ZDF, ORF RUNTIME 98 min LANGUAGE German}

SALES ARRI Media International worldsales@arri.de

www.arrimedia.de/international
When 30-ish rich kid Lenny has to take care of 15-year-old David, who’s suffering from heart disease, it’s the beginning of a wild adventure. Lenny fearlessly breaks all the rules to fulfill his young friend’s every wish.

The moving true story of a carefree young man living life in the fast lane who suddenly finds himself taking care of a teenager with a fatal heart condition. Together, they figure out what really matters in life.

Partying every night, accidentally sinking a sports car in the pool, that’s totally Lenny’s idea of fun. And having fun is all he cares about. He lives in his dad’s villa, squanders his dad’s money and thinks he’s some kind of playboy. At the same time, 15-year-old David gasps for air in bed in the dull council high-rise where he lives. His mother rushes him to the hospital. David has had a heart condition since birth. No one knows if he’ll live to turn 16. These two worlds collide when Lenny’s heart specialist dad shanghais his son into taking care of David. David’s world is one of clinics and operating rooms, Lenny’s world is all babes, clubs and parties. To keep it simple for himself, Lenny helps David with the things he wants to experience at least once before it’s too late, the easy stuff: Go shopping for cool clothes, steal a car, things like that. Then Lenny realizes David’s life is hanging by a thread. It’s too much real responsibility for ne’er-do-well Lenny. David decides he wants to meet a girl and fall in love. How’s Lenny supposed to swing that? But he’s already bonded with David. A friendship results that’s so serious, so intense, so wild, as if there’s no tomorrow – which may be true.

MARC ROTHEMUND was born in 1968. He began his career as an assistant director for, among others, Helmut Dietl and Bernd Eichinger and made his directorial debut with episodes for various TV series. His first feature film was LOVE SCENES FROM PLANET EARTH (1998). In 2005 he directed SOPHIE SCHOLL – THE FINAL DAYS (2005), which was nominated for an Academy Award and received numerous other awards, including the Silver Bear for Best Director at the Berlinale. His other films include: ANTS IN THE PANTS (1999), HOPE DIES LAST (2001), THE DUO (2003), PORNORAMA (2007), SINGLE BY CONTRACT (2010), MEN DO WHAT THEY CAN (2012), THE GIRL WITH NINE WIGS (2013), MY BLIND DATE WITH LIFE (2016), and THIS CRAZY HEART (2017).

GENRE Comedy, Drama
YEAR OF PRODUCTION 2017
DIRECTOR Marc Rothemund
SCREENPLAY Maggie Peren, Andreas Rogenhagen
CINEMATOGRAPHY Christof Wahl
CAST Elyas M’Barek, Philip Noah Schwarz, Nadine Wrietz, Uwe Preuss, Lisa Bitter, Jürgen Tonkel, Tesha Moon Krieg
PRODUCERS Martin Moszkowicz, Oliver Berben
PRODUCTION COMPANY Constantin Film Produktion
RUNTIME 106 min
LANGUAGE German

SALES Global Screen
info@globalscreen.de
www.globalscreen.de
Max Frisch’s *Homo Faber*, curve sketching and toxic asbestos in the restrooms: It’s just another stressful year at the Goethe Comprehensive School. But this time teacher Zeki Miller is actually keen on whipping his students into shape to pass their A-Levels. Unfortunately, the kids in his “chaos class” – especially Chantal, Danger and Zeynep – are simply not having it. In fact, the guidance counselor at the Job Information Center (JIC) has just quashed any dreams they had about their future prospects. Indeed, at this point, their frustration has reached a new level, which means they’re getting into even more trouble and refusing to do anything at all. How on earth is Mr. Miller going to motivate these teens? He can’t even count on help from Principal Gudrun Gerster, who’s already at loggerheads with the Department of Education for heading up the worst-performing comprehensive school in the state – a status owed in no small part to these very “problem” students. At least Mr. Miller has fresh support from newcomer Biggi Enzberger, who’s helping him out with an anti-bullying campaign.

**BORA DAGTEKIN**, born in 1978, studied Screenwriting at the Filmakademie Baden-Wuerttemberg, graduating in 2006 with an action version of Friedrich Schiller’s *THE ROBBERS*. In 2006 his first comedy also hit the big screen, *WHERE IS FRED!?* with Til Schweiger and Juergen Vogel in the lead roles. In the same year, ARD first began broadcasting the prize-winning multicultural series *TURKISH FOR BEGINNERS*, which ran for three seasons (2006-2008) and was awarded two Nymphs at the television festival in Monaco, received the BANFF Award in Canada, the Grimme Prize, and the German Television Prize. In 2007, he wrote the pilots for *DOCTOR’S DIARY*, a series for RTL which also ran for three seasons and received numerous awards. His debut feature *TURKISH FOR BEGINNERS – THE MOVIE* was the most successful German feature in 2012. He continued his collaboration with producer Lena Schoemann and actor Elyas M’Barek for the enormously successful three *FACK JU GOEHTE* films.

**GENRE** Comedy  
**YEAR OF PRODUCTION** 2017  
**DIRECTOR** Bora Dagtekin  
**SCREENPLAY** Bora Dagtekin  
**CINEMATOGRAPHY** Markus Nestroy  
**CAST** Elyas M’Barek, Jella Haase, Sandra Hueller, Katja Riemann, Max von der Groeben, Gizem Emre, Aram Arami  
**PRODUCERS** Lena Schoemann, Bora Dagtekin  
**EXECUTIVE PRODUCER** Martin Moszkowicz  
**PRODUCTION COMPANY** Constantin Film Produktion  
**RUNTIME** 120 min  
**LANGUAGE** German  

**SALES**  
Picture Tree International  
yuan@picturetree-international.com  
www.picturetree-international.com
Lilly is annoyed: Why does she always have to accommodate her little brother Leon? His allergies prevent her from getting a pet rabbit, and when he destroys the new telescope she just got from St. Nick (well, maybe it was Lilly’s grandma with a fake beard), Lilly has finally had enough! Despite all the warnings from her little green dragon Hector, she uses a spell from her spellbook to conjure St. Nick’s scary helper Ruprecht into her world from the Middle Ages to teach Leon a little lesson… The conjuration is successful, but when Ruprecht sets out in the modern world to go looking for his friend St. Nick, it gets Lilly into all sorts of trouble. He makes one of Lilly’s teachers vanish, slowly turning back into the wild underworld creature he was before St. Nick tamed him. Looks like the real medieval St. Nick is the only one who can help now. But how is Lilly supposed to find him? While she conjures herself back to Ruprecht’s day with her schoolmate Layla, Ruprecht continues to wreak havoc in Lilly’s hometown, seriously endangering Christmas. Lilly will need all her courage and smarts to make up for her mistake and save Christmas for her family and everyone in town…

Based on the internationally bestselling novels by Knister, which have been translated into 50 languages, LILLY THE WITCH has another thrilling adventure. This highly entertaining and partly animated feature film from the producers of YOKO and HELP, I SHRUNK MY TEACHER stars Jürgen Vogel (THE WAVE, MERCY, ICEMAN) as the wild spirit Ruprecht.


HEXE LILLI RETTET WEIHNACHTEN
LILLY’S BEWITCHED CHRISTMAS
Felix’s school is haunted again, only this time it’s not the benevolent spirit of school founder Otto Leonhard and the nuisance he caused, but the hated and long-since dead Director Hulda Stingbeard. A coincidence causes the former shrunken and skeletonized school principle to rise again. When she manages to return to real life she almost defeats Otto Leonhard, manages to shrink Mrs. Schmitt-Gössenwein and Felix’s parents, and takes over the school. It takes Felix, Ella and their gang to set the levers in motion to save the school and bring Mrs. Schmitt-Gössenwein and his parents back to their original size again.

TIM TRAGESER studied Directing at the University of Television & Film Munich. A renowned television director for such series as TATORT and KOMMISSARIN LUCAS, among others, his feature films include WOLFSLAND – TIEF IM WALD (TV, 2016) and his cinema debut HELP, I SHRUNK MY PARENTS (2018).

GENRE Family Entertainment YEAR OF PRODUCTION 2018 DIRECTOR Tim Trageser SCREENPLAY Gerrit Hermans CINEMATOGRAPHY Felix Poplawsky CAST Oskar Keymer, Anja Kling, Axel Stein, Julia Hartmann and Andrea Sawatzki PRODUCERS Corinna Mehner, Hans-Eddy Schreiber CO-PRODUCERS Katja Dor-Helmer, Kiri Trier, Antonio Exacoustos, Stefan Sacre PRODUCTION COMPANY blue eyes Fiction, in co-production with Karibufilm, Minifilm, Deutsche Columbia Pictures Filmproduktion, ARRI Media Productions, Sacre Filmproduktion RUNTIME 95 min LANGUAGE German

SALES ARRI Media International worldsales@arri.de www.arrimedia.de/international
SNOWBLIND is set in the Black Forest in the ice-cold winter of 1946. Peter, a 16-year old blind boy, is trying to get out of Germany together with his father Heiner – a former SS officer. They carry the fatally wounded soldier Karl, who promised to guide them across the border to Switzerland. By the time they reach his family’s remote farmhouse, Karl has died and Peter and Heiner hope Karl’s father will fulfill his son’s promise. A snow storm forces them to stay at the farmhouse, causing highly sensitive dynamics between the contradicting characters, and sparking a chain of fateful events.


GENRE Coming-of-Age Story, Drama, History
YEAR OF PRODUCTION 2017 DIRECTOR Arto Sebastian SCREENPLAY Silke Morgenroth, Arto Sebastian CINEMATOGRAPHY Simon Drescher CAST Jonathan Berlin, Kai Ivo Baulitz, Inka Friedrich, Martin Umbach, Amelie Herres PRODUCERS Christoph Holthof, Daniel Reich, Karoline Henkel, Jasper Mielke PRODUCTION COMPANY kurhaus production RUNTIME 94 min LANGUAGE German FESTIVALS Biberacher Filmfestspiele 2017 AWARDS Audience Award Biberach 2017

SALES kurhaus production office@kurhausproduction.de www.kurhausproduction.de

© Simon Drescher/kurhaus production
DON’T.GET.OUT!

On his way to work, Berlin real estate developer Karl wants to drop his kids off at school. But when he starts the car, his phone rings: The strange caller tells him there’s a bomb under his seat which will blow up if Karl or the kids try to get out. He demands Karl come up with a large sum of money very quickly. When his wife starts to suspect him of kidnapping the children, the cops come after Karl too, including explosives expert Pia. A deadly race against time begins: At the mercy of the bomb and pursued by the police, Karl desperately tries to save his kids and himself.

Genre specialist Christian Alvart (PANDORUM, ANTIBODIES, NICK: OFF DUTY) stages this high-suspense thriller with an A-list cast: Wotan Wilke Möhring (WHO AM I) delivers an outstanding performance as somber Karl, international Emmy® award-winner Christiane Paul (THE WAVE, IN JULY) plays his distrustful wife, and Hannah Herzsprung (FOUR MINUTES, WHO AM I) the smart, sensitive bomb expert. Shot at some of Berlin’s most famous locations and produced by genre powerhouse Syrreal Entertainment, DON’T.GET.OUT! makes for high-value, edge-of-the-seat action cinema.

CHRISTIAN ALVART was born in 1974 and already began developing a fascination and love for cinema and television in his youth. In 1999 he wrote, produced and directed his debut film CURIOSITY & THE CAT. He subsequently developed screenplays for the TV series DER PUMA and WOLFF’S REVIER, and worked as director, author and co-producer of the multiple award-winning film ANTIBODIES. Alvart directed the Hollywood production CASE 39 with Renée Zellweger and PANDORUM with Dennis Quaid. His other films include: 8 UHR 28 (TV), numerous episodes of the series TATORT, the features BANKLADY, THE FINAL JOURNEY, HALF BROTHERS, NICK: OFF DUTY, SUM1, and DON’T.GET.OUT!. He is currently preparing his next feature ABE- GESCHNITTEN and shooting the series DOGS OF BERLIN for Netflix.

GENRE Thriller  YEAR OF PRODUCTION 2017  DIRECTOR Christian Alvart  SCREENPLAY Christian Alvart  CINEMATOGRAPHY Christoph Krauss  CAST Wotan Wilke Möhring, Christiane Paul, Hannah Herzsprung  PRODUCERS Sigi Kamml, Christian Alvart, Timm Oberwelland  PRODUCTION COMPANY Syrreal Entertainment, in co-production with Traumfabrik Babelsberg  RUNTIME 107 min  LANGUAGE German

SALES Global Screen  info@globalscreen.de  www.globalscreen.de
Love is immortal. Seduction is inevitable. Revenge is irresistible.

California, in the year 2019. A country paralyzed by a heatwave and lost in suspicion and paranoia. Frank recognizes his own story of years ago in a recently published book. A memoir by Marie – a past love with whom he lived before she moved to America and disappeared from his life. Caught in a maelstrom of memories he cuts all ties to his civic life and hits the interstate highway towards the desert to retrace her last known journey according to the roadmap of the diary. When he meets the young stripper Nina, the sheer words of the book seem to materialize in his present reality. Or is Frank just becoming a character in a story? Then, like a haunting spirit, Marie reappears.

RP Kahl sends a foreigner into the territory of seduction and the yearning for death. Set in the near future of a country, where the Big Wall erected along the southern border has become an accepted part of everyday life, as are student uprisings that are put down violently by the police. A dystopian fever-dream.

RP Kahl was born in 1970 and studied Acting at the Ernst Busch School of Dramatic Art in Berlin-Rostock. He then founded the production company Erdbeermund Filmproduktion and directed his first short AUSGESPIELT (1995). In 1997, he produced and starred in SILVESTER COUNTDOWN, directed by Oskar Roehler. ANGEL EXPRESS was his feature debut as a director. In 2002, he produced and directed episodes of the cycle of shorts 99EURO-FILMS, followed by EUROPE – 99EURO-FILMS (2003), SUNDAY GIRLS (2005), BEDWAYS (2010), and A THOUGHT OF ECSTASY (2017).

GENRE Neo Noir, Erotic, Psycho Thriller, Science Fiction
YEAR OF PRODUCTION 2017
DIRECTOR RP Kahl
SCREENPLAY RP Kahl, Torsten Neumann
CINEMATOGRAPHY Markus Hirner
CAST RP Kahl, Deborah Kara Unger, Ava Verne, Lena Morris, Joel Cairo, Buddy Giovinazzo
PRODUCERS RP Kahl, Torsten Neumann
CO-PRODUCERS Daniel Schlösser, Deborah Kara Unger
PRODUCTION COMPANY Studio RPK, in co-production with Independent Partners Film, ZDF/3sat
RUNTIME 90 min
LANGUAGE English
FESTIVALS Munich 2017, Oldenburg, 2017, Black Nights Tallinn 2017
SALES Paul Thitges Distribution
paul@ptd.lu
www.ptd.lu
M ichael Winter tries to start over when he moves into an old apartment in the Schmuckstraße in Hamburg with his wife Friederike and his daughter Selma. But this place has a dark history: This used to be a Chinatown – brutally cleansed by the Nazis.

DAMIAN SCHIPPOREIT was born in 1978. He completed an apprenticeship in Media Design and was awarded the cast&cut Scholarship. His films include: the shorts HANNAH (2007), LINE 102 (2012), THE OLD MAN AND THE CAT (2015), and JOSCHI’S GARDEN (2016), and his feature debut TIAN – THE MYSTERY OF ST. PAULI (2017).

GENRE Action, Adventure, History, Thriller
YEAR OF PRODUCTION 2017
DIRECTOR Damian Schipporeit
SCREENPLAY Stefan Gieren, Georg Tiefenbach
CINEMATOGRAPHY Marco J. Riedl
CAST Stephan Kampwirth, Katharina Schüttler, Hermann Beyer, Bella Bading
PRODUCER Stefan Gieren
PRODUCTION COMPANY Fiction 2.0
RUNTIME 92 min
LANGUAGE German
FESTIVALS Hamburg 2017, São Paulo 2017, Lübeck 2017

SALES The StoryBay
stefan@storybay.tv
www.storybay.tv

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Marleen is a young woman whose life hasn’t started yet. Already in her early 20s, she still lives at home with her parents and has no goals or aspirations to speak of. Like a lot of people her age, she’s stuck in a rut that seems impossible to overcome. Even her beloved big brother can’t save her from what looks like a permanent slump. Ultimately, it takes a personal tragedy to shake her awake.

Out of a sense of guilt and despair, Marleen embarks on an adventure she’s clearly not prepared for. Indeed, there’s a ship waiting in Hamburg to sweep her off to Antarctica. But how is she supposed to get there with only eight euros in her pocket? It’s the beginning of a storybook journey that’s just as funny as it is emotionally poignant. In the course of her road-trip adventure, Marleen realizes the world is full of people who are even wilder and crazier than she is. She also makes an unexpected discovery: the further she travels away from home, the closer she gets to herself.

FLORIAN ROSS was born in Saarbrücken in 1982. He made his first short film at the age of 16. In 2002, after completing a degree in Image and Sound Design in Düsseldorf, he worked for four years in the field. From 2010 to 2014, he studied Film Directing at the International Film School (ifs) in Cologne. After receiving his Bachelor’s degree, he worked on various projects at PANTALEON Films. Ross’ short films have screened at numerous international festivals and won several awards. He also made a number of commercials. A JAR FULL OF LIFE marks his feature film debut.

GENRE Comedy, Drama
YEAR OF PRODUCTION 2018
DIRECTOR Florian Ross
SCREENPLAY Finn Christoph Stroeks
CINEMATOGRAPHY Felix Novo de Oliveira
CAST Jella Haase, Matthias Schweighöfer, Uwe Ochsenknecht, Juliane Köhler, Marc Benjamin
PRODUCERS Dan Maag, Marco Beckmann, Matthias Schweighöfer
PRODUCTION COMPANY PANTALEON Films
RUNTIME 85 min
LANGUAGE German

SALES
Picture Tree International
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2018 is the anniversary year of student revolution! 50 years after 1968, ABHISHEK AND THE MARRIAGE tells the story of the rebel and free-man Abhishek Shadruvedi, who represents the young generation of India against the traditional marriage plans of his family and for a self-determined lifestyle. The Indian society is collectivistic. People try to ensure the welfare of their group. The individual is only part of this community, his identity is based on a place within it. Abhishek achieves this emotionalizing balancing act between medi - eval roles and postmodern demands, whereby the film also captures a reflective inner perspective. Stories of Indian forced marriage and “arranged marriages” have been told so far from a female point of view. The fact that men also bend under the pressure of their families is only gradually becoming public.

The example of the protagonist Abhishek is a radical refusal of this tradition. He wants to live forcibly and self-determinedly – for India a still rare lifestyle.

KORDULA HILDEBRANDT is an author, director, producer and PR manager. Her films as a director are the documentaries SPIRIT BER- LIN (2014), TANGO PASIÓN (2015), and ABHISHEK AND THE MARRIAGE (2018).

CLIMATE WARRIORS focuses on one key factor: the energy transition. The film presents people from diverse backgrounds who act for resistance to strong lobbyists and inhuman societal realities. War and hunger for energy seem dangerously intertwined. Can the struggle to fight for these resources be stopped with renewable energy solutions?

CLIMATE WARRIORS offers an inside view of a modern revolution and illustrates cutting-edge technologies and inspiring activism. This movie shows how the energy revolution can actually be realized.

CARL-A. FECHNER is a journalist, filmmaker and producer. Since 1989, he has been the managing director of fechnerMEDIA and has produced over 50 documentaries and fea-

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FAMILY SHOTS tells the story of a young couple and the challenges they face with their newborn baby while trying to do everything right. The happily-ever-after love story of David and Jessica takes a turn when their daughter is born: They become chronically exhausted, have to deal with constantly recurring colds and childhood illnesses while trying to keep the household together and ambitiously follow their successful film careers. The worst is yet to come when they realize they absolutely do not agree on the issue of vaccination. David never really questioned this common practice while Jessica had negative experiences and is afraid it may have serious side effects on their baby. How should they deal with their shared responsibility and reach a sensible joint decision – when both believe they are right?

DAVID SIEVEKING’s other films include NACHDREH (short, 2000), A PROPOS DENNIS (doc, 2001), GANGA GUEST HOUSE (short, 2002), DIE AMERIKANISCHE BOTSCHAFT (short, 2003), MR. SINGH (2004, an episode of the feature ASYL), WILD MAN (short, 2006), SENEGALLEMAND (doc, 2007), DAVID WANTS TO FLY (doc, 2010), and FORGET ME NOT (doc, 2012).

FAREWELL YELLOW SEA

Young Chinese nurse Qing never left her homeland so far and is keen to see the world. Starting with her last days in China, the film follows Qing for three years on her “Revolutionary Road”. Upon arriving as a trainee in geriatric care in the provincial backwaters of the Black Forest, two worlds clash. While Qing wonders why Germans eat bread and cold cuts every day, her employer expects her to assimilate instantly and bite through any touch of homesickness. Meanwhile, to some of the elderly the young woman is a welcome change in their daily routine. Especially to Mrs. Wohlfahrt who attributes Qing’s intelligence to her consumption of fish eyes and to 100-year-old Mr. Reiner who soon becomes a mentor to her. FAREWELL YELLOW SEA is a film about taking wings, about trying to settle down and wandering between different worlds. Some-times quirky and comical, sometimes sad and heartwarming.

MARITA STOCKER studied German Literature, Journalism and Electronic Media and attended training initiatives like the Documentary Campus Masterschool, Masterclass Rosa von Praunheim and TP2 Talentpool. Since 2008 she is active as a writer and director. Her other films include: MIRELLA FRENI – EIN LEBEN FÜR DIE OPER (2010), GEORGE LONDON – ZWISCHEN GÖTTERN UND DAMONEN (2011), GRENNENLOS – WIE JAZZ EUROPA VERBINDET (2013), and DER LETZTE REMIX (2015, as co-writer).

© Flare Film

© INDI FILM
The Shaash family is spread out all over the world. The civil war in Somalia forced them into exile. Suddenly, the oldest family member, Imra (88), must leave her exile in Ethiopia. The rest of the family has to find a fast solution. But where should she go? And where can she go? Somewhere where other family members have already found a new home and a new future? Based on these questions, a transnational family drama unfolds, one in which a family tries everything and fails to find a new home for Imra. In the end, her only choice is to return to war-torn Somalia. GLOBAL FAMILY offers insight into the fate of the many people who have had to leave their homeland – for whatever reasons. They hope for a life together with their families, but have to live separated from one another, spread out all over the world.

GLOBAL FAMILY

MELANIE ANDERNACH studied Law and Creative Producing, followed by work as a freelance writer, director and producer. In 2007, she founded MADE IN GERMANY Filmproduktion, whose films have been screened at festivals all over the world, and sold internationally.

ANDREAS KÖHLER studied Legal Studies and Cinematography and works as a freelance cinematographer. In 2012, he won the German Cinematography Award. GLOBAL FAMILY is their directorial debut.

JOMI – LAUTLOS, ABER NICHT SPRACHLOS

Josef Michael Kreutzer (JOMI) became deaf by meningitis as a child. During his life, he became a famous pantomime under his mentor Marcel Marceau and began an impressive international career. But after a tour of Russia, he is financially exhausted. He is cheated by a manager from Moscow about the income from his performances and workshops. His longtime technician and organizer Bruce must be dismissed. It becomes clear that JOMI must continue to work harder – so he tries to make a fresh start at the age of 65. The film was designed to be easily understood by deaf and blind people without disturbing the narrative flow. The well-known sign language interpreter Isabelle Ridder interprets the spoken content of the film for the hearing impaired in German Sign Language.

JOMI’S SPHERE OF ACTION

SEBASTIAN VOLTMER is also active as a producer, cameraman and film composer. A selection of his films include: THE RETURN OF MARS, THE FACE OF THE MOON, THE FACE OF THE SKY, SHOOTING STARS OVER CHINA, DESNA – MUSIC SAVED MY LIFE, and JOMI’S SPHERE OF ACTION.
**KINDSEIN – UNADULTERATED**

**KINDSEIN – UNADULTERATED** is a visually stunning invitation to enter the lives of Kurumi (8), Jorgito (8), Sean (6), and Rekha (6). These four kids from different countries around the globe inspire us to see life through the eyes of a child again. Despite being confronted with touching personal highs and lows, with their point of view they manage to see magic in everyday life, and let solutions to humankind’s big issues seem quite obvious.

**LILIAN NIX** trained in Educational Media and studied Cinematography at the Film University Babelsberg KONRAD WOLF. An independent cinematographer and director for various film and TV projects, her films include: **WEYDUNGAGANG** (music video, 2015), **KLEBRIGER WÜSTENSTAUB** (short, 2015), **STERNE ODER HAUSER** (music video, 2017), **KINDSEIN – UNADULTERATED DAS LICHT DIESER WELT** (music video, 2017), and **KINDSEIN – UNADULTERATED** (2018).

**GENRE** Children & Youth, Coming-of-Age Story, Society

**YEAR OF PRODUCTION** 2018

**DIRECTOR** Lilian Nix

**CINEMATOGRAPHY** Lilian Nix

**PRODUCER** Philipp Eichhorn

**RUNTIME** 90 min

**LANGUAGE** German, Japanese, Spanish, Hindi, Marati

**FESTIVALS** Filmfestival Max Opühl’s Preis Saarbrücken 2018

**SALES** Filmuniversität Babelsberg KONRAD WOLF
distribution@filmuniversitaet.de
www.filmuniversitaet.de

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**LAS LENTEJAS Y EL DESTINO**

**MIGUEL MÜLLER-FRANK** was born in Palma de Mallorca/Spain in 1989. He grew up in Cologne and Madrid and studied at the Academy of Media Arts Cologne. His films include the documentaries: **IN BETWEEN WORLDS** (2009), **FRAGMENTS OF THE NIGHT** (2010), **TRUE BEGINNING** (2012), **IN LIMBO** (2015), and **LAS LENTEJAS Y EL DESTINO** (2017).

**GENRE** Human Interest

**YEAR OF PRODUCTION** 2017

**DIRECTOR** Miguel Müller-Frank

**CINEMATOGRAPHY** Laura Hansen

**PRODUCER** Miguel Müller-Frank

**CO-PRODUCERS** Lara Rodríguez Cruz, Laura Hansen

**PRODUCTION COMPANY** Kunsthochschule für Medien Köln (KHM)

**RUNTIME** 75 min

**LANGUAGE** Spanish

**FESTIVALS** Hof 2017

**SALES** Kunsthochschule für Medien Köln
dilger@khm.de
www.khm.de

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The Onis is one among the countless bars in downtown Madrid. Open from dawn until after midnight, the bar is a meeting place for Madrileños from all walks of life looking for coffee in the morning, for lunch or dinner, or a drink at night. Five brothers first opened the place in 1976 after migrating to Madrid in the early 1960s from a village in the north of Spain. The possibility of making money brought them into the hospitality business in the big city. Since the opening of the Onis forty years ago, they have worked together almost every single day.
In the eastern German village of Golzow there is not much left: There are 857 inhabitants, a small bakery, a takeaway, a primary school with too few children, and a movie museum with too few visitors. Only memories remind people of better times. “Refugees are our opportunity,” mayor Frank Schütz states. Accordingly, two Syrian families have now found shelter in Golzow. The school finally has enough students again and a wind of change blows through the village. Family Sayed Ahmad attempts a fresh start in the village. Halima and Fadi try to adapt, their children take part in the voluntary fire department and the family even settles with their own garden plot. But integration in the countryside is not that easy... THE NEW CHILDREN OF GOLZOW tells the story of the village and its experiment while drawing a sensitive portrait of the family Sayed Ahmad.

THE NEW CHILDREN OF GOLZOW

SIMONE CATHARINA GAUL is a Berlin-based director and journalist. She studied Politics and Romance Studies in Stuttgart and Paris and continued to study Film Directing at the Filmakademie Baden-Württemberg. She loves to tell intimate and sensitive stories. Her documentaries have screened at festivals around the world and include BINTOU (2014), FLUGZEUGE IM KOPF (2015), RATTENGESCHICHTEN (2011), and THE NEW CHILDREN OF GOLZOW (2017).

GENRE Human Interest, Society
YEAR OF PRODUCTION 2017
DIRECTOR Simone Catharina Gaul
CINEMATOGRAPHY Niclas Reed Middleton
PRODUCERS Arek Gielnik, Dietmar Ratsch
PRODUCTION COMPANY INDI FILM, in co-production with SWR, MDR
RUNTIME 90 min
LANGUAGE German, Arabic
FESTIVALS DOK Leipzig 2017

WHEN GOD SLEEPS depicts the journey of Iranian musician Shahin Najafi who is forced into hiding after hardline clerics issue a fatwa for his death, incensed by a rap song that focuses on the oppression of women, sexism and human rights abuses.

“I’m still in disbelief,” he says today. Yet he insists: “I will never apologize for my art.”


WHEN GOD SLEEPS

GENRE Music, Biopic, Art
YEAR OF PRODUCTION 2017
DIRECTOR Till Schauder
CINEMATOGRAPHY Till Schauder, Gerardo Milsztein
PRODUCERS Till Schauder, Sara Nodjoumi
PRODUCTION COMPANY Till Schauder Filmproduktion, in co-production with Partner Pictures
RUNTIME 90 min
LANGUAGE German, English, Farsi
AWARDS Golden Heynel Best Music Documentary Krakow 2017, Most Valuable Documentary Cinema For Peace 2017, Jury Award Sound Unseen Minneapolis 2017
SALES Roco Films International
info@rocofilms.com
www.rocofilms.com

© Amin Khelghat

© INDI FILM
FOR THE TIME BEING

Aft a long and conflict-ridden relationship with his wife, Roman finds himself alone. To deal with mounting financial problems, he decides to sublet one room in his house. Mel is the first to answer to his announcement. When Mel moves into Roman’s house, he makes him wonder about who he is and what he would like to change in his life. For the first time, Roman finds himself confronted with someone who challenges him. Roman needs to understand what is happening inside himself, what does he really need?

DANIELA LUCATO studied Theater and Philosophy in Padua. Also active as an actress for film and the theater, she wrote and directed the theater piece Call Me Reality in 2013 and the dance-theater production Connecting Fingers in 2015. Her films as a director include: THE BIRTHDAY (short, 2014), WHEN I DANCE (doc, 2016), THE WHEEL (short, 2017), and FOR THE TIME BEING (2017).

GENRE Drama  YEAR OF PRODUCTION 2017  DIRECTOR Daniela Lucato  SCREENPLAY Daniela Lucato  CINEMATOGRAPHY Jacopo Pantaleoni, Brian Pertti  CAST Crisjan Zöllner, Pascal Houdus, Daniela Lucato, Dela Dabulamanzi  PRODUCER Daniela Lucato  RUNTIME 44 min  LANGUAGE English, French, German, Italian

SALES danielalucato@hotmail.com  www.forthetimebeingfilm.com

THE REDHEAD

A ven likes to get things off his mind by spending his free time in a virtual reality game, which is set in a mysterious, seductive and ambiguous world. This fantasy world is the perfect contrast to his rather boring everyday life, which is determined by a monotonous call center job. Soon, however, this game threatens to take over his life and Aven becomes obsessed with a mysterious red-haired woman. What started as a game eventually becomes bitter reality, where boundaries are non-existent. Has this game become reality or is reality nothing more than a game?

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), A UNIVERSAL LOVE STORY (short, 2017), IT’S GETTING DARKER EVERY DAY (short, 2017), and THE REDHEAD (short, 2017).

GENRE Drama, Experimental, Psycho Thriller, Science Fiction  YEAR OF PRODUCTION 2017  DIRECTOR Natalie MacMahon  SCREENPLAY Natalie MacMahon  CINEMATOGRAPHY Amber Palmer  CAST Nicole A. Zalewska, Joey Jordan, Christian Müller, Inken Paland, Recardo Koppe, Anna Maria Hadorn, Natalie MacMahon, Autumn Bartholetti, Myra Eetgerink  PRODUCER Natalie MacMahon  CO-PRODUCER Mark MacMahon  PRODUCTION COMPANY Natalie MacMahon Films  RUNTIME 10 min  LANGUAGE English

SALES Natalie MacMahon Films  nataliemacmahon@aol.com  www.nataliemacmahonfilms.com  www.theredhead.space
LA SOMBRA DE UN DIOS
A GOD’S SHADOW

Chon, a member of the Native Mexican Wirrárika community, tells the story of his cousin Faustino, son of the shaman of an indigenous settlement in the mountains of Nayarit called La Mora. In the 1980s, Faustino proclaimed himself to be god and the community’s spiritual leader. Together with an armed group he menaced and terrorized other neighboring villages. When Chon witnessed his cousin kill various members of their own community, he escaped La Mora and reported the incidents to the police of the larger village nearby, Santa María del Oro.

BERNHARD HETZENAUER was born in Austria, and works as a filmmaker, writer, curator and visual artist in Germany, Austria, Mexico and South America. He studied Film, Media Arts and Gestalt Therapy in Vienna, New York, Quito, Buenos Aires and Hamburg, and earned degrees from the University of Applied Arts Vienna and the University of Fine Arts Hamburg. His film and visual arts projects have been shown all around the world and received various international awards.


GENRE Drama, Experimental, Documentary
YEAR OF PRODUCTION 2017
DIRECTOR Bernhard Hetzenauer
CINEMATOGRAPHY Bernhard Hetzenauer
PRODUCER Marko Mijatovic
CO-PRODUCERS Bernhard Hetzenauer, Antonio V. Moldovan
PRODUCTION COMPANY Hetzenauer & Mijatovic, in co-production with Filmatelier 5
RUNTIME 20 min
LANGUAGE Spanish
FESTIVALS Viennale 2017, Morelia 2017, Filmfestival Max Ophüls Preis Saarbrücken 2018, FICUNAM 2018

SALES Sixpack Film
office@sixpackfilm.com
www.sixpackfilm.com

UGLY

An ugly cat struggles to coexist in a fragmented and broken world, eventually finding a soulmate in a mystical chief. Inspired by the internet story Ugly the Cat.

NIKITA DIAKUR is a Russian-born filmmaker based in Mainz/Germany. He studied Animation at the Royal College of Art in London, where he produced FLY ON THE WINDOW which screened at international film festivals such as Zagreb, Annecy and Edinburgh. He is now making short films influenced by prominent internet stories and animated via the process of computer simulation.

GENRE Animation, Fantasy
YEAR OF PRODUCTION 2017
DIRECTOR Nikita Diakur
SCREENPLAY Nikita Diakur
CINEMATOGRAPHY Nikita Diakur
ANIMATION Nikita Diakur, Gerhard Funk, Philaron, Nicolas Trotignon, Sebastian J. Schiffer
PRODUCER Nikita Diakur
RUNTIME 12 min
NO DIALOGUE

SALES KurzFilmAgentur Hamburg
sales@shortfilm.com
www.shortfilm.com

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**25 KM/H**

The road movie and comedy 25 KM/H sees director Markus Goller and screenwriter Oliver Ziegenbalg collaborating for the first time since their 2010 box-office success FRIENDSHIP as a launchpad for their recently formed production company Sunny Side Up. Lars Eidinger (CLOUDS OF SILS MARIA) and Bjarne Mädel (24 WEEKS) play two completely disparate brothers who decide at their father’s funeral to follow a crazy whim and, at long last, fulfill their long-held dream of traveling through Germany on their mopeds. While they make some strange new acquaintances and experience all kinds of crazy situations during their marathon journey, the brothers gradually come to realize that, in the end, blood is thicker than water.

**BERLIN, I LOVE YOU**

Love was in the air throughout the German capital last autumn when a Who’s Who of international cinema— from Keira Knightley and Helen Mirren through Diego Luna and Sibel Kekilli to Jim Sturgess and Toni Garrn— appeared in the latest of the Cities of Love anthology series launched by Emmanuel Benbihy in 2006 with PARIS, JE T’AIME. The poetic and quirky tales of love and romance in this unique city are presented in eight segments directed by such acclaimed directors as Peter Chelsom, German multi-talent Til Schweiger and Mexico’s Fernando Eimbcke and the up-and-coming talent Massy Tadjedin, with the episodes woven together by a transition sequence shot by the German director Josef Rusnak.

**DAS BOOT**

Inspired by Wolfgang Petersen’s Oscar®-nominated feature film and Lothar-Günther Buchheim’s eponymous best-selling novel, the €25 million eight-episode event series starts in autumn 1942 as the U-boat campaign is becoming increasingly brutal and shows blind fanaticism pushing young men into a pointless war on land and at sea. The Lola-winning Austrian filmmaker Andreas Prochaska (THE DARK VALLEY) directs an international cast including GAME OF THRONES’ Tom Wlaschiha, Vicky Krieps, Rick Okon, August Wittgenstein, Stefan Konarske, Rainer Bock, Robert Stadlober, Franz Dinda PRODUCERS Moritz Polter, Oliver Vogel, Jan Kaiser, Marcus Ammon, Frank Jastfelder, Jenna Santoianii PRODUCTION COMPANY Bavaria Fiction, in co-production with Sky Deutschland, Sonar Entertainment LANGUAGE German, English, French

**UPCOMING FILMS GFQ 1-2018**
THE BRA

Last autumn saw the multiple award-winning writer-director Veit Helmer (TUVALU, ABSURDISTAN) returning to Azerbaijan for the shoot of his sixth feature THE BRA, a quirky, tragicomic tale told without dialogue and boasting a stellar international cast. Veteran Serbian actor Miki Manojlović (UNDERGROUND) appears as train driver Nurlan whose encounter with a blue bra sets him off on the most adventurous journey of his life as he becomes increasingly determined and creative in his efforts to find the undergarment’s owner. Many of the women have their own reasons for letting Nurlan into their private worlds – however, his ‘project’ does not stay unnoticed by their husbands for long...

CENTURY OF WOMEN

Documentary filmmaker Uli Gaulke (HAVANA MI AMOR, COMRADES IN DREAMS) cites a leitmotif from Marquez’s One Hundred Years of Solitude as the inspiration for his latest project which is set to begin shooting this spring and will present world history over the last century from a female perspective. The focus will be on a day in the life of four remarkable ladies – a photographer from Japan, a Panama-born actress who fled in exile to Austria, a Jewish runner from New York, and an environmental activist from India – who have each changed the world in their own way during their lifetimes and yet don’t tire of making plans for the future, despite the fact that they have all now turned 100.

DOGS OF BERLIN

Netflix is working with the thriller specialist Christian Alvart as writer-director and showrunner on its second German original series DOGS OF BERLIN which continues shooting at locations throughout the German capital until May 2018. Centering around the murder of a German-Turkish national football player on the night before a major international game in Berlin, the 10-part series sees Felix Kramer and Fahri Yardim as two unconventional cops – an officer from East Berlin and his German-Turkish colleague – taking up the fight against crime in Berlin’s underworld and following various leads, among others, into the Neo-Nazi scene and the local mafia as well as up to the highest level in the capital’s political establishment.

© Veit Helmer-Filmproduktion

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© Netflix

© Netflix
GLÜCK IST WAS FÜR WEICHEIER

Stefan Gabriel is an active father always looking at life positively. While he tries to give back to society, his daughters Jessica (12) and Sabrina (15) struggle with their own problems. Jessica is often mistaken for a boy and has to deal with her many ticks. She would happily swap places with Sabrina, who, despite her illness, appears to have her life completely under control. But the more Sabrina’s health worsens, the worse Jessica’s ticks become. The girls need a plan and fast. They come across a special ritual in an old book, which could be their rescue. But the girls first have to find a boy to sleep with Sabrina. They don’t have much time left and Jessica puts all she has got into implementing the life-saving plan, no matter how crazy it may be.

GENRE Tragicomedy CATEGORY Feature DIRECTOR Anca Miruna Lazarescu SCREENPLAY Silvia Wolkan CAST Elia Frey, Martin Wuttke, Emilia Berndorf, Tina Ruhland, Stephan Grossmann, Christian Friedel, Sophie Rois PRODUCERS Tobias Walker, Philipp Worm PRODUCTION COMPANY Walker+Worm Film, in co-production with ZDF Das kleine Fernsehspiel LANGUAGE German

CONTACT Walker+Worm Film office@w2-film.de www.w2-film.de

GUENTERMANN

After his outing into family entertainment with TIMM THALER, director Andreas Dresen has now returned to Germany’s recent past with his portrait of the contradictory life of the digger driver Gerhard Gundermann who made a name for himself as a singer-songwriter in former East Germany, tragically dying at only 43 in 1998. As the hero/anti-hero Gundermann, Alexander Scheer – whose previous credits include SUN ALLEY and THE YOUNG KARL MARX – wants to be a good worker, great husband, caring father, artist, clown, and politician – in fact, he is everything at the same time. And the type of person who can’t help rubbing others the wrong way – not something that’s only restricted to his home of East Germany...

GENRE Drama CATEGORY Feature DIRECTOR Andreas Dresen SCREENPLAY Laila Stieler CAST Alexander Scheer, Anna Unterberger, Axel Prahl, Thorsten Merten, Bjarne Mädel, Milan Peschel, Kathrin Angerer PRODUCER Claudia Steffen PRODUCTION COMPANY Pandora Film Produktion, in co-production with Kineo Filmproduktion, RBB, ARTE LANGUAGE German

CONTACT Pandora Film Produktion info@pandorafilm.com www.pandorafilm.com

KIDNAPPING STELLA

Following his award-winning DISTANZ and STAUDAMM, writer-director Thomas Sieben has adapted the British thriller The Disappearance of Alice Creed for his third feature film as a gripping modern chamber piece with top-notch actors and a claustrophobic main location.

One day, two masked men overpower Stella, the daughter of a rich industrialist, on the street and spirit her away to an isolated and soundproofed apartment. Whilst her kidnappers are following a meticulously prepared plan, Stella has no desire to play the perfect victim – she isn’t going to give up without a fight. A dramatic game for power and survival begins where little is as it initially seems...

GENRE Thriller CATEGORY Feature DIRECTOR Thomas Sieben SCREENPLAY Thomas Sieben, based on the screenplay The Disappearance of Alice Creed by J. Blakeson CAST Jella Haase, Max von der Groeben, Clemens Schick PRODUCER Henning Ferber PRODUCTION COMPANY Henning Ferber Filmproduktion, in co-production with SevenPictures Film, Film 1 LANGUAGE German

CONTACT Henning Ferber Filmproduktion post@ferberfilm.de www.ferberfilm.de
KOPFPLATZEN

Shooting wrapped at locations in and around Karlsruhe towards the end of last year on writer-director Savas Ceviz’s feature film directorial debut KOPFPLATZEN. Max Riemelt – who had previously worked with Ceviz on an episode of the GG19 – DEUTSCHLAND IN 19 ARTIKELN omnibus film – is cast as the 29-year-old architect Markus who harbors paedophile tendencies and yet tries with all his might to suppress these secret desires. When the single mother Jessica and her eight-year-old son Arthur move into the flat next door, the temptation for Markus to give into his inclination becomes ever greater – especially after he makes friends with the new neighbors...

LEIF IN CONCERT

LEIF IN CONCERT is a day in the life of bartender Lene. Leif is supposed to play a gig that night and while preparing the bar Lene is joined by friends, acquaintances and strangers. Everyone gets to listen to Leif’s music, which triggers something different in them all: a smile, a memory, the desire to dance. Then there are the regulars. We eavesdrop, learn about fairy-pop, invisible mobile phones and giant snails. Their stories and lives intersect here. Every detail and anecdote contributes to Lene’s larger story and to this family that makes this gloomy, smokey bar the best place in the world. LEIF IN CONCERT is a declaration of love to music and to that one local bar that everyone knows, that home away from home, where you can be who you are.

MARNIE’S WORLD

Spoiled cat Marnie has never been outside her protected home and knows the real world only through her favorite detective series. One day her loving owner’s brother lures Marnie into a box, promising her a leading role as a special agent on a secret mission. Marnie jumps at the opportunity – and finds herself lost at a lonely crossroads. But she is soon joined by Elvis, a loud-mouthed but actually shy dog, and Anton, a donkey who wants to become a famous circus-act. When neurotic rooster Eggbert completes the squad, the runaways hijack a red van, which turns out to be a wanted getaway car. Soon they are mistaken for a notorious gang of thieves. For sharp little Marnie, their mission is clear: to capture the real culprits and restore their honor.

GENRE Drama CATEGORY Feature DIRECTOR Savas Ceviz SCREENPLAY Savas Ceviz CAST Max Riemelt, Isabell Gerschke, Oskar Netzel, Luise Heyer PRODUCERS Christoph Holthof, Daniel Reich PRODUCTION COMPANY kurhaus production LANGUAGE German

CONTACT
kurhaus production Film & Medien
office@kurhausproduction.de
www.kurhausproduction.de

GENRE Comedy, Music CATEGORY Feature DIRECTOR Christian Klandt SCREENPLAY Christian Klandt CAST Luise Heyer, Michael Klammer, Klaus Manchen, Godehard Giese, Florian Bartholomai, David Wnendt, Monika Wojtylo, Bela B, Jule Böwe, Tilo Prückner, Katharina Matz, Gerdy Zint, Gotti Gottschild, Mark Benecke, Tom Lass, Isabell Gerschke, Nora Abdel-Maksoud, Maryam Zaree, Volker Hauptvogel, Volkmar Türeli, Michael Specht PRODUCER Martin Lischke PRODUCTION COMPANY Lischke & Klandt Filmproduktion LANGUAGE German

CONTACT
MissingFILMS
verleih@missingfilms.de
www.missingfilms.de

GENRE Animation CATEGORY Feature DIRECTORS Christoph Lauenstein, Wolfgang Lauenstein SCREENPLAY Christoph Lauenstein, Wolfgang Lauenstein PRODUCER Jan Bonath PRODUCTION COMPANY Scopas Medien LANGUAGE English

CONTACT
Global Screen
info@globalscreen.de
www.globalscreen.de
DAS SCHÖNSTE MÄDCHEN DER WELT

17-year-old Cyril is funny, smart and an all-round good guy. Just his somewhat large nose spoils the picture. In an adolescent world where beauty appears to be everything, it seems there’s no room for him. So he dons a mask and becomes an underground hero of the hiphop scene, a black belt when it comes to words as weapons. On a school trip to Berlin with Roxy, a stunning new classmate, Cyril is not the only one taken with her. Benno, the class Casanova has his eye on the girl too and makes a nasty wager. Roxy is more interested in the introverted Rick, who is not only shy but also slow. Cyril hastens with his spoken word skills to Rick’s aid, and falls head over heels in love with Roxy himself. So whose brave heart will win the fair lady?

GENRE Comedy, Love Story
CATEGORY Feature
DIRECTOR Aron Lehmann
SCREENPLAY Lars Kraume, Aron Lehmann, Judy Horney
CAST Aaron Hilmer, Luna Wedler, Damian Hardung, Jonas Ems, Julia Beautx, Sinje Irslinger, Heike Makatsch, Anke Engelke, Johannes Allmayer, Hussein Eliraqui, Leon Wulsch
PRODUCERS Sebastian Zuhr, Timm Oberwelland, Peter Eiff, Theodor Gringel, Felix Wendlandt
PRODUCTION COMPANY TOBIS Film Produktion, in co-production with TELEPOOL, Rialto Film
LANGUAGE German
CONTACT TOBIS Film Produktion
martin.cichy@tobis.de
www.tobis.de

DIE UNSICHTBAREN

Following an accident in her scientist mother’s laboratory with the new wonder fluid NT26D, which is designed to fight illnesses genetically, 12-year-old Sue now has the unique ability to make herself invisible. So when Sue’s mother is kidnapped right before her very eyes, she is just the girl for the job. Together with Kaya, a rather nerdy girl of the same age who could teach James Bond’s Q a few things, and Tobi, who not only looks good and has the hots for her but can also do amazing things on his bicycle, Sue and her friends combine their strengths and talents to free her mother, unmask the conspiracy behind her disappearance and bring the truth to light.

GENRE Adventure, Children & Youth, Family Entertainment
CATEGORY Feature
DIRECTOR Markus Dietrich
SCREENPLAY Markus Dietrich
CAST Ruby M. Lichtenberg, Anna Shirin Halebond, Lui Eckart, Victoria Mayer, Luc Schlitz, Jeanne Werner, Patrick Hastert, Lotte Tscharntke, Tatja Seibt, Lina Isabel Sturm, Stephanie Stremler, Catherine Janke, Mickey Hardt, Roy Peter Link, Joyce Ilg, Philipp Danne
PRODUCERS Marcel Lenz, Guido Schwab
PRODUCTION COMPANY Ostlicht Filmproduktion, in co-production with Amour Fou, KiKA, WDR, HR
LANGUAGE German
SALES Attraction Distribution
info@attractiondistribution.ca
www.attractiondistribution.ca

AN UNUSUAL SPY

Marthe Cohn’s story could be straight out of Hollywood: a petite, ‘Aryan’-looking, Jewish woman who spied for France in Nazi Germany, delivering vital information about troop movements. Honored several times, she never spoke of her experiences. Now, at the age of 96, having kept her silence for sixty years, she tours the world as a “superstar” among WWII witnesses. A lively and entertaining public speaker, back then she risked life and limb, spending several years on the run until she witnessed the liberation of Paris, setting the final seal on her fight against the Nazis. Her fiancé and her sister were not so fortunate. Marthe Cohn’s message is the essence of her life: “It is always possible to fight injustice, even under the worst circumstances.”

GENRE Biopic, History
CATEGORY Documentary
DIRECTOR Nicola Alice Hens
PRODUCER Amos Geva
PRODUCTION COMPANY Amos Geva, in co-production with Merovee-Film, DFFB, RBB
LANGUAGE French, English
CONTACT Amos Geva
info@amosgeva.com
www.amosgeva.com
OPENING THE DOORS TO GERMAN CINEMA
GERMAN FILMS SERVICE + MARKETING

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

SHAREHOLDERS are the German Producers 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 €4.82 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The eight main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution towards the work of German Films.

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

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

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

SUPERVISORY BOARD

Peter Herrmann Chairman
Jana Cernik
Katharina Cramer-Hadjidimos
Peter Dinges
Antonio Exacoustos
Prof. Dr. Klaus Schaefer

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Marita Luger Assistant to the Managing Director
Dennis Ruh Festival Relations
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Maike Schantz Regional Coordinator: Southern Europe & Latin America
Martin Scheuring Project Coordinator & Short Film
Andrea Schiefer Monitoring & Strategic Development, Administration
Bernhard Simenek 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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