THE BERLINALE ISSUE

NEW GERMAN FILMS AT THE BERLINALE
SHOOTING STAR Jella Haase

DIRECTORS Katja von Garnier & Lars Kraume
PRODUCERS Philipp Budweg & Robert Marciniak of Lieblingsfilm
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The stage lights, the applause – Astrid loves being a cabaret performer, and loves her tolerant and supportive husband Markus. Every decision is taken together, and this one is no different: what will they do with the child that Astrid is carrying, now, six months into the pregnancy, that she learns it will be severely disabled? She and Marcus have a choice, but little time...

A strong nature with a witty answer to everything, Astrid now feels lost, on her own, impossible to continue her comedy routine. Ultimately only she who is bearing the child can take this weighty decision. What will she do? Who decides whether the child will have a life worth living?

ANNE ZOHRA BERRACHED was born in Erfurt. After studying Social Education in Frankfurt, she worked as a theater pedagogue in London for two years. She also worked as an assistant director in Berlin for the Hansatheater in the Theater Ballhaus Ost and on the film MUST LOVE DEATH by Andreas Schaar. After an internship as a production assistant for a television show, she shot her first short film, COMIC RELIEF. Since 2009, she has been studying Film Directing at the Filmakademie Baden-Württemberg. Her films include: DOGS LIKE US (short, 2012), SAINT & WHORE (doc, 2012), TWO MOTHERS (2013), and 24 WEEKS (2016).

GENRE Drama YEAR OF PRODUCTION 2016
DIRECTOR Anne Zohra Berrached SCREENPLAY Carl Gerber, Anne Zohra Berrached
CINEMATOGRAPHY Friede Clausz CAST Julia Jentsch, Bjarne Mädel, Johanna Gastdorf, Emilia Pieske PRODUCERS Thomas Kufus, Melanie Berke, Tobias Büchner PRODUCTION COMPANY zero one film, in co-production with ZDF Das kleine Fernsehspiel, Filmakademie Baden-Württemberg LENGTH 102 min
LANGUAGE German FESTIVALS Berlinale 2016 (In Competition)
SALES Beta Cinema beta@betacinema.com www.betacinema.com
Berlin 1940. The city is paralyzed by fear. Otto and Anna Quangel are a working-class couple living in a shabby apartment block trying, like everyone else, to stay out of trouble under Nazi rule. But when their only child is killed fighting at the front, their loss drives them to an extraordinary act of resistance. They start to drop anonymous postcards all over the city attacking Hitler and his regime. If caught, it means certain execution. Soon their campaign comes to the attention of the Gestapo inspector Escherich and a murderous game of cat-and-mouse begins. But the game serves only to strengthen Otto and Anna’s sense of purpose and a renewed love for each other. Slowly, their drab lives and marriage are transformed as they unite in their quiet but profound rebellion...

Over 60 years after its initial publication, Hans Fallada’s novel, written directly after the Second World War, became a worldwide bestseller. Based on a true story, the powerful and redemptive novel was described by Primo Levi as “the greatest book ever written about German resistance to the Nazis.”

VINCENT PEREZ was born in 1964 in Lausanne/Switzerland. As an actor, he has worked with many of cinema’s greatest filmmakers before beginning his own promising directing career. His films as a director include: L’EXCHANGE (short, 1992), RIEN DIRE (short, 1999), ONCE UPON AN ANGEL (2002), THE SECRET (2007), and ALONE IN BERLIN (2016).

GENRE Drama YEAR OF PRODUCTION 2016 DIRECTOR Vincent Perez SCREENPLAY Achim von Borries & Vincent Perez, in cooperation with Bettine von Borries, based on the novel by Hans Fallada CINEMATOGRAPHY Christophe Beaucarne CAST Emma Thompson, Brendan Gleeson, Daniel Brühl, Mikael Persbrandt, Monique Chaumette, Joachim Bissmeier, Katrin Pollitt, Lars Rudolph, Uwe Preuss, Daniel Sträßer PRODUCERS Stefan Arndt, Uwe Schott, Marco Pacchioni, James Schamus, Paul Triibits, Christian Grass PRODUCTION COMPANIES X Filme Creative Pool, Master Movies, Film Wave, in co-production with Pathé Production, Buffalo Films, WS Filmproduktion RUNTIME 97 min LANGUAGE English FESTIVALS Berlinale 2016 (In Competition)

SALES Cornerstone Films office@cornerstonefilm.com www.cornerstonefilm.com

VINCENT PEREZ

ALONE IN BERLIN

JEDER STIRBT FÜR SICH ALLEIN

photo © X Filme Creative Pool/Marcel Hartmann
After the party in Karsten’s apartment, everybody leaves except Anna. Admiringly, Karsten approaches this mysterious woman. How could he have known that in a moment of weakness, his well-established life would spiral out of control and turn into a disaster? In this small provincial German town, disappointment soon fuels anger, justice hides behind hypocrisy, and evil gradually unfolds.

ASLI ÖZGE was born in Istanbul and has also been living in Berlin since 2000. After graduating from Marmara University Film & TV Academy she directed short films and a documentary before making her feature film debut in 2009 with MEN ON THE BRIDGE. The film premiered internationally in Locarno and won numerous international awards. Her second feature LIFELONG screened in the Berlinale Panorama Special in 2013. ALL OF A SUDDEN is her first German-language feature film for the cinema. Her other films include: CAPITAL C [short, 2000], LITTLE BIT OF APRIL [2003], and HESPEROS’ APPRENTICES [doc, 2005].

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Aslı Özge
SCREENPLAY Aslı Özge
CINEMATOGRAPHY Emre Erkmen
PRODUCERS Fabian Massah, Aslı Özge
CO-PRODUCERS Frans van Gestel, Arnold Heslenfeld, Simon Arnal, Carole Scotta, Georges Schoucair
PRODUCTION COMPANY EEE Productions, in co-production with Topkapi Films, Haut et Court
RUNTIME 112 min
LANGUAGE German
FESTIVALS Berlinale 2016 (Panorama Special)

SALES Memento Films International
sales@memento-films.com
www.memento-films.com
The 23-year-old Jonathan sacrifices himself taking care of his cancer-stricken father Burghardt and works on the family farm with his aunt Martha. Looking after his father is an everyday struggle for Jonathan, one which never seems to end. The fact that Burghardt is incapable of emotional closeness and that there is something which stands between the two doesn’t make the situation any easier. Aware of her nephew’s struggle and despite her own troubled relationship to her brother, Martha hires the nurse Anka to help him. Jonathan feels extremely attracted to Anka and falls head-over-heels in love with her. But when Burghardt’s long-lost friend Ron shows up, everything changes and the father-son relationship is put to a test. Jonathan discovers ever more about a past he knew nothing about...


GENRE Drama YEAR OF PRODUCTION 2016
DIRECTOR Piotr J. Lewandowski SCREENPLAY Piotr J. Lewandowski CINEMATOGRAPHY Jeremy Rouse CAST Jannis Niewöhner, Julia Koschitz, André M. Hennicke, Thomas Sarbacher, Barbara Auer PRODUCERS Alexandra Kordes, Meike Kordes CO-PRODUCERS Stefanie Gross, Barbara Buhl, Christina Voss-Michalke, Georg Steinert, Lili Kobbe, Piotr J. Lewandowski, Carsten Strauch PRODUCTION COMPANY Kordes & Kordes Film, in co-production with SWR, WDR, ARTE, HR, in cooperation with Cine Postproduction, FunDeMental Studios RUNTIME 99 min LANGUAGE German FESTIVALS Berlinale 2016 (Panorama)

SALES Kordes & Kordes Film info@kordesfilm.de www.kordesfilm.de
Teacher Antek Liebmann moves to the French countryside in an attempt to leave his former life in Germany behind. He soon gets a job and finds himself in a new relationship. But the strange energy of a nearby artists residency and an unexpected visitor from Germany make him realize he cannot escape his memories. He must find a way of confronting the ghosts of his past.

JULES HERRMANN was born in 1970 in Saarbrücken. After Business Studies, she worked as an English Teacher in Taiwan and studied Film Directing at the Film University Babelsberg KONRAD WOLF. Also active as an artistic advisor and script consultant, her films as a director include: THE INVISIBLE ROOMMATE (short doc, 2001), SKYWALKER (short, 2002), DNS HEROES (short, 2004), TIME OUT (short, 2006), SEOUL LOST AND FOUND (doc, 2009), FAUST IN GUINEA (doc, 2009), and LIEBMANN (2016).

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Jules Herrmann
SCREENPLAY Jules Herrmann
CINEMATOGRAPHY Sebastian Egert
CAST Godehard Giese, Adeline Moreau, Fabien Ara, Bettina Grabs, Alain Denizart, Denise Lecocq, Morgane Delamotte
PRODUCER Jules Herrmann
CO-PRODUCERS Roswitha Ester, Torsten Reglin
CO-PRODUCTION COMPANY Ester.Reglin.
Film RUNTIME 82 min
LANGUAGE French, German
FESTIVALS Berlinale 2016 (Perspektive Deutsches Kino)
SALES Patra Spanou Film Marketing & Consulting
patra.spanou@yahoo.com
www.patraspanou.com
Mohammed is 18. He fled the war in Palestina to Germany and is searching for direction in a world of men. There’s the gruff boss of the motorcycle shop where he works, a colleague who tells him about his experiences with the foreign legion, and his charismatic and psychotic older brother. Without their parents, they live in a run-down apartment in Berlin. Airplanes are always flying overhead. Between precarious work and the hope for an education, between heroic stories of camaraderie and one’s own memories of war, between the increasingly mind-blowing delirium and advice of his brother, the question arises: what does it really mean to be a man?

ALINE FISCHER was born in 1981 and studied Political Science and Film Directing in France and at the Film University Babelsberg KONRAD WOLF. Her films include: THE WILD WEST, MAIK, FUCHS UND WALTER, THE SOLDIER OF BANJA LUKA, UNE FILLE DANS L’HIVER, AUTOSTRADA – LES HOMMES DU PARKING, LA FUREUR D’IVA, AMERICAN FALL, GHOST CITIES, DER GRUNE STERN, and METEORSTRASSE.

GENRE Drama YEAR OF PRODUCTION 2016 DIRECTOR Aline Fischer SCREENPLAY Aline Fischer, Lucas Flasch CINEMATOGRAPHY Maurice Wilkerling CAST Hussein Eliraqui, Oktay Özdemir, Bodo Goldbeck, Sebastian Günter PRODUCERS Susann Schimk, Jörg Trentmann, Jan Mocka PRODUCTION COMPANY credo:film, in co-production with Filmuniversität Babelsberg KONRAD WOLF, RBB

RUNTIME 83 min LANGUAGE German, Arabic, English FESTIVALS Berlinale 2016 [Perspektive Deutsches Kino]

SALES
credo:film
office@credofilms.de
www.credofilms.de
candidates, 10 places, 9 instructors in 10 days. Year for year, the entrance exam at the National Acting School in Hanover is a special challenge for the candidates, but it is also an extraordinary endurance test for the staff. In the battle for the best talent, the examiners are just as passionately involved as the candidates themselves in filling the few coveted admissions.

Up close and personal with the instructors and professors, the film focuses on an unknown side of the process, that of the examination committee. The viewers have the opportunity to form their own opinion of the selection and assessment criteria. Conventional perceptions of the examiners and the candidates are shaken and the viewers get to know the members of the commission as human beings, who constantly question themselves and their standards and fight for their personal favorites.

For the first time in Germany, such a committee opens up to the camera. Three years of preparation were necessary before all academy doors were opened to filmmaker Till Harms. A unique behind-the-scenes look at university operations, an unfiltered view of the dream job of an actor in a microcosm of hope, professional demands, and pugnacious colleagues.

**TILL HARMS** was born in 1970 in Munich. Also active as an assistant director, script consultant and video artist for the theater, his films as a director include: 11 UND 12 (doc), DER TAG DES JÄGERS (short), and THE AUDITION (DIE PRÜFUNG, doc).

**GENRE** Art, Educational, Theater, Documentary

**YEAR OF PRODUCTION** 2016

**DIRECTOR** Till Harms

**SCREENPLAY** Till Harms

**CINEMATOGRAPHY** Börres Weiffenbach, Anne Misselwitz, Istvan Imreh

**PRODUCER** Martin Heisler

**PRODUCTION COMPANY** Lichtblick Media

**RUNTIME** 96 min

**LANGUAGE** German

**FESTIVALS** Berlinale 2016 (Perspektive Deutsches Kino)

**SALES** Lichtblick Media
heisler@lichtblick-media.com
www.lichtblick-media.com
Little Molly Monster is confronted with change. After many years of being the absolute center of her family, she is about to get a sibling. Molly is happy and has knitted a lovely bobble hat for the new baby’s head. But a monster baby doesn’t arrive overnight. In Monsterland, the mothers lay the eggs, and the fathers keep them warm, all the way to Egg Island, where monsters are hatched. Molly is looking forward to the journey and hasn’t yet realized that she can’t go. As the guilt-ridden parents hitch up the egg trailer and drive away, Molly is stricken and sad. To make matters worse, she discovers Papa has forgotten the baby’s bobble hat that she knitted for it. She decides to follow her parents. A baby’s head must be kept warm. Every monster knows that!

And so Molly sets out on a journey that is longer and more difficult than anything she could have imagined. Accompanied by Edison, her best friend and toy, their journey takes them on a crooked path over the Wild Hills where they meet challenges and other monsters, and learn what it means to be a friend, and part of a family, and a big sister along the way. Molly grows up quite a bit. When the family is re-united, the panicked parents are overwhelmed by joy. The egg hatches, and a new little monster emerges into the world. Molly Monster becomes a big sister.

TED SIEGER works as an independent director, writer, producer, animator and designer of animation films and series, comics and picture books.

MICHAEL EKBLAD is a producer and director of animation films and series. He is co-owner of Sluggerfilm, based in Malmö/Sweden.

MATTHIAS BRUHN is a producer and director of animation films and series. He is co-owner of Trickstudio Lutterbeck, based in Cologne.

GENRE Animation, Children & Youth
YEAR OF PRODUCTION 2016
DIRECTORS Ted Sieger, Michael Ekblad, Matthias Bruhn
SCREENPLAY John Chambers
CINEMATOGRAPHY Wolfram Spaeth
PRODUCERS Josef Burri, Alexandra Schatz, Michael Ekblad, Richard Lutterbeck, Elena Pedrazoli, Tania Reichert-Facilities, Ted Sieger
CO-PRODUCER Reik Möller
PRODUCTION COMPANIES Alexandra Schatz Filmproduktion, Little Monster, Trickstudio Lutterbeck, Sluggerfilm, Peacock Film, Senator Film
RUNTIME 72 min
LANGUAGE English
FESTIVALS Berlinale 2016 (Generation)
SALES Global Screen
info@globalscreen.de
www.globalscreen.de
ZUD – when the unforgiving forces of nature take their toll on humans and animals.

The unexpected return of snow devastates the nomad family’s livestock. 11-year-old Sukhbat is forced to leave his childhood behind. Now the hopes of the family rely on the young boy who should tame and race the wild horse.

An intense relation between father, son and their wild horse shows how nature overwhelms and influences human beings. Nobody remains unscathed after being confronted with the powers of the steppe.

MARTA MINOROWICZ is the author and director of the award-winning film A PIECE OF SUMMER (2010) which won the Grand Prix in Clermont-Ferrand, the Golden Dove at DOK Leipzig, and the Grand Prix in Lodz. She made the documentary film DECRESCENDO (2011) which also won numerous prizes and screened at a number of festivals, and the film ANGEL OF DEATH (2008). She graduated from the Andrzej Wajda Film School and Jagiellonian University in Theater Studies. ZUD is her debut feature-length film.


SALES Slingshot Films manuela@slingshotfilms.it www.slingshotfilms.it
EVERYTHING HAPPENS FOR A REASON

A PORTRAIT OF SHOOTING STAR JELLA HAASE
Her first leading roles in the cinema were in the pop youth drama LOLLIPOP MONSTER and as a would-be neo-Nazi bird in COMBAT GIRLS, for which she received the Bavarian Film Award as Best Up-and-Coming Actress. And then came her explosive double breakthrough with the school comedy FACK JU GÖHTE: the first part was seen by 7.4 million viewers in 2013, the sequel by 7.6 million last year. Her character, a gobby but not very bright problem pupil called Chantal, has long been a cult figure among teenagers. And despite a wide range of work, Jella needs to make sure she doesn’t get type cast. She takes care to accept as wide a variety of roles as possible, now more than ever. “But sure, this huge success is mainly a blessing because as a result I have become known to so many people. And I am incredibly proud that I helped to create a character that has developed such status.”

So far, it has been mainly sassy, impossible to control kids to whom she has lent face and voice. She has certainly mastered the whole range: hugely funny as Chantal to terrifyingly dramatic as a traumatized girl in the psychological drama 4 KINGS. She admits that such small-budget films and extreme characters remain closest to her heart. Her direct, natural presence in these roles on the big screen did not come by chance. There is nothing artificial or pretentious about it; she is simply there, in the moment. She describes herself as guided by gut feelings, she never went to acting school. “I work in a very intuitive way, I don’t have any trained technique, but I do have my methods.” For each of her roles she develops a profile, writing everything down in a notebook, which she always takes with her to shootings. “The rest evolves in conversation with the director. A good director knows how to ask the right questions.”

Now she is looking forward to the chance to meet European casting agents in the context of the Shooting Stars event. Dreaming of an international career? “Well, you can always dream, and I love French cinema, for example, but I won’t be working doggedly towards that.” She has a mantra that keeps both feet firmly on the ground: “Everything happens for a reason.”

The new year has more lined up for her. In January the drama LOOPING celebrated its world premiere at the Max Ophüls Festival, the drama NOWHERE will be launched in cinemas, and in the new Dresden-based TATORT series she is playing one of the leading roles as an ambitious police trainee. But she is not yet sure whether this will develop into a regular role. “At the moment I don’t want to pin myself down for so long, I’m still too young for that, I want to try out so much,” she says and continues to move back and forth effortlessly between cinema and television.

As far as predictions for the future are concerned, we go so far but no further. She is unwilling to talk about the many scripts she is reading currently, and she won’t reveal anything about as yet un-filmed projects or the mysterious 18-hour shoot the day before. On principle, she won’t make any long-term plans in her life. “I wouldn’t be as easy-going then, and that would be awful,” she says. “I have dreams, of course, but calculating is nonsense, that’s not like me. Perhaps when I am 30 I will take up a completely different profession.”

That is very unlikely, however. In Germany Jella Haase has long been a star, even at the age of 23. She may soon conquer European cinema as well. She’s got what it takes, and at the Berlinale she will convince the international casting agents of that, I am sure. Afterwards, there will still be time for a holiday.

Thomas Abelshauser
EVERY FILM A NEW ADVENTURE
A PORTRAIT OF DIRECTOR LARS KRAUME

It was his father’s fault: “He’s a cineast and he dragged me to the cinema to see all sorts of films very early on,” Lars Kraume recalls. “As a youngster, I was particularly impressed by the films of the Italian neo-realistists, and most of all by ROCCO AND HIS BROTHERS.”

Kraume was born near Turin/Italy in 1973. Growing up in Hesse, not far from Frankfurt, he soon developed a huge passion for pictures himself – he began to take photos at 12, and at only 15 he borrowed the triple-lens Bolex movie camera belonging to his father, a commercial graphic designer: “Slowly but surely, the bold idea emerged that I could perhaps make films, too.”

While still at secondary school and after his graduation – while completing his alternative to military service – he worked as an assistant to well-known photographers; after his successful application to the German Film and Television Academy (DFFB) in Berlin he moved to the capital in 1994, where he still lives today. He openly admits that he lacked confidence at the start of his course in direction. But Kraume tells me that Florian Lukas, already an experienced actor even then, with whom he made two prize-winning short films at the DFFB, gave him back his self-confidence: “Florian said that working with me was immense fun, so I thought maybe I wasn’t entirely out of place as a director!”

Kraume certainly demands a lot from his actors: “I expect them to do much more than obediently recite the words in the script; they need to incorporate their own views and experience of life as well. Working with me, actors can play an active part in conceiving their roles – I am always open to suggestions.”

Kraume took this freedom to extremes in his semi-documentary road movie NO SONGS OF LOVE, for which the protagonists developed their own characters without a script, improvising most of the dialogues: “I wanted to break through the scenes’ surfaces so that the actors were no longer acting but being.”
come from a large middle-class family, in close to my heart,” Kraume explains. “I myself a place of retreat and a battlefield – that is all relationships between siblings, the family as stellations often play a decisive part. “The thread running through his work: family con-

energy to engage with a subject so intensely challenges for me, I could never summon the repeating myself. If there were no new chal-

I’m sure I wouldn’t be capable of constantly that every film is a new and exciting venture. “The reason why my films are so different is that I try to embark on the biggest possible adventure each time,” Kraume explains. “My most important role models have always been directors capable of changing, such as John Huston, where you always have the feeling that every film is a new and exciting venture. I’m sure I wouldn’t be capable of constantly repeating myself. If there were no new challenges for me, I could never summon the energy to engage with a subject so intensely as a filmmaker.” Nevertheless, there is something like a thread running through his work: family constellations often play a decisive part. “The relationships between siblings, the family as a place of retreat and a battlefield – that is all close to my heart,” Kraume explains. “I myself come from a large middle-class family, in which there is still a strong sense of solidarity but also a lot of potential for conflict. It’s interesting that films about bourgeois families have a much stronger tradition in France than in my country, where the subject of the family is dealt with largely in social dramas set in a very different milieu. Middle-class family circles like those I depict in my films seem to be frowned upon in German cinema – obviously they are regarded with social envy, although Germany is actually a very prosperous country.” A second constant in Kraume’s œuvre is his debate with political subjects: “I make films because I am worried about what’s happen-
ing in my country and our cultural sphere.” His multiple prize-winning school drama, GOOD MORNING, MR. GROTHE, was made in response to a letter published in March 2006, in which the teachers at a Berlin school ad-
mitt ed in despair that they could no longer cope with the escalating violence among their pupils. In his powerfully visual dystopia DAYS TO COME, among other things Kraume ex-

There is also a political impetus behind Kraume’s most successful film to date, THE PEOPLE VS. FRITZ BAUER. It is about a state public prosecutor from Hesse, who struggled against staunch opposition to track down Nazi criminals and take them to court at the end of the 50s. “Fritz Bauer was a true hero – one of the few there were in Germany,” Kraume affirms, “and as the title already indicates, the film is a David-and-Goliath story: the archaic struggle of an outsider against an overly powerful system.” The exciting political drama celebrated its world premiere at the festival in Locarno, where it also won the sought-after audience award.

The director underscores how important it was to him to avoid the aura of tedious school les-
sions and to make an exciting film with a time-
less message instead. That is why he was also delighted after the invitation to Locarno, as he had very much wanted the world premi er of this specifically German story to take place abroad: “We made this film for an international audience, because I believe that Fritz Bauer can inspire people all over the world. His courage and his stubborn determination are a wonderful encouragement to everyone who is taking a stand against injustice.” And so Kraume is very happy that THE PEOPLE VS. FRITZ BAUER has been sold in more than 20 countries in the meantime, including the USA, France, Argentina and Japan. “I think it’s a shame that usually German films are only successful abroad when they engage with German history,” he says. “But I certainly won’t let that limit me to his-

He still has one unfulfilled dream: “One day, I would love to make a film that appeals to a really big audience,” he confesses. “My aim is to entertain people in an intelligent way.” That sort of thing is rare in Germany, he notes: on the one hand there is banal mass entertain-
 ment, on the other some rather cumbersome niche cinema, which often seems to indulge in navel-gazing. Kraume regrets the fact that some German intellectuals turn their nose up at filmmakers who aim to reach as many viewers as possible. “Because surely that is cinema’s very own, initial strength: the fact that it enables us to experience strong emotions together, in a big group!”

Marco Schmidt
“Just back from London and very happy to have a slate of really exciting projects,” Katja von Garnier has clearly gone tri-coastal! Having lived and worked for ten years in the US, she returned to Germany to become a major force in establishing “the OSTWIND brand” and is “now looking to film again in English as well as German.” As opening statements of intent go, this is a good one!

Enjoying being back in an environment she describes as “cosier, a bit more personal”, von Garnier’s Stateside expertise when it comes to “understanding about script, working on nuances in dialogue” is obvious just in general conversation. She doesn’t just speak English, she ‘gets’ the language.

The classic adage: never work with children or animals and here is a woman who has done both, twice, voluntarily! OSTWIND (international title: WINDSTORM), the girl-and-a-horse franchise has proven a German box office thoroughbred, as well as winning, among others, the German Film Award for Best Children’s and Youth Film and von Garnier the Bavarian Film Award. “They were dream projects,” von Garnier says. A girl herself, “I love horses! I have two and brought to the project all the experience and longings I had, still have, especially the connection between horses and humans: it was very personal for me.”

As befits a sequel, the second OSTWIND film is “quite a bigger film with big set pieces, such as racing an aircraft, or when the horse comes to town. We have dressage without a bridle, a galloping herd, two horses playing in a forest and so on.” Getting Lassie to sit up, roll over and play dead this wasn’t, so how did it come together? “Precise planning,” von Garnier explains. “We all sat down and asked ourselves ‘What would be fun?’ Then the writers, Lea Schmidbauer and Kristina Magdalena Hehn, had to make dramatic sense of it, which takes real skill, and then we
shot it! It was all a director’s dream! That easy? Well... Here she pays effusive tribute to SamFilm and producers Ewa Karlstrom, “who produced my first film, MAKING UP, which also won the Student Academy Award® in 1994, and developed and brought me the OSTWIND script,” and Andreas Ulmke-Smeaton. “It’s a continuing partnership,” she adds.

In fact, the OSTWIND franchise was von Garnier’s “first attempt at traditional ‘youth’ films. In Germany, the successful ones are based on pre-existing material, whereas we started from original scripts. The books came afterwards and they have been very successful too. Creating a strong brand like this, it’s great!” Would she like to do more? Stupid question! “I’d love to! And I’m currently thinking over my next steps,” she explains. “As a director, when I do something I’m in total tunnel vision; the other ideas sit there till the film is done, then I return to them. I want to be in the position to push them forward while working on another film. Ideally, I’d like a first look situation or development financing so I can realize a slate of projects in various stages.” Producers, the queue forms on the right!

With regard to subjects and as evidenced by her own filmography i.e. the Golden Globe nominated IRON JAWED ANGELS, which stars Hilary Swank and Anjelica Huston, who won a Golden Globe for her performance, and BANDITS!, and, indeed, personally, von Garnier is “always searching for strong, modern, female characters. I have a weak spot for rebels, I am always looking for something potentially exhilarating. I want to feel things, so there has to be emotional depth. If it is funny at the same time, even better! I also need soulful things we haven’t seen so often before. I love romance, but it’s rare.” Referencing one of her previous films, BANDITS, von Garnier would “definitely do another music film” wanting “again, to show the human spirit. I’m really big on one person being able to initiate change, like we portrayed in the suffragist film IRON JAWED ANGELS, with its young, radical women.”

“I believe films can be very powerful and have impact,” she continues. “They are potentially an opportunity to create positive visions of the future. I’m not big on playing on fears or disaster movies... although, of course, they can be entertaining too.”

With regard to her working methods, von Garnier is an actor’s director: “I love developing for specific actors,” she says. “BANDITS was created especially for the cast, as people and friends. If the script touches me, I ask what I can bring, what my vision is, and it starts with a feeling: how do I want the film to feel? Then I find music to fit and design the images to that. Parallel, I work with the writer to co-create scenes that match the feeling.”

Watching von Garnier’s films, one sees her love of dynamism and movement: “I’m always searching for organic but interesting movement, which all originates from the feeling, the purpose of the scene, it’s dramatic content. Hence the importance of everyone working together before shooting. Some action sequences have to be storyboarded, of course, but my DP, Torsten Breuer, who has shot everything I’ve done in Germany, has exactly the same visual taste for storytelling. He’s incredible and I’ve known him since film school.”

With OSTWIND 2, it was essential for “the scenes, especially in the town, to be pre-imagined and the shots decided in advance,” von Garnier continues, “because horses don’t always take direction. The trainer needs to know exactly because a horse never asks ‘What’s my motivation!’ Not even a sugar lump? Not always, no, and they have a tendency to want to do their own thing too! “It’s a challenge but also a total pleasure, and you need a strong strategy, especially if the horse decides to improve! We had to be spontaneous and because it was the same crew as for the first OSTWIND everybody knew how plans could change instantly.”

At the same time, von Garnier is not afraid of suddenly changing circumstances: “It rained, the sun came out, the light was amazing, so we got the horse to run through a field and it’s now the centerpiece of the film. You have to be ready to seize and adapt to moments.”

What applies to horses also goes for kids: “You have to know very specifically what you are shooting when handling children as well; be inventive, create and also find a way to shoot the scene even when the actor is not there. You do a lot of advance editing in your head. I feel what is needed and then create it in the editing. I love non-linear storytelling and especially two levels being intercut and interwoven at the same time.”

Von Garnier draws inspiration from, amongst others, Nicolas Roeg and Milos Forman [“HAIR is one of my all-time favorite movies”] with, again, “music being very important as an inspirational element. It helps me come up with the images. I had an exceptional collaboration with Annette Fox on OSTWIND; she totally gets it! She did with the music what we did with the film and added a whole new dimension. OSTWIND is the connection between the girl and the horse, and the nature of making the film is all about synergy, both on and off set.” Always ready to praise others, she cites here “Kensy Disley, our horse trainer, a very special person.”

A mother of two, von Garnier also owns two horses, one of which, Pilgrim “has a guest appearance in OSTWIND 2! The other, Traeh, in the first film. Her name is heart, backwards, and whenever I have time I go to see them.”

Von Garnier’s partner, Markus Goller, is himself a director. So does that mean they are always directing each other? On the contrary, she says, “it’s wonderful because we know what the other is going through. We can help one another, talk things through, because we are on the same wavelength, wanting the best for each other.” That will be the synergy and connection again, then.

Simon Kingsley
EMBRACING NEW CHALLENGES
A PORTRAIT OF LIEBLINGSFILM

“IT was really good luck,” says producer Robert Marciniak of Munich-based Lieblingsfilm that the production company was busy bringing two book trilogies – Kerstin Gier’s Precious Stone Trilogy (RUBY RED, SAPPHIRE BLUE, and EMERALD GREEN) and Andreas Steinhöfel’s PASTA DETECTIVES – to the big screen in the last four years. “We found partners from the outset who wanted to join us on this journey of making six films in four years,” he recalls.

While distributor Concorde Filmverleih and its production arm Tele München were partners on the fantasy franchise about a time-travelling English schoolgirl in the Precious Stone Trilogy, Lieblingsfilm attracted the German outpost of 20th Century Fox and its local production arm to come onboard the adventures of the amateur sleuths Rico and Oskar.

“Concorde always waited for the box-office figures of each film before committing to the next part of the trilogy, while Fox was prepared to commit to the next PASTA DETECTIVES film after only seeing the rough cut of the previous one,” fellow producer Philipp Budweg explains. “We said from the very beginning that the boys playing Rico and Oskar must shoot a new instalment every summer otherwise they will be too old.”

Consequently, the third and final part of the PASTA DETECTIVES trilogy – RICO, OSKAR UND DER DIEBSTAHLEISTEIN – had started shooting under the direction again of Neele Leana Vollmar before the second film – RICO, OSKAR UND DAS HERZGEBRECHE – had even been released in German cinemas.

“We were pleased that we reached our goal of delivering an authentic adaptation of Andreas Steinhöfel’s books and being a commercial success reaching such a wide audience,” Marciniak observes. “Of course, the children wanted to see the films because they knew the books or the audio book versions,” Budweg adds. “And the parents liked them as well as the teachers who were very positive. In fact, we had a record 100,000 admissions at the ‘schools cinema week’ for the first PASTA DETECTIVES film.”

“We also succeeded in always getting a great cast for all three films,” Marciniak continues. “Katharina Thalbach, Moritz Bleibtreu and Milan Peschel – everyone we approached knew the books because they read them to their own children!”

And the producers at Lieblingsfilm have played their own part in helping to create new stars in the world of German cinema through the casting of such up-and-coming talents as Jannis Niewöhner, Maria Ehrich and Laura
Berlin in the Precious Stone Trilogy. As Marciniak recalls, there wasn’t much discussion when they saw the casting tapes of Niewöhner that he would be the ideal fit for the teenage heartthrob Gideon de Villiers. “He has an incredible presence and radiates such an aura,” he says. “So, it’s no surprise that Katja von Garnier cast him as the horse whisperer for WINDSTORM 2.”

“And we were very proud when Jannis was selected to be one of the European Shooting Stars at last year’s Berlinale on the strength of his performance in SAPPHIRE BLUE,” Budweg points out.

Although Lieblingsfilm has now completed these two trilogies, it doesn’t mean that family entertainment or fantasy are now a closed book for the company. “We have some ideas for family films in development, but we also work in comedies like Marco Petry’s PLAYING DOCTOR and more ‘adult’ subjects like [company co-founder] Johannes Schmid’s AGNES which had its premiere in Palm Springs in January,” Marciniak declares. “We want to have as broad a base as possible as far as genres are concerned; we don’t want to restrict ourselves. To start with, the story must appeal in some way to Philipp and me, then we’ll start following it – as possible as far as genres are concerned; we don’t want to restrict ourselves. To start with, the story must appeal in some way to

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Indeed, Lieblingsfilm is now planning to establish a new film franchise for teenagers with Thomas Schmid’s successful book series for young people, Die wilden Kükten, which has already reached its 10th volume in print. The screenplay for the first film will follow the gang of four girls to Italy and has been written by Schmid along with Nora Lämmermann; Johannes Schmid is set to direct.

“At last year’s Berlinale, two Filmakademie Ludwigsburg graduates Andreas Dahn and Vasko Schulz told us about the idea of making a film of Ellis Kaut’s Schlupp vom grünen Stern,” Budweg continues. “They produced a short mood trailer to introduce the figure of the robot Schlupp. And those few minutes already had so much charm, inventiveness and a distinct personal style that we definitely wanted to get involved in the development of this extraordinary story.”

In the meantime, the MFG regional film fund in Stuttgart has granted project development funding, and 2016 will see work progressing on developing the concept for the sets, the character design and the first storyboards as well as working on the screenplay.

In addition, the Munich outfit is planning a German-Scandinavian co-production for the children’s film Matti und Sami und Die Drei Größten Fehler des Universums based on Salah Naoura’s eponymous novel. True to the tradition of Swedish children’s films, the action is rooted in the everyday life of 10-year-old Matti with a story taking such a charming course via absurd entanglements that there won’t be a dry eye at the end and it will be sure to appeal to both children and adults.

“We also want to make a humorous comedy about women for women,” adds Robert Marciniak. “The talented screenwriter Ariane Schroder has written a refreshingly incorrect comedy, entitled VIER FRAUEN, which has the potential to reach a large audience.”

Moreover, the producers are looking to work again in the future with the author Andreas Steinhöfel after their successful collaboration on the PASTA DETECTIVES trilogy. This time round, it will be an adaptation of Steinhöfel’s novel Anders which Budweg describes as “a complex portrait of a small German town centered around an 11-year-old boy, which reminds us of the John Irving film adaptations.

We are developing this ‘thriller about puberty’ from the perspective of the adults. Steinhöfel’s particular narrative tone had already thrilled us in the children’s books about Rico and Oskar. The film ANDERS must draw the viewer into the story and take them on a journey. That’s the kind of story we want to tell for the cinema. It’s certainly a risk and a challenge, but a real achievement if it succeeds.”

In addition, Lieblingsfilm is currently at the financing stage for a children’s film project, ALPENBRENNEN, by Tobias Wiemann as a co-production with Bolzano-based Helios Sustainable Films. Budweg met the filmmaker at the Golden Sparrow Children’s Film & TV Festival in Gera/Erfurt where his fairy-tale TV movie VON EINEM DER AUSZOG DAS FÜRCHTEN ZU LERNEN won the Best Actress award in 2015 and was impressed by his skill at directing children.

Written by actress-screenwriter Natja Brunckhorst, ALPENBRENNEN centers on a 12-year-old girl from Berlin sent to a clinic in the Alps to treat her asthma. It’s not long before she has legged it from the sanatorium in the direction of the mountains where she meets Bart, a South Tyrolean boy who is tending his family mountain farm after the death of his father. Principal photography is set to ramp up this May-June at locations in Berlin and Italy’s South Tyrol.

A summer shoot is also planned for another international project, TRAUTMANN, about the legendary German-born goalkeeper Bernd ‘Bert’ Trautmann who was in goal for Manchester City from 1949 to 1964. FFF Bayern’s international co-production fund awarded production support for what will be Bavarian director Marcus Rosenmüller’s first English-language project.

Martin Blaney
1

FILM- UND MEDIENSTIFTUNG NRW PARTNERS AGAIN FOR DRAMA SERIES DAYS

The Film- und Medienstiftung NRW will once again partner up with the European Film Market at the Berlinale 2016 for the second edition of the "Drama Series Days". The initiative offers the TV series format its own, subject-specific platform and is expanding this year to include high-quality documentary series. The Filmstiftung has continuously increased its funding in the area of development of high-class series and helped to promote the development of such projects as WEINBERG. The screening and event program of the Drama Series Days takes place on 15 & 16 February and aims to support the international TV industry with panel events, market screenings, as well as networking and contact opportunities. The premiere of the Drama Series Days as an initiative of the industry platform of the European Film Market, the Berlinale Co-Production Market and Berlinale Talents was met with great enthusiasm at last year’s Berlinale.

2

GERMAN SHORTS AT THE BERLINALE

For the 14th time, the German Short Film Association (AG Kurzfilm) will be representing German short filmmakers and their films at the most important film market in Germany. As part of the German Films booth at the EFM, the association provides a meeting point as well as useful information and contacts to industry professionals, such as filmmakers, producers, distributors and festival representatives. Furthermore, the latest edition of the short film catalogue German Short Films 2016 will be introduced as well as the highly sought-after festival
3

SHORTFILM.DE IS BACK AGAIN

Over the last months things have been quiet around the online short film magazine shortfilm.de, which has been administered by the German Short Film Association since 2015. Now we are happy to present shortfilm.de in an all new look. The emphasis will continue to be the in-depth coverage of issues concerning short films, complete with portraits and a comprehensive service section with important dates, deadlines and contacts. More information can be found at www.shortfilm.de.

4

CLERMONT-FERRAND – A MECCA FOR GERMAN SHORTS

Over the past 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 eleven German shorts and co-productions competing for the Grand Prix in the two sections International and Lab Competition during the 38th edition of the festival: THE BATHTUB by Tim Ellrich (AT/DE), DRY HOT SUMMERS by Sherif El Bendary (EG/DE), HER SON by Katharina Woll, IN THE DISTANCE by Florian Grolig, and SEXY LAUNDRY by Izabela Plucinska (DE/CA/PL) were shown in the International Competition. Another five German shorts and co-productions were selected for the Lab Competition: BEHEMOTH – OR THE GAME OF GOD by Lemohang Jeremiah Mosese (LS/DE), FREEDOM & INDEPENDENCE by Bjørn Melhus, IN BETWEEN IDENTITIES by Aleksandar Radan, SYMBOLIC THREATS by Matthias Wermke, Mischa Leinkauf and Lutz Henke, as well as SYNTHESIS by Christoph Girardet. 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 2016 and its accompanying preview DVDs. As one of the screenings presented by the AG Kurzfilm, the 11th edition of the “Soirée Allemande” – a French-German cooperation of AG Kurzfilm, German Films, the International Short Film Festival Clermont-Ferrand, the Goethe-Institute Lyon and the KurzFilm-Agentur Hamburg – traditionally celebrated its premiere at the festival on 8 February.

4

KINO! ENTERS THE THIRD ROUND

Last year’s edition of KINO! in April was so successful that the festival will return to the spring dates again this year so that New Yorker film buffs can enjoy the latest German films early in the year. With daily screenings from 7-14 April, KINO! 2016 takes place again in the Cinema Village, one of the city’s leading arthouses, where New York audiences know to find the latest in award-winning foreign films. Programmed by an independent jury of leading industry professionals – Ian Stitler [distributor], Marian Masone [film curator, festival advisor] and Karl Rozemeyer [film journalist] – the festival presents new German films ranging from thought-provoking features, moving documentaries and award-winning shorts in the presence of German directors and filmmakers.
2015: A SUCCESSFUL YEAR FOR MFG BADEN-WÜRTTEMBERG

Last year the MFG Filmförderung Baden-Württemberg granted over 10 million euros in production support. The funds were allocated to a total of 42 projects, including projects by such illustrious names as Anthony and Joe Russo, who will be directing the Marvel-adaptation CAPTAIN AMERICA: CIVIL WAR. Luc Besson is producing and co-writing the screenplay for THE LAKE by Steven Quale. Gore Verbinski’s A CURE FOR WELLNESS was shot at Castle Hohenzollern. The psycho-thriller is set for a theatrical release in 2016, as are Hans Steinbichler’s THE DIARY OF ANNE FRANK, Ayat Najafi’s NO LAND’S SONG, Dito Tsintzadze’s GOD OF HAPPINESS, Johannes Naber’s HEART OF STONE, and Piotr J. Lewandowski’s JONATHAN. And, a record-breaking 12 Emmys went to GAME OF THRONES, to which the Stuttgart-based VFX artists at Mackevision made considerable contributions to the fifth season, with support from MFG.

HOW SHORT FILMS FIND THEIR AUDIENCE

The shortest day of the year is a very special day for the short film. On December 21st, people in many different countries around the world celebrate the “short format”. The German edition is called KURZFILMTAG (SHORT FILM DAY) and took place for the fourth time last year. Anyone could participate in this special occasion and create their own short film event – whether it was in a cinema or in more unusual locations like ice hockey stadiums, back courtyards, living rooms, phone boxes or even in refugee accommodations. Altogether 229 events were organized in 111 cities all over Germany in 2015 (in 2014 there were 222 events in 104 locations). The German Short Film Association, which organizes the German edition of the spectacle, awarded the best ideas with the creative prize “The Lucky 8”. The prize was given to eight organizers for their unusual locations, exceptional film programs or the fancy framework program. During the last years, the SHORT FILM DAY could win lots of friends and fans, among them actors, filmmakers and film-enthusiasts. Some of them have become ambassadors, including the film directors Axel Ranisch and Rosa von Praunheim, the actor Ludwig Trepte and the film critic Knut Elstermann. In videos they tell about their personal relationship to the short film and the shortest day of the year. Again, the German State Minister for Culture and the Media, Monika Grütters, took over the patronage for the SHORT FILM DAY. In 2015 young people were in focus for the first time. The youth initiative “We’ll Show You” gave 12 to 19-year-olds the opportunity to organize their own film event. Young talents could independently develop their own ideas, select the films, invite guests and carry out the event. In the end, eight “young events” took place.

30% INCREASE IN DISTRIBUTION SUPPORT RELEASES IN 2015

With some 680,500 euros, 111 international theatrical releases of German films were supported in 2015 with German Films’ own Distribution Support program, marking a significant increase in the number of film releases and the amount of funding provided. The awarded funds contributed to additional marketing measures for the films in the respective territories. Never before had so many international distributors applied for Distribution Support from German Films. Funds were awarded in 2015 in 37 international territories, with France at the top of the list, followed by Poland and Spain. The films PHOENIX and VICTORIA led the pack with 11 funding awards each, followed by LABYRINTH OF LIES and THE CUT with nine support awards each.

Of the total amount of funding in 2015, some 255,000 euros were issued to international distributors as conditionally repayable loans and 425,500 euros as grants. The next Distribution Support committee meeting will take place on 14 April 2016. Deadline for application submissions is 4 April 2016. More information and application forms can be found at www.german-films.de/distributorscorner/distribution-support/.
23 FEATURES
7 DOCUMENTARIES
5 SHORT FILMS
12 UPCOMING FILMS

47 more new German productions are presented on the following 33 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
BACH IN BRAZIL is a story about what happens when two outsiders from opposite corners of the world are thrown together: A retired German music teacher and Brazilian kids from a juvenile detention center. Marten Brueckling, a retired music teacher from Germany, has inherited an original sheet of music by Bach’s son. He has to collect the sheet in person in the beautiful Baroque city of Ouro Preto in the heart of Brazil. But Brazil is no place for beginners: Funny circumstances drive him to teach music to the kids of a juvenile prison. Bach’s music and Brazil’s percussion instruments mix perfectly. One of the kids is Fernando, a lovable, abandoned boy who lived on the streets. But Marten discovers that they have more things in common than he thought… And he recovers something else: his joy of living. And he helps a group of young inmates recover theirs too.

ANSGAR AHLERS is a German director and writer, born in 1975. Active as an assistant director on numerous international productions, his films as a director include: COVERED WITH CHOCOLATE (short) which screened in competition in Berlin, WEDDING DAYDREAM (Friedrich Murnau Short Film Award), TAXI TO DAYDREAM (short, Premio TV Cultural), and his feature debut BACH IN BRAZIL.

GENRE Children & Youth, Comedy, Drama, Family Entertainment, Music
YEAR OF PRODUCTION 2015
DIRECTOR Ansgar Ahlers
SCREENPLAY Ansgar Ahlers, Soern Menning
CINEMATOGRAPHY Jörg Widmer
CAST Edgar Selge, Franziska Walser, Aldri Anunciacao, Peter Lohmeyer, Marilia Gabriela, Pablo Vincius, Stephan Nercessian, Thais Garayp, Hans-Peter Korff
PRODUCERS Alexander Thies, Leonardo M. Barros, Clemens Schaeffer, Eliana Soares
CO-PRODUCER Ansgar Ahlers
PRODUCTION COMPANIES NFP neue film produktion, Conspiração Filmes, Miravista, in co-production with forseensee Filmproduktion
RUNTIME 91 min
LANGUAGE German, Portuguese
AWARDS Audience Award Emden-Norderney 2015, Bernhard Wicki Award 2015, NDR Director’s Award 2015
SALES Conspiração Filmes
lmb@conspira.com.br
www.conspira.com.br
17-year-old Rauli is the outsider in his school until his music teacher Robert Beck discovers his outstanding musical talent: he plays the guitar and is a gifted singer. Beck is willing to manage and promote Rauli, but he follows his own hidden agenda: once a promising young musician himself, he is trying to make his comeback into the music business. But Rauli too has his little secrets. There is also the young waitress Lena, trying to find a balance between her tender feelings for Beck and making her own living.

Rauli’s mysterious family backgrounds. Anna Lind – the incarnation of the erotic teenage queen for every teacher and pupil. And Beck’s only friend Charlie – the gigantic African-German and real philosopher. All of them are on a journey to their inner selves – and they all will arrive, but not always as expected.


GENRE Comedy, Drama, Music
YEAR OF PRODUCTION 2015
DIRECTOR Frieder Wittich
SCREENPLAY Oliver Ziegenbalg, Frieder Wittich
CINEMATOGRAPHY Christian Rein
CAST Christian Ulmen, Nahuel Pérez Biscayart, Eugene Boateng, Friederike Becht, Fabinan Hinrichs
PRODUCERS Uli Putz, Jakob Claussen
PRODUCTION COMPANY CLAUSSEN+PUTZ Filmproduktion/Munich, in co-production with Senator Film Produktion, ARRI Media, B.A. Produktion, 23/5 Filmproduktion
RUNTIME 95 min
LANGUAGE German
FESTIVALS Munich 2015, Zurich 2015
SALES ARRI Media World Sales
mhemminger@arr.de
www.arrieworldsales.de
Corporate lawyer Urs Blank is the undisputed star of his profession. He has money and the perfect wife. But the suicide of a business colleague throws him off track and leads to an attraction with Lucille and her alternative lifestyle. Seduced into experimenting with hallucinogenic mushrooms, his dark side emerges, as with merciless power, long suppressed aggressions burst out and go wild. The once civilized lawyer turns into an instinct-driven individual and erratic murderer. Deeply unsettled by the change, he flees to the woods in search of an antidote, but the police and his vindictive business partner are already on his tracks.

**GENRE** Thriller **YEAR OF PRODUCTION** 2015

**DIRECTOR** Stephan Rick **SCREENPLAY** Catharina Junk, Stephan Rick **CINEMATOGRAPHY** Stefan Ciupek, Felix Cramer **CAST** Jürgen Prochnow, Moritz Bleibtreu, Nora von Waldstätten, Doris Schretzmayer, Luc Feit, André Hennicke, Sabine Rossbach, Yves Robert Schaal **PRODUCERS** Amir Hamz, Jan Krüger, Nicolas Steil **PRODUCTION COMPANY** Port-au-Prince Film & Kultur Produktion & Iris Productions, in co-production with Film 1 & SWR & ARD DEGETO, in association with Iris Productions Deutschland, Lailaps Pictures, Arctic Pictures **RUNTIME** 98 min

**LANGUAGE** German **FESTIVALS** Zurich 2015, Hamburg 2015

**SALES**
Picture Tree International yuan@picturetree-international.com www.picturetree-international.com
Ten years after the war in Kosovo and unfolding through the eyes of a lonely lad, this is a poignant and intense coming-of-age story that shows young boys in their struggle to follow the blood feuds of their parents and questions whether co-existence is possible between two communities.

In a small Serbian enclave lives 10-year-old Nenad together with his father and his sick grandfather. Besides them, an Orthodox priest and a 30-year-old teacher are the only Serbs around. Every day, Nenad is driven by a claustrophobic KFOR military vehicle from his father’s farm to school, where he is now the only student. His great desire to play with other children seems unattainable. Again and again, he sees two boys his age through the slots of the armored vehicle and the 13-year-old Albanian shepherd boy Bashkim, who lost his father in the war and hates the Serbs.

GORAN RADOVANOVIC was born in 1957 in Belgrade. His award-winning films include: CASTING – A SOUTH EAST EUROPE TRANSITION FILM (2003), CHICKEN ELECTIONS (2005), THE AMBULANCE (2009), WITH FIDEL WHATEVER HAPPENS (2011), and ENCLAVE (2015).

ENCLAVE was the Serbian submission for the 2016 Oscar® in the category Best Foreign Language Film.

GENRE Children & Youth, Drama
YEAR OF PRODUCTION 2015
DIRECTOR Goran Radovanovic
SCREENPLAY Goran Radovanovic
CINEMATOGRAPHY Axel Schneppat
CAST Filip Subaric, Denis Muric, Nebojsa Glogovac, Anica Dobra
PRODUCER Nico Hain
CO-PRODUCER Jasenka Jasniger-Radovanovic
PRODUCTION COMPANY Sein+Hain Film, in co-production with Nama Film, ZDF Das kleine Fernsehspiel, in cooperation with ARTE
RUNTIME 92 min
LANGUAGE Serbian
AWARDS Audience Award Moscow 2015, Audience Award Monterrey 2015, ECFA Award, 1st Prize & FIPRESCI Award SCHLINGEL Chemnitz 2015, Special Jury Mention Goa 2015, Best Music Award Antalya 2015, FIPRESCI Special Mention Belgrade 2015, UNICEF Award, OKLE Award & Special Jury Mention Olympia 2015
SALES EastWest Filmdistribution
office@eastwest-distribution.com
www.eastwest-distribution.com

photo © Sein+Hain Film

ENKLAVE
When the young doctor Fabian (33) sees an uncanny resemblance in the face of a dying patient, he snaps out of his rut. On a whim, he leaves Berlin and travels to Lisbon, where his ex-girlfriend Doro (31) works as an architect. Doro is surprised by his sudden appearance and struggles with her feelings. The two of them had a very intimate, but also painful relationship together. Fabian fights for Doro. He wants to show her that he has learned from his mistakes and is serious about getting her back. He finds an apartment in Lisbon, starts taking Portuguese lessons and even quits his job in Berlin so he can start a new life with her. Fabian seems to enjoy life more than ever and, unlike in the past, he is able to keep his jealousy under control. Doro falls in love with Fabian all over again.

However, after their first night back together, Fabian’s fears and anxieties come back to haunt him. Fabian feels threatened by Doro’s close friendship with her charismatic colleague, Francisco (36). Fabian tries to suppress his ever-growing jealousy, but he fails to hide it from Doro and eventually returns to his old ways. In fear of being hurt by Fabian again, she gradually drifts away from him.

During a trip to the Atlantic coast, the tension between Doro and Fabian escalates, and the couple is driven apart. When Fabian finally realizes that he must let go of Doro to conquer his fears, he makes a discovery that launches him into a full-blown nightmare.

JONAS ROTHLAENDER was born in 1982 in Lübeck and studied at the German Film & Television Academy Berlin. His films include: THE SHIRT (short, 2010), HUNTING GROUNDS (short, 2011), RETURNING (short, 2014), FAMILIAR CIRCLES (doc, 2015), and his feature debut FADO (2016).

GENRE Drama YEAR OF PRODUCTION 2016
SALES Wide Management infos@widemanagement.com www.widemanagement.com
Vivian Baumann is exhausted. She’s on her way to becoming a district attorney and about to move in together with her boyfriend, but things just don’t seem to be progressing. She tries to retreat to her mother’s, but there is no room for her there anymore. Her father thinks she just needs to take a break with some rest and relaxation and sends her off to an island. He sends her off with some good advice for positive thinking and self-optimization. Vivi explores the island and makes friends with some of its strange inhabitants.

BERNADETTE KNOLLER was born in 1986. She studied at the Film University Babelsberg KONRAD WOLF and has worked as an assistant director at the Thalia Theater in Hamburg. Her films include: the shorts A24 ABFAHRT WITTENBERG [2008], MEIN MALLORCA [2010], MAMA UND PAPA [2010], ALTE ÄSTE [2012], and her feature debut FERIEN [2016].

GENRE Tragicomedy YEAR OF PRODUCTION 2016 DIRECTOR Bernadette Knoller SCREENPLAY Paula Cvetkovic, Bernadette Knoller CINEMATOGRAPHY Anja Läufer CAST Britta Hammelstein, Jerome Hirthammer, Inga Busch, Detlev Buck, Ferdinand von Schirach PRODUCERS Tilman Kolb, Jochen Cremer PRODUCTION COMPANY Blikfilm, in co-production with Filmuniversität Babelsberg KONRAD WOLF, RBB RUNTIME 89 min LANGUAGE German FESTIVALS Filmfestival Max Ophüls Preis Saarbrücken 2016

SALES Blikfilm mail@blikfilm.com www.blikfilm.com
The quirky, overambitious pianist Andi (33) and the more laid back and relaxed Benno (36) have just one thing in common: They will both die soon. So the two of them decide after some trouble at the hospice, to have the most awesome day before it’s too late. First thing is they need is money, which they cleverly scam, since going to prison is – considering the limited amount of time – out of the question. Then they set off for Africa! It will not only be a nightmare for Andi the hypochondriac, but also a huge deal for Benno, who will have to face his past for the first time in his life. The journey leads them through hazards, a number of comedic, tragic, dramatic and dangerous moments and finally to their original aspiration: The most awesome day of realizing that you need to take life into your own hands to not miss out on it...

FLORIAN DAVID FITZ was born in Munich in 1974. He studied Acting from 1994-1998 at the Boston Conservatory. In 2006 Fitz won over both critics and audiences with his performance of Götz in Stefan Holtz’ television film KISS ME KISMET, for which he won the Adolf Grimme Award. Starting in 2008 the number of Fitz’ fans steadily increased with his portrayal of the loud-mouthed macho Dr. Marc Meier in the series DOCTOR’S DIARY. In 2009 he acted in Friedemann Fromm’s Emmy®-winner DIE WÖLFE. Fitz could also be seen in feature films such as Peter Gersina’s GIRLS ON TOP 2, Florian Hoffmeister’s 3° COLDER, Detlev Buck’s MEASURING THE WORLD, Simon Verhoeven’s MEN IN THE CITY, and Ralf Huettner’s VINCENT WANTS TO SEA. His films as a director are JESUS LOVES ME and THE MOST BEAUTIFUL DAY.

GENRE Road Movie
YEAR OF PRODUCTION 2015
DIRECTOR Florian David Fitz
SCREENPLAY Florian David Fitz
CINEMATOGRAPHY Bernhard Jasper
CAST Matthias Schweighöfer, Florian David Fitz, Alexandra Maria Lara
PRODUCERS Dan Maag, Matthias Schweighöfer, Marco Beckmann
PRODUCTION COMPANY Pantaleon Films, in co-production with Warner Bros. Entertainment, Erfttal Film- und Fernsehproduktion, WS Filmproduktion
RUNTIME 110 min
LANGUAGE German
SALES Picture Tree International
yuan@picturetree-international.com
www.picturetree-international.com
Musically talented but socially handicapped Henry is sent to a private boarding school. Unexpectedly, he discovers his fascination for the pipe organ. Gradually, he develops an affection for the instrument which also offers him refuge from the bullying of his fellow pupils. His teacher recognizes his talent. Her increasing interest for Henry, however, only makes the situation worse with his roommates who do everything in their power to make his life a living hell, particularly Erik, with whom he becomes embroiled in a bitter competition ...

PHILIPP FUSSENEGGER was born in 1985. After studying Music, he worked as a commercial photographer and texter, followed by further studies in Multi-Media Art in Salzburg and Film at the Academy of Media Arts in Cologne.

GENRE Drama, Music
YEAR OF PRODUCTION 2015
DIRECTOR Philipp Fussenegger
SCREENPLAY Philipp Fussenegger, Constanze Klaue
CINEMATOGRAPHY Dino Osmanovic
CAST Nino Böhlau, Lukas Till Berglund, Julia Hummer
PRODUCER Lisa Thalhammer
PRODUCTION COMPANY Kunst Hochschule für Medien Köln (KHM), in co-production with FunFairFilms
RUNTIME 53 min
LANGUAGE German
FESTIVALS Hof 2015
SALES Kunst Hochschule für Medien Köln (KHM) dilger@khm.de www.khm.de
JESUS CRIES is a modern adaptation of the New Testament. The story is set in a fictitious metropolis in the near future. The First and Third Worlds are reflected in one city. The divide between poor and wealthy continually grows.

As insurrection begins, Jesus of Nazareth becomes the political and spiritual force behind change. He is arrested, tortured, and executed. After his death, his disciples are thrown into confusion with feelings of doubt and guilt. They fight over the interpretation of his teachings and their responsibility to his vision. Will they themselves move to action?

BRIGITTE MARIA MAYER was born in 1965 and studied Visual Communication and Art. She works as an art photographer and director of video installations. In 2010, she founded the production company Anatomie Titus Productions. JESUS CRIES is her first feature film.

GENRE Art, Drama, Experimental YEAR OF PRODUCTION 2015 DIRECTOR Brigitte Maria Mayer SCREENPLAY Brigitte Maria Mayer, Andrea Hanna Hünninger CINEMATOGRAPHY Niklas Lindschau CAST Sabin Tambrea, Emily Cox, Ulrich Brandhoff, Christian Sengewald, Bardo Böhlefeld, Jannik Schumann, Nicole Mercedes Müller PRODUCERS Brigitte Maria Mayer, Sabine Becker PRODUCTION COMPANY Anatomie Titus Productions RUNTIME 71 min LANGUAGE German FESTIVALS Festival de Cine de Bogota 2015 (In Competition) SALES Anatomie Titus Productions mayer@anatomie-titus.net www.jesuscries.net
Lena lives with her single mother who is too occupied with herself to be a support for her intelligent and special daughter. Dreaming her way out of the suburbs, Lena spends her time assembling expressive collages and chatting with a guy she met online. Only her classmate Tim, a gifted graffiti-artist and loner himself, notices her artistic talent, and the two get closer – much to the displeasure of Lena’s childhood friend Nicole who is now best friends with cool but manipulative Stella.

When Lena sees Nicole and Tim kissing, she breaks off contact with her former friends, not knowing that Stella set up the kiss. In her despair, Lena throws herself head-on into the social network and confides in the chat buddy she has never met in person – but behind the stranger’s profile are Nicole and Stella, plotting further intrigues against her. The joke among teenagers becomes a bullying excess that the adults are just as much a part of. As the façade of harmonious suburban life comes tumbling down and not only Lena’s life is at risk, each one has to question their loyalties.

LENALOVE

FLORIAN GAAG was born in 1971 and studied Film at New York University’s Tisch School of the Arts. Active as a director, screenwriter, musician and producer, his films include WHOLETRAIN (2006), which starred Elyas M’Barek and premiered at the Berlinale, and his second feature LENALOVE (2016).

GENRE Drama, Thriller
YEAR OF PRODUCTION 2016
DIRECTOR Florian Gaag
SCREENPLAY Florian Gaag
CINEMATOGRAPHY Christian Rein
CAST Emilia Schüle, Jannik Schümann, Kyra Sophia Kahre, Sina Tkotsch, Anna Bederke, Sandra Borgmann, Felix Knopp
PRODUCERS Tatjana Bonnet, Viktor Jakovleski
PRODUCTION COMPANY Rafkin Film Produktion
RUNTIME 90 min
LANGUAGE German
FESTIVALS Filmfestival Max Ophüls Preis Saarbrücken 2016

SALES
Picture Tree International
yuan@picturetree-international.com
www.picturetree-international.com
Leila, 19, searches for she knows not what, but wants to feel alive. She moves from one borderline situation to another, feeling her pulse only when overstretched, self-destructive or in danger.

Frenja, 35, wants to regain the life she had with her husband and daughter before she was ill. But she was overcome by the need to puke out all her love and that feeling will not go away.

Ann, 52, has lived in other countries with other people, seen much of the world, loved and been loved, but she can’t shake off the encroaching feeling of loneliness.

Three women from three generations meet at a very relevant point of their lives in a psychiatric clinic. Between them arises a strong connection full of energy, honesty and eroticism.

Leonie Krippendorff was born in 1985 in Berlin and studies at the Film University Babelsberg Konrad Wolf. Her films include: Heimat (short doc, 2010), Kopf-Sprung (short doc, 2010), Streuner (short, 2012), Teer (short, 2013), and her feature debut Looping (2016).

Genre Drama Year of Production 2016 Director Leonie Krippendorff Screenplay Leonie Krippendorff Cinematography Jieun Yi Cast Jella Haase, Lana Cooper, Marie-Lou Sellem, Markus Hering, Christian Kuchenbuch, Michel Dierks, Maelle Giovanetti, Ilona Schulz, Henning Peker Producer Jost Hering Film Company Jost Hering Filme, in co-production with Filmuniversität Babelsberg Konrad Wolf, ZDF Runtime 106 min Language German Festivals Filmfestival Max Ophüls Preis Saarbrücken 2015 (In Competition)

Sales Jost Hering Filmproduktion info@josthering.de www.josthering.de
Marry? Eternal Love? Forget about it! But, what if suddenly, as a convinced single, you would need to stage a Bollywood-style wedding and not just as a guest, but as the bride herself? And what if pretending to marry your ex-boyfriend you would be unable to resist falling in love ... with an innocent bystander?

Kissy, a German-Indian woman in her late twenties, happily living with her seven-year-old daughter Meena in Berlin, oversees a building of rented apartments in Berlin-Kreuzberg, which has seen better days but not lost any of its charm. In the same house she also runs her cosy Café Devi. And everything is just tickety-bo, if it were not for her mega-traditional grandmother, who has travelled all the way from India to Germany with the express intention of ensuring that Kissy is married with her daughter’s father, otherwise the building, along with the café, will be sold!

What Granny does not know, nor should she find out, is that Kissy and Robert have long since gone their own separate ways. Kissy now out of options persuades her ex to play the game. But Granny does not accept a simple, civil wedding, it has to be an absolutely traditional Indian one. And so Kissy has to undergo exactly what she really does not want: not only getting married, but also Indian style...

NEELESHA BARTHEL worked on various film sets before studying at the Film University Babelsberg KONRAD WOLF. Active as a cinematographer, editor, director and actress, her films include: the documentaries EN WHY? SEE! (1999), BLING BLING (2000), FIFTY FIFTY (2002), MR. STREET (2003), the shorts LINGAM & YONI (2004) and TWO INTO THREE (2008), and her feature fiction debut MARRY ME! (2015).

GENRE Comedy
YEAR OF PRODUCTION 2015
DIRECTOR Neelesha Barthel
SCREENPLAY Neelesha Barthel, Daniela Baumgartl, Nina Pourlak, Sintje Rosema
CINEMATOGRAPHY Florian Foest
CAST Maryam Zaree, Bharti Jaffrey, Fahri Yardim, Steffen Groth
PRODUCERS Yildiz Ozcan, Stefan Schubert
PRODUCTION COMPANY Wüste Film Ost, in co-production with Wüste Film, ARRI Media, ZDF
RUNTIME 94 min
LANGUAGE German, Hindi, English
FESTIVALS Festival des Deutschen Films Ludwigshafen 2015, Mumbai 2015
SALES ARRI Media World Sales mhemminger@arri.de www.arrworldsales.de
MORRIS FROM AMERICA revolves around a 13-year-old African-American boy named Morris and the relationship he has with his father, Curtis, during the transitional period of adolescence. Complicating matters, they are new residents of Heidelberg, Germany—a city of rich history but little diversity. Morris falls in love with a local German girl named Katrin, and his tumultuous connection with her takes him on a journey that ends in self-discovery and a new dynamic to his relationship with Curtis.

MORRIS FROM AMERICA has style and heart so perfectly calibrated that it unfolds effortlessly before our eyes. Pulsating with the rhythm of a 13-year-old’s heart, this film springs from different cinematic traditions to become a distinctive coming-of-age story all its own.

CHAD HARTIGAN was born in Cyprus and studied at the North Carolina School of the Arts’ School of Filmmaking. His award-winning films include: LUKE AND BRIE ARE ON A FIRST DATE (2008), THIS IS MARTIN BONNER (2013), and MORRIS FROM AMERICA (2016).

GENRE Coming-of-Age Story  YEAR OF PRODUCTION 2016  DIRECTOR  Chad Hartigan  SCREENPLAY  Chad Hartigan  CINEMATOGRAPHY  Sean McElwee  CAST  Markees Christmas, Craig Robinson, Carla Juri, Jakub Gierszal, Lina Keller, Eva Lobau, Patrick Güldenberg, Levin Henning  PRODUCERS  Martin Heisler, Gabriele Simon, Adele Romanski, Sara Murphy  CO-PRODUCERS  Arek Gielnik, Michael B. Clark, Alex Turtletaub  PRODUCTION COMPANY  Lichtblick Media, in co-production with INDI FILM, Beachside, in association with SWR  RUNTIME 89 min  LANGUAGE  English, German  FESTIVALS  Sundance 2016 (US Dramatic Competition)  AWARDS  Amazon Studios Sundance Institute Producer’s Award 2016

SALES
Visit Films
info@visitfilms.com
www.visitfilms.com
Clemens has very little time for his kids. He has been working on a big real-estate development for the city and the contracts are almost ready to sign. Just a few remaining tenants will have to vacate their apartments and construction can start. When Rolf loses his apartment in the building, he vows vengeance and goes undercover as a male nanny for Clemens’ kids. His plan is simple: Sabotage. Yet he did not reckon that Clemens’ kids Winnie and Theo would be so well prepared. They have made it a sport to drive any new nanny out of the house immediately. And they know no mercy when it comes to their weapons of choice and Rolf must learn that being a nanny is far from easy – at least in this family. But while Rolf tries to save his home and neighborhood, he unobviously becomes the savior of an entire family.


GENRE Comedy
YEAR OF PRODUCTION 2014
DIRECTOR Matthias Schweighöfer
SCREENPLAY Murmel Clausen, Finn C. Stroeks, Lucy Astner
CINEMATOGRAPHY Bernhard Jasper
CAST Milan Peschel, Matthias Schweighöfer, Paula Hartmann, Arved Friese, Joko Winterscheidt, Andrea Osvárt, Friedrich Liechtenstein
PRODUCERS Dan Maag, Matthias Schweighöfer, Marco Beckmann
PRODUCTION COMPANY Pantaleon Films, in co-production with Warner Bros. Entertainment, Erfittal Film & Fernsehproduktion, ARRI Media, WS Filmproduktion
RUNTIME 110 min
LANGUAGE German
SALES Picture Tree International yuan@picturetree-international.com www.picturetree-international.com
Mirko Talhammer is beyond himself when two strange guys show up in his noble insurance office and remind him where he really comes from: from a scrapyard in the provinces, where careers are not what counts, other things are more important: scrapping things, the family, and every once in a while, a nice fist fight. Mirko left all that behind, but his father messes things up big time when he dies and leaves his son the run down scrapyard – together with his brother Letscho. And Letscho is still ticked off that Mirko deserted the clan. But soon the brothers realize that the Talhammers only have a future if they can pull themselves together and fulfill their father’s last wish: to rob a train like real professionals! The coup itself is like a suicide mission, but then Kercher, the Talhammer’s biggest nemesis, gets wind of things...

MAX ZÄHLE was born in Celle in 1977. He studied Audio Visual Media Communication at the HAMM in Hamburg, followed by training as a film editor. Since 2004, he has been working as a freelance film editor and director for commercials, video clips, and short films. From 2008-2010, he studied Film Directing in the graduate program at the Hamburg Media School. A selection of his films includes: DER UNTERMIETER (short, 2009), WATTWANDERER (short, 2009), RAJU (Oscar®-nominated short, 2010), and SCRAPPIN’ [SCHRÖTTERN!, 2016].

GENRE: Comedy
YEAR OF PRODUCTION: 2016
DIRECTOR: Max Zähle
SCREENPLAY: Max Zähle, Johanna Pfaff, Oliver Keidel
CINEMATOGRAPHY: Carol Burandt von Kameke
CAST: Lucas Gregorowicz, Frederick Lau, Anna Bederke, Lars Rudolph, Heiko Pinkowski, Jan-Gregor Kremp, Alexander Scheer
PRODUCERS: Andrea Schütte, Dirk Decker
PRODUCTION COMPANY: Tamtam Film, in co-production with NDR, HR, ARTE
LENGTH: 96 min
LANGUAGE: German
FESTIVALS: Film-festival Max Ophüls Preis Saarbrücken 2016 [In Competition]

SALES:
Tamtam Film
mail@tamtamfilm.com
www.tamtamfilm.com
Theo is a successful, best-selling author of cheap “sex & crime” novels. But his private life isn’t such a success: his marriage is in shambles and his neglected wife Katja wants a divorce. One night with his best friend Valentin, Theo meets the attractive waitress Mörlí. Turns out, she’s a big fan of his trivial trash novels. Valentin convinces the shy author to spend a night with Mörlí, all alone in his brand new house. But then Valentin receives an alarming call and when he arrives home in the middle of the night, Theo is completely hysterical and Mörlí is dead. Horrified, Valentin wants to call the police, but is persuaded to help get rid of the body. But the dead body turns out to be a lot more stubborn than expected. And when Theo’s wife Katja and a nosey neighbor turn up, the chaos is perfect.

**SEX & CRIME**

**PAUL FLORIAN MÜLLER** studied at the German Film & Television Academy (DFFB) Berlin where he made numerous short films that were screened at national and international festivals. Also active as a screenwriter, a selection of his films includes: 1949 (short), SOGAR DIE NACHT (short), and his feature debut SEX & CRIME.

**GENRE** Black Comedy  
**YEAR OF PRODUCTION** 2016  
**DIRECTOR** Paul Florian Müller  
**SCREENPLAY** Paul Florian Müller  
**CINEMATOGRAPHY** Tobias von dem Borne  
**CAST** Wotan Wilke Möhring, Fabian Busch, Claudia Eisinger, Pheline Roggan  
**PRODUCERS** Jonas Weydemann, Jakob D. Weydemann  
**CO-PRODUCERS** Paul Zischler, Susanne Mann, Frank Evers, Helge Neubronner, Andreas Eicher  
**PRODUCTION COMPANY** Weydemann Bros., in co-production with Zischlermann Filmproduktion, cine plus Filmproduktion  
**RUNTIME** 81 min  
**LANGUAGE** German  
**FESTIVALS** Filmfestival Max Ophuls Preis Saarbrücken 2016 (In Competition)  
**SALES** Weydemann Bros.  
info@weydemannbros.com  
www.weydemannbros.com
Simon Grünberg is going to have his Bar Mitzvah – to finally have his alliance with Abraham. His parents have separated, that’s why Simon lives on a rotating basis with his faithful father Frank or with his cosmopolitan mother Hannah. No surprise that any meeting includes apocalyptic disputes. Hannah writes erotic love stories, even more enthusiastically since the split. On the other hand, Frank becomes more and more religious and practices the Jewish rules and rituals ever more consistently. So his dearest wish is to make sure his son’s Bar Mitvah is perfectly carried out. Simon’s life undergoes a fateful turn, however, when he falls deeply in love with his new rabbi Rebecca, who inconveniently is 20 his senior. But there is one thing Simon is sure about: “For everything in life there is a replacement. Not for my first love, though. That’s what the wise men in the Talmud say.” Together with his friends, Clemens and Ben, Simon decides, according to all Machiavellian rules of war, to win Rebecca’s heart.

**VIVIANE ANDEREGGEN** was born in 1985 and studied Post-Industrial Design, Media Studies and Ethnology in Basel and Film Directing in Hamburg. Also active as a freelance photographer and a video artist at numerous theaters, her award-winning films include: *GROSS STATT KLEIN* (2012), *FÜR LOTTE* (2013), *HABIB UND DER HUND* (2013), her graduation film *BURDEN’S WEIGHT* (2014), and her feature debut *TIME TO SAY GOODBYE* (2015), as well as numerous commercials for the Mozambican Tourism Department.

**GENRE** Children & Youth, Comedy, Family Entertainment, TV Movie  
**YEAR OF PRODUCTION** 2015  
**DIRECTOR** Viviane Andereggen  
**SCREENPLAY** Georg Lippert  
**CINEMATOGRAPHY** Judith Kaufmann  
**CAST** Florian Stetter, Lavinia Wilson, Catherine De Léan, Maximilian Ehrenreich  
**PRODUCERS** Lars Büchel, Bernd T. Hoefflin  
**PRODUCTION COMPANY** element e filmproduktion  
**RUNTIME** 82 min  
**LANGUAGE** German  
**SALES** element e filmproduktion  
info@element-e.net  
www.element-e.net
The drug-addict Sin tries once again to get clean from heroin and wants to escape from the cold, gray city of Frankfurt to a Greek island. She gets the money for the flights by selling blank prescriptions which she stole from her father’s doctor’s office. Sin breaks up with her boyfriend Leon and tries to convince her friend, the young prostitute Illy, to go with her. However, the two girls don’t get very far. Looking for Illy’s passport, they get stranded at a permanent campsite near the Frankfurt airport. All of the miseries of addiction and hopelessness are revealed in Illy’s mother’s caravan.

The film shows a realistic, unsparing look at the endless cycle of drugs, alcohol and drug-related crime. Sin tries to escape this vicious cycle but can only manage it by consistently burning all bridges behind herself.

MARIA HENGGE was born in 1970 in Chicago and grew up in Munich. She finished studies in Acting in 1998 at the Max Reinhardt Seminar in Vienna and was a member of the ensemble at the Burgtheater until 2005. She also studied Dramaturgy at the Film University Babelsberg. Her first short film THE LAST BUS (2008) screened at over 30 international film festivals. SIN & ILLY STILL ALIVE is her feature debut.

GENRE Coming-of-Age Story, Drama, Road Movie
YEAR OF PRODUCTION 2015
DIRECTOR Maria Hengge
SCREENPLAY Maria Hengge
CINEMATOGRAPHY Peter Roehsler
CAST Ceci Chuh, Cosima Ciupek, Ullrich Fassnacht, Burak Yigit, Pascale Schiller, Angela Winkler
PRODUCERS Maria Hengge, Peter Roehsler
PRODUCTION COMPANIES abadon production, Nanookfilm
RUNTIME 71 min
LANGUAGE German
AWARDS White Bembel Award Best Feature Lichter Filmfest Frankfurt 2015, Best Actress (Ceci Chuh) Int. Film Awards Berlin 2015, Best Director Montelupo 2015

SALES abadon production mariahengge@gmail.com www.abadonproduction.com
Through Hamburg cop Nick Tschiller lost his wife to the Turkish Mafia. When his teenage daughter Lenny runs away to Istanbul to avenge her mother, Nick and his partner Yalcin go after her and wind up in a web of intrigue and espionage. Chased all over the roofs of Istanbul and ambushed in his hotel, Nick realizes the top Turkish spymaster Cheker is running his own game: Cheker has freed Nick’s archenemy, gangster Firat Astan, to use him to get in business with the Russian mob. Their gambit in the deal is a supply of young girls in a cargo container – including Lenny, who is shipped to Moscow and winds up in an organ harvesting clinic. Nick and Yalcin have to escape from Turkish prison and board a night train to save Lenny. After a hair-raising chase through the outskirts of Moscow and being arrested by the Russian FSB, Nick finds out it’s even worse: Lenny is not just having a kidney removed by the evil doctor they call The Sandman...

An action-packed blockbuster with German superstar Til Schweiger (INGLOURIOUS BASTERDS, THE GUARDIANS, KNOCKIN’ ON HEAVEN’S DOOR), a high speed, high-stakes chase from Hamburg to Istanbul and Moscow staged by genre expert Christian Alvart.

CHRISTIAN ALVART 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, and the feature BANKLADY. He is currently producing SUM1 with Iwan Rheon (GAME OF THRONES) in the lead role.

GENRE Action, Adventure, Thriller YEAR OF PRODUCTION 2016 DIRECTOR Christian Alvart SCREENPLAY Christoph Darnstädt CINEMATOGRAPHY Christof Wahl CAST Til Schweiger, Fahri Yardim, Luna Schweiger, Stefanie Stappenbeck, Egor Pazenko, Alyona Konstantinova, Özgür Yıldırım, Eduard Fierov, Jewgeni Sidhikin PRODUCERS Christian Alvart, Siegfried Kamml, Til Schweiger, Tom Zickler PRODUCTION COMPANIES Syreal Entertainment, Barefoot Films RUNTIME 120 min LANGUAGE German, Turkish, Russian

SALES Global Screen info@globalscreen.de www.globalscreen.de

TSCHELLER: OFF DUTY

NICK: OFF DUTY
A woman has a strange encounter on her way to work: She finds herself gazing into a wild pair of eyes, and it seems that her entire life hitherto has been a joke. She can’t forget that instant and becomes a hunter who indeed finally manages to lock a wild wolf in her high-rise apartment. Now she herself begins to assume a new identity, one that breaks with all the fetters of bourgeois life. Strangely, this pleases the people around her, particularly her boss... It seems they all share her secret yearning.

**WILD**


**GENRE** Drama  
**YEAR OF PRODUCTION** 2016  
**DIRECTOR** Nicolette Krebitz  
**SCREENPLAY** Nicolette Krebitz  
**CINEMATOGRAPHY** Reinhold Vorschneider  
**CAST** Lilith Stangenberg, Georg Friedrich  
**PRODUCER** Bettina Brokemper  
**PRODUCTION COMPANY** Heimatfilm  
**RUNTIME** 97 min  
**LANGUAGE** German  
**FESTIVALS** Sundance 2016 (World Cinema Dramatic Competition), Rotterdam 2016, Göteborg 2016

**SALES**  
The Match Factory  
info@matchfactory.de  
www.the-match-factory.com
HERE ARE YOU GOING, HABIBI? is a witty buddy movie about Ibrahim, young, gay and Turkish, who falls in love with Alexander, a German show wrestler and criminal who is straight. The two form an unlikely couple and a kind of love story develops between the two men that surpasses both of them.

A story about love, crime and an impossible friendship.


GENRE Comedy, Drama, Love Story, Romantic Comedy

YEAR OF PRODUCTION 2015

DIRECTOR Tor Iben

SCREENPLAY Tor Iben, Kristina Spitzley, Samir Moussa, Niklas Peters

CINEMATOGRAPHY Manuel Ruge

CAST Cem Alkan, Martin Walde

PRODUCER Susanna Duellmann

PRODUCTION COMPANY Duellmann Filmproduktion

RUNTIME 79 min

LANGUAGE German, Turkish


SALES Duellmann Filmproduktion

info@duellmann-filmproduktion.com

www.duellmann-filmproduktion.com
Zazy [18], a girl from a humble background, is employed through an apprenticeship with a tailor in a small Italian town when she makes acquaintances with the elegant and seemingly wealthy tourist Marianna [39]. She discovers that Marianna may be romantically involved with her boss Patrick. Patrick then goes missing after one of many trips with Marianna into the beautiful surrounding mountain ranges. Together with her boyfriend Tomek [21], Zazy blackmails wealthy Marianna into giving them the opportunity to gain access to a higher class of society. Soon enough the young couple have Marianna doing their bidding – a sadistic power play ensues.

M. X. OBERG was born in 1969 in Hamburg. Active as a screenwriter and director, his films include: EIN TON BLAU, UNTER DER MILCHSTRASSE, UNDERTAKER’S PARADISE, STRATOSPHERE GIRL, and ZAZY.

GENRE Drama YEAR OF PRODUCTION 2015
DIRECTOR M. X. Oberg SCREENPLAY M. X. Oberg CINEMATOGRAPHY Ralf Mendle CAST Ruby O. Fee, Paul Boche, Petra van de Voort, Philippe Brenninkmeyer PRODUCERS Daniel Mann, Marco Gilles CO-PRODUCERS Bastie Griese, Philip Borbély PRODUCTION COMPANY gilles mann filmproduktion, in co-production with MMC Movies RUNTIME 99 min LANGUAGE German

SALES gilles mann filmproduktion post@gilles-mann.de www.gilles-mann.de

photo © gilles mann filmproduktion
Clara travels to the south of France to take care of all the paper-work after the death of her long-lost twin sister Yvonne. There, she meets David, her deceased sister’s husband, at his country estate. Instead of just taking care of all the formalities and trying to put her sister’s suppressed life behind her, Clara develops a yearning attraction to this unknown lifestyle. Sensing encouragement from David, she slips into Yvonne’s role and, together, they dream up a new everyday reality. But when Frank, a supposed business partner of David’s, shows up, the schizophrenic idyll turns into a merciless game of cat-and-mouse.

NIKOLAS JÜRGENS was born in 1982. After working as an actor and camera assistant, he studied Directing and Screenwriting at the Academy of Media Arts Cologne. His films include: DAS FESTE UND DAS FLÜSSIGE (short, 2009), ALLES WIRD KNUT (short, 2012), THE FALL (short, 2013), RES (short, 2014), and ZWEITE HAND (2015).

GENRE Drama, Thriller
YEAR OF PRODUCTION 2015
DIRECTOR Nikolas Jürgens
SCREENPLAY Nikolas Jürgens
CINEMATOGRAPHY Jakob Beurle
CAST Sophie Weikert, Marc Fischer, Marko Dyrlich
PRODUCER Nikolas Jürgens
CO-PRODUCER Michael Gebhart
PRODUCTION COMPANY Kunsthochschule für Medien Köln (KHM), in co-production with Radical Movies
RUNTIME 60 min
LANGUAGE German
FESTIVALS Hof 2015

SALES
Kunsthochschule für Medien Köln (KHM)
dilger@khm.de
www.khm.de
The Gezi protests in Turkey are a wave of demonstrations and civil unrest in Turkey, which began on 28 May 2013, initially to contest the urban development plan for Istanbul’s Taksim Gezi Park. Subsequently, supporting protests and strikes took place across Turkey protesting a wide range of concerns, at the core of which were issues of freedom of the press, of expression, assembly, and the government’s encroachment on Turkey’s secularism. 3.5 million of Turkey’s 80 million inhabitants are estimated to have taken an active part in almost 5,000 demonstrations across Turkey connected with the original Gezi Park protest. 11 people were killed and more than 8,000 were injured, many critically. The film aims to document the protests with interviews from the park.

BIR ONE

MUMIN BARIS was born in Bulgaria and immigrated with his family to Istanbul at the age of seven. After studying Environmental Engineering in Istanbul, he studied at the renowned FAMU film school in Prague and at King’s College in London. His films include: VERGUENZA [short, 2009], DIE BLAUE IDENTITAT [short doc, 2012], and ONE [doc, 2015]. He is currently working on several other documentary projects.

A small town in Fukushima’s exclusion zone searches for normalcy after the world’s biggest nuclear catastrophe since Chernobyl. A teen rocker, a media-savvy activist, a conflicted TEPCO engineer, and a female horse breeder cope with the loss of their homes and the unseen danger of radiation. Each faces a crucial decision: to stay or to go? Furusato, or hometown, is an unsettling portrait of daily life amid an ongoing cataclysm, one with repercussions far beyond Japan’s shores. FURUSATO reveals a way of life that has taken hold amid tremendous uncertainty and risk, in a place rarely seen and often misunderstood. Culminating in a samurai horse race with a thousand-year tradition, the film offers a space to reflect on the larger issues of progress, its untold sacrifices, and the true cost of the way we live today.

FURUSATO

THORSTEN TRIMPOP teaches Filmmaking and Film Studies at Boston University and Massachusetts College of Art. His other films include: THE PEACEMAKER OF THE ICE-AGE [short, 1999], FREIHEIT IN WEISS [short, 2000], TOM [doc, 2000], 312 [doc, 2001], SWIMMING UNDERGROUND [short doc, 2001], DER LETZTE TAG [short, 2003], THE IRRATIONAL REMAINS [2005], and FURUSATO [2016].

A teen rocker, a media-savvy activist, a conflicted TEPCO engineer, and a female horse breeder cope with the loss of their homes and the unseen danger of radiation. Each faces a crucial decision: to stay or to go? Furusato, or hometown, is an unsettling portrait of daily life amid an ongoing cataclysm, one with repercussions far beyond Japan’s shores. FURUSATO reveals a way of life that has taken hold amid tremendous uncertainty and risk, in a place rarely seen and often misunderstood. Culminating in a samurai horse race with a thousand-year tradition, the film offers a space to reflect on the larger issues of progress, its untold sacrifices, and the true cost of the way we live today.

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HE BARBER AND THE BOMB tells the story of a community in Cologne that was put under general suspicion after the nail bomb attack of June 2004. Eleven years after the attack and almost three years after uncovering the “National Socialist Underground” (NSU), the film explores the details of that crime and the failure of its investigation.

THE BARBER AND THE BOMB
ANDREAS MAUS was born in 1964 in Wuppertal. Active as a writer and director, his films include: the feature documentary BALLADA, numerous contributions to WDR’s MONITOR series, the television documentations ROSAS TRAUM, ES BEGANN MIT EINER LÜGE – DIE STORY ÜBER DEN KOSOVO-KRIEG, FREIWILLIGE RÜCKKEHR IN STALINS GULAG, and IM Osten WAS NEUES.

They got stranded years ago in Hamburg’s notorious neighborhood St. Pauli, trying to escape bourgeois constrictions, looking for work and a different life: as dancers, strippers, innkeepers, bartenders, sailors or pimps – they all muddled through. Now they spend their days in their favorite local bars and reminisce about the past. They recount looking for gold and sinking ships, about everyday life in their neighborhoods, and even crocodiles. And of course about the savings clubs where they are still members. If they had the money, they’d spend it with all their might, without giving any thought to the future. But in the savings box on the bar wall, their money is safe, from themselves. Money to make ends meet. The bar with the savings club has given them refuge throughout the years and has become a kind of home to them all.

MANCHE HATTEN KROKODILE
CHRISTIAN HORNUNG was born in 1976. After studying American Studies, Political Science and Media Culture, he studied Visual Communication at the University of Fine Arts Hamburg. His films include: DER NARR [doc, 2005], FREIHAFEN [short, 2006], EIN NACHMITTAG IM PARK [short, 2007], OHNE [short, 2008], GLEBS FILM [doc, 2010], and MANCHE HATTEN KROKODILE [doc, 2015].

SOME HAD CROCODILES
Film, in co-production with NDR RUNTIME 87 min LANGUAGE German FESTIVALS Film-festival Max Ophüls Preis Saarbrücken 2016 (In Competition)
SALES Tamtam Film mail@tamtamfilm.com www.tamtamfilm.com
Without specific reason, four guys drift through the nocturnal city of Munich on their skateboards. Why? ’Cause that’s what they are up for! Their names are Jonas, Tom, Sergio, Pacel. Man, do they love their skateboards. They spend one night in Munich, city of riches, and take the bourgeois streets back, scratching their surfaces, rims and angles. Museum piazzas, garages and closed hardware stores are their playground in this nightsession.

NIGHTSESSION is a film for skateboarders, obviously, but equally for people who have never stood on these four wheels. Because it tells us about the pure, uncompromised fun that life can be – and delivers this feeling in a wonderfully laid-back way.


GENRE Experimental, Sports, Magical Realism
YEAR OF PRODUCTION 2015
DIRECTOR Philipp Dettmer
SCREENPLAY Philipp Dettmer
CINEMATOGRAPHY Chris Behnisch
WITH Thomas Eckert, Sergio Grosu, Pacel Khachab, Jonas Rosenbauer
PRODUCER Philipp Dettmer
PRODUCTION COMPANY Deutsche Exotik Filmproduktion
RUNTIME 82 min
LANGUAGE German
FESTIVALS Munich 2015, Tallinn Black Nights 2015
SALES Deutsche Exotik Filmproduktion
info@deutsche-exotik.de
www.deutsche-exotik.de

Acarnal and intimate film about a group of Berliners who are looking for new ways of living, while dancing, doing yoga and playing with infamous fantasies, S&M and sexuality in a sunbathed experimental 500 square meter living room. Is the practice of violence in a controlled and friendly space an evolution in our civilization?

PAOLA CALVO was born in 1981 in Caracas/Venezuela and studied Audiovisual Communication at the Universidad Complutense in Madrid. In 2006 she started studying Cinematography at the German Film and Television Academy in Berlin. In 2014 she won the Best Cinematography Award at the 10th New Berlin Film Award Festival for THE VISITOR. Her other films include: TELL ME WHEN (doc, 2011), A TALE OF TWO ISLANDS (short, 2012) and VIOLENTLY HAPPY (doc, 2016).

YEAR OF PRODUCTION 2016
DIRECTOR Paola Calvo
SCREENPLAY Paola Calvo
WITH Felix Ruckert, Mara Morgen, Christine Borch
PRODUCER Andreas Hoerl
CO-PRODUCER Paola Calvo
PRODUCTION COMPANY lüthje schneider hörl FILM, in co-production with DFFB, RBB
RUNTIME 93 min
LANGUAGE German, English
SALES lüthje schneider hörl FILM
hoerl@luethje-schneider-hoerl.de
www.luethje-schneider-hoerl.de
A film about the unimaginable violence against women in the Democratic Republic of Congo and about the political and social system that casts a blind eye on these atrocities. In a country where women are systematically exposed to the brutal practice of rape as a weapon of war, Claudia Schmid gives unknown women a voice and reveals how the structures of violence work in all their facets. She spent several months travelling through the country, meeting women in the most remote villages of the rebel territories and winning their trust. In the course of long, intense talks, the women disclose their traumatic experiences for the very first time.

**VOICES OF VIOLENCE**


**GENRE** Human Interest, Social Issue  
**YEAR OF PRODUCTION** 2015  
**DIRECTOR** Claudia Schmid  
**CINEMATOGRAPHY** Claudia Schmid  
**PRODUCER** Birgit Schulz  
**PRODUCTION COMPANY** Bildersturm Filmproduktion

**TIME** 90 min  
**LANGUAGE** Swahili, Mashi, English, French

**SALES** Bildersturm Filmproduktion  
info@bildersturm-film.de  
www.bildersturm-film.de

Check out the new **GFQ** digital issue  
www.germanfilmsquarterly.de

Specially designed for desktop and mobile devices, to keep you informed on all the latest German films and filmmakers, and a whole lot more!
90 DEGREES NORTH

It's a fact of life: Good Germans wait at red traffic lights. But what if the red man simply will not appear? Taking place almost entirely on the most pernicious traffic island imaginable, 90 DEGREES NORTH is a humorous, fantastical parable offering an extreme take on the notion of following the rules of a civil society.

Drawn deep into the forest by blood-curdling screams, we follow the fate of Karl, a 30-something businessman and young father on his way to an important presentation. He soon finds himself trapped on an apparently inconspicuous traffic island, accompanied by Mr. Gruber, a stickler for traffic regulations and believer in superior systems. A bitter and unexpected fight for survival ensues. Will Karl manage to outwit this fiendish organism and escape?

DETSKY GRAFFAM has worked as a director and editor for the BBC, Channel 4, Nickelodeon and Comedy Central. His award-winning short films include: PEACE OF MIND, HOW I LEARNED TO LOVE RICHARD GERE, SLITHER, DOWN UNDER, MINISTRY OF GUILT, and 90 DEGREES NORTH.


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

DIOARAMA

DIOARAMA is a nightmarish trip through a couple’s memories and projections at the end of their long on-off relationship. The film depicts the couple’s quest for the one true love, which, however, remains unfulfilled.

CLEMENS PICHLER was born in 1977 in Regensburg. After working as a stage technician and assistant director at theaters in Munich, he began studying Directing at the University of Television & Film in Munich. His films include: SHIT HAPPENS (short, 2003), ANNAOTTOANNA (short, 2003), HÜTTCENZAUBER (2006), 50 MINUTEN (doc, 2008), 3D SEIT 1911 (performance, installation, commercial, 2010), SUMMER OF LOVE UNPLUGGED – STEFAN DETTL (music video, 2012), and DIOARAMA (short, 2015).

GENRE Drama YEAR OF PRODUCTION 2015 DIRECTOR Clemens Pichler SCREENPLAY Clemens Pichler CINEMATOGRAPHY Immanuel Hick CAST Burak Yigit, Helene Blechinger, Thorsten Krohn, Anna Drexler PRODUCER Michael Kalb PRODUCTION COMPANY Michael Kalb Filmproduktion RUNTIME 28 min LANGUAGE German FESTIVALS Hof 2015

SALES Michael Kalb Filmproduktion michael@kalb-mail.de
IN THE DISTANCE

It’s calm and peaceful above the clouds. But chaos lurks in the distance and each night, it draws closer.

FLORIAN GROLIG is an animation filmmaker and game designer. He graduated from the School of Arts & Design in Kassel and realized some award-winning short films and computer games as well as commissioned animation. His films include: the animation shorts 17 (2005), WEISS (2007), MS. FOUND IN A BOTTLE (2010), SISYPHOS (2014), and IN THE DISTANCE (2015).


SALES
Florian Grolig fgrolig@gmail.com www.panopticum.eu

ROSE

When Rose is released from jail, her former corrections officer offers her a place to stay and a job. But it soon becomes clear that the two women have very different plans.

Marie’s lonely world consists of her job at the prison and taking care of her mother. But everything changes when the beautiful Rose is released from jail. Marie wants to help Rose get back on her feet. Rose could live with her and take care of her mother, and, in return, earn a bit of money. Marie announces the plans during dinner. But Marie really wants more. She edges Rose into a new kind of prison.

CLAUDIO FRANKE is also active as a screenwriter and producer. His films as a director include: the shorts DER CHIRURG [2012], DIE PRÜFUNG [2014], FRISCH VERLOBT [2015], and ROSE [2016].

GENRE Psycho-Drama YEAR OF PRODUCTION 2016 DIRECTOR Claudio Franke SCREENPLAY Julian Schneider CINEMATOGRAPHY Christopher Lorenz CAST Ulrike Folkerts, Isabell Gerschke PRODUCERS Nina Rühr, Claudio Franke PRODUCTION COMPANIES FilmCrew Media, cgFranke Film, in co-production with BR RUNTIME 18 min LANGUAGE German FESTIVALS Filmfestival Max Ophüls Preis Saarbrücken 2016

SALES
cgFranke Film cgfrankefilm@gmail.com www.cgfrankefilm.com
STADT DER ELEFANTEN
CITY OF ELEPHANTS

Klara, Dino and the Likic family are oscillating between daily life and the search for an occupation. Prospering in times of the Austro-Hungarian monarchy and later Titoism, today a small former mining community rests under the veil of stagnation. The city struggles to recover from the aftermath of the Bosnian War, even after 20 years: Every second fit-for-work citizen has no employment. Wages are far from the existential minimum, and in spite of contracts made, it is always uncertain if and when the next payment will be received. Nevertheless this place, as is every inhabited space, is closely interwoven with intimate narratives, memories, hopes and dreams. It remains the home for its inhabitants as well as its emigrants.

MARKO MIJATOVIC was born in 1987 in Bosnia and studies at the University of Fine Arts in Hamburg. His films include: ADAS HOTEL-FILM [short, 2013], THE SPACE IS BEHIND THE BUILDINGS [2014], and STADT DER ELEFANTEN [2015].

GENRE Documentary
YEAR OF PRODUCTION 2015
DIRECTOR Marko Mijatovic
SCREEN-PLAY Marko Mijatovic
CINEMATOGRAPHY Paul Spengemann
WITH Rafael Duznivovic, Goran Mijatovic, Majda Redzepagic, Branko Zlousic, Joso Klaric, Vahidin Likic, Fikret Likic, Nesiba Likic, Jelena Kuhac-Odenwald, Matthias Odenwald
PRODUCER Marko Mijatovic
CO-PRODUCER Bernhard Hetzenauer
PRODUCTION COMPANY Hetzenauer & Mijatovic
RUNTIME 29 min
LANGUAGE Bosnian, German
FESTIVALS Duisburger Filmwoche 2015

SALES Hetzenauer & Mijatovic
marko.r.mijatovic@gmail.com

CONGRATULATIONS
TO THE NOMINEES FROM GERMANY FOR THE ACADEMY AWARD*

in the category SHORT FILM LIVE ACTION

SMOHI SCHWARZ
JULIA PONTNER

EVERYTHING WILL BE OKAY
ALLES WIRD GUT

a film by MARKUS STELLWAGEN
DIE BLUMEN VON GESTERN

An almost romantic comedy on the edge of an abyss: in the midst of his most severe life crisis, Toto, a Holocaust researcher, meets Zazie, his future assistant who is of French-Jewish origin and has a curious attraction for Germans...

After FOUR MINUTES and POLL, this is the new film by Chris Kraus with a star ensemble: Lars Eidinger, the French rising star Adèle Haenel (César for LES COMBATTANTS), Jan Josef Liefers and Hannah Herzsprung.

GENRE Tragicomedy CATEGORY Feature DIRECTOR Chris Kraus SCREENPLAY Chris Kraus CAST Lars Eidinger, Adèle Haenel, Jan Josef Liefers, Hannah Herzsprung, Rolf Hoppe, Eva Lobau, Hans Jochen Wagner PRODUCERS Chris Kraus, Danny Krausz, Kathrin Lemme, Gerd Huber PRODUCTION COMPANIES Dor Film-West, Four Minutes Filmproduktion, Dor Film, in co-production with SWR, ARD Degeto, NDR, BR, HR, ORF LANGUAGE German

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

BURG SCHRECKENSTEIN

Oliver Hassencamp’s best-selling children’s book series Burg Schreckenstein (known in English as The Gang from Shiverstone Castle) is now being adapted for the big screen with director Ralf Huettner making his first outing into the family entertainment genre.

It’s a big shock for 11-year-old Stephan when his mother sends him off to the all-boys boarding school at Burg Schreckenstein. However, after initial differences, the other boys accept him into their secret society, and he takes part in the series of pranks played on the girls of the neighboring Rosenfeils boarding school. The girls plan revenge, but events develop in a quite unexpected direction...


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

GLEISSENDENES GLÜCK

Desperately trapped in a failing marriage, Helene Brindel finally loses all hope when she feels she has been abandoned by God as well. Reaching out, she sees the key to her liberation in the form of the celebrated psychologist Eduard E. Gluck. But the charismatic Gluck is having to fight demons of his own. Only when he and Helene encounter one another do these two apparently complete opposites find themselves drawn irresistibly together. Hesitantly at first, the one moves closer to the other – and both give themselves over to a world in which love is likewise a test and a promise that leads to a blissful future.

GENRE Love Story CATEGORY Feature DIRECTOR Sven Taddicken SCREENPLAY Sven Taddicken, based on the novel Original Bliss by A.L. Kennedy CAST Martina Gedeck, Ulrich Tukur, Johannes Krisch, Hans-Michael Rehberg PRODUCERS Alexander Bickenbach, Manuel Bickenbach CO-PRODUCERS Frank Evers, Helge Neubronner, Marc Gabizon, David Kehrl PRODUCTION COMPANY FrisbeeFilms, in co-production with cine plus Filmproduktion, Senator Film Köln LANGUAGE German

CONTACT FrisbeeFilms info@frisbeefilms.com www.frisbeefilms.com
HITLER’S HOLLYWOOD

German critic-filmmaker Rüdiger Suchsland will collaborate again with Berlin-based LOOKS Filmproduktionen and the Friedrich Wilhelm Murnau Foundation for his next project HITLER’S HOLLYWOOD after successfully working together on FROM CALIGARI TO HITLER which premiered at the 2014 Venice Film Festival in the Venice Classics sidebar.

Explaining the new project’s title, Suchsland says that “Hollywood was always something that the Nazis wanted to emulate. Speeches and documents provide evidence that there was a clear plan by the Nazis, and particularly Goebbels and Hitler, to establish a kind of alternative Hollywood, to copy Hollywood’s international success and to use it for Nazi ideology.”

GENRE Art, Educational, History
CATEGORY Documentary
DIRECTOR Rüdiger Suchsland
SCREENPLAY Rüdiger Suchsland
PRODUCER Martina Haubrich, in cooperation with Ernst Szebedits
PRODUCTION COMPANY LOOKS Filmproduktionen, in cooperation with Friedrich Wilhelm Murnau Foundation
LANGUAGE German

SALES
Wide House
ac@widehouse.org
www.widehouse.org

KÄPT’N SHARKY

CAPT’N SHARKY, Germany’s most successful kids’ literary pirate, finally gets his own film [release planned for the end of 2017]! The pint-sized swashbuckler who can overcome anything sets sail with Mikey, a normal young boy whose life Sharky has turned upside down, and Bonnie, a trouble-shooting girl who tends to assume command in every situation. Together, this motley crew sails for adventures of plunder, pillage and piracy as they thwart the plans of The Admiral and Old Bill the Pirate. It starts as a pure alliance of convenience, but along the way they explore themes of friendship, fairness, loyalty, tolerance and what it means to be a hero.

GENRE Action, Adventure, Animation, Children & Youth, Comedy, Family Entertainment
CATEGORY Feature
DIRECTOR Hubert Weiland
SCREENPLAY Mark Slater, Gabriele M. Walther
PRODUCERS Gabriele M. Walther, Marcus Hamann
PRODUCTION COMPANY Caligari Film
LANGUAGE German, English

SALES
Caligari International
info@caligari-film.de
www.caligari-film.de

DER KLEINE DIKTATOR

After films like MEIN FÜHRER and DAS LEBEN IST ZU LANG, Swiss-born writer-director Dani Levy has now turned his sights to the screwball family comedy genre for his latest project about a single mother on the verge of a nervous breakdown, who also has to cope with a gambling addict father, an irresponsible ex-husband – and exploding coffee machines to boot. Katharina Schüttler is cast as the musician Mimi, who finally has a chance to take her life and future into her own hands after her son secretly enters her for a casting show. But she hasn’t reckoned that her family would want to come along to the show by hook or by crook. Who knows what surprises are in store for them during the journey...

GENRE Road Movie, Comedy
CATEGORY Feature
DIRECTOR Dani Levy
SCREENPLAY Dani Levy
CAST Katharina Schüttler, Ernst Wilhelm Rodriguez, Peter Simonischek, Christiane Paul, Steffen Groth, Martin Feifel, Hannelore Elsner
PRODUCERS Stefan Arndt, Uwe Schott
CO-PRODUCERS Lukas Hobi, Reto Schaerli
PRODUCTION COMPANY X Filme Creative Pool, in co-production with Zodiac Pictures, in cooperation with SWR, ARTE, ARD, Degeto, SRF, Teleclub
LANGUAGE German

CONTACT
X Verleih
info@x-verleih.de
www.x-verleih.de
UPCOMING FILMS

DER KLEINE DRACHE KOKOSNUSS 2

COCONUT THE LITTLE DRAGON - TRUE FRIENDSHIP IS FIREPROOF attracted about one million viewers in the German-speaking territories and was sold to over 200 countries and territories. After the great success of the TV-series (first aired in November 2015 with a 32% market share) now everybody can get excited about COCONUT THE LITTLE DRAGON 2 (release planned for the end of 2017). Coconut is off to summer camp with his friends. He soon finds himself in a great adventure with underwater challenges, strange incidents and gigantic sea dragons! The little dragons face the thrills and spills with courage and creativity, proving once again how the smallest can be the biggest!

GENRE Action, Adventure, Animation, Children & Youth, Comedy, Family Entertainment
CATEGORY Feature
SCREENPLAY Mark Slater, Gabriele M. Walther
PRODUCERS Gabriele M. Walther, Marcus Hamann
PRODUCTION COMPANY Caligari Film
LANGUAGE German, English
SALES Caligari International
info@caligari-film.de
www.caligari-film.de

LUNA

Luna (17) and her family are on holiday in their idyllic mountain cottage when the unfathomable happens: A group of men shows up and brutally murders Luna’s parents and her baby sister. She barely escapes. While fleeing from her powerful pursuers she finds protection with the irascible giant Hamid (38). It is he who reveals the true identity of her father. Like Hamid himself, he had been working for the Russian secret service for decades without his family knowing. Hamid wants to disappear with Luna to a foreign country, but she refuses to give up her life without a fight. With Hamid’s help she investigates her father’s legacy and finds out why her family had to die...

GENRE Action, Thriller
CATEGORY Feature
DIRECTOR Khaled Kaissar
SCREENPLAY Ali Zojaji, Ulrike Schölles
CAST Lisa Vicari, Carlo Ljubek, Branko Tomović, Benjamin Sadler, Bibiana Beglau, Rainer Bock
PRODUCERS Khaled Kaissar, Tobias M. Huber
CO-PRODUCERS Thomas Wöbbe, Christian Becker
PRODUCTION COMPANY Kaisar Film, in co-production with BerghausWöbbe Filmproduktion, Rat Pack Filmproduktion
LANGUAGE German
SALES TELEPOOL
sales@telepool.de
www.telepool.de

RITTER ROST 2

Awarded the 1st Children’s Jury Prize at CICFF and the Kinder-Medien-Preis, KNIGHT RUSTY – YESTER-DAY’S HERO RECYCLED excited over 650,000 viewers in the German-speaking territories and sold worldwide. The TV-series, a hit in the German television program for children (over 30% market share), also gained loads of fans internationally. Now the production of KNIGHT RUSTY 2 goes full speed (release planned for end of 2016). It comes up with a thrilling new adventure: When budget cuts force the king and his knights into early retirement and power crazed police chiefs take over the country, Rusty must realize his father’s dream and become protector of a free Scrapland!

GENRE Action, Adventure, Animation, Children & Youth, Comedy, Family Entertainment
CATEGORY Feature
DIRECTOR Thomas Bodenstein
SCREENPLAY Mark Slater, Gabriele M. Walther
PRODUCERS Gabriele M. Walther, Marcus Hamann
PRODUCTION COMPANY Caligari Film, in co-production with ZDF, Universum Film
LANGUAGE German, English
SALES Caligari International
info@caligari-film.de
www.caligari-film.de
**TSCHICK**

Fatih Akin’s latest feature film is based on the best-selling cult novel by the late author Wolfgang Herrndorf, *Why We Took the Car*, which was one of the biggest literary successes in Germany of recent years and has been published in more than 30 countries. The story centers on 14-year-old outsider Maik Klingenberg. While his mother is in rehab and his father on a “business trip” with his assistant, Maik spends his time during the summer holidays alone by the pool of his parents’ villa. But then Tschick (portrayed by newcomer Anand Batbileg in his screen acting debut) appears. In fact, Tschick’s real name is Andrej Tschichatschow, and he comes from Berlin. He has a stolen Lada with him, and the two youngsters set off on an unforgettable roadtrip through provincial Germany.

**GENRE** Comedy, Literature

**CATEGORY** Feature

**DIRECTOR** Fatih Akin

**SCREENPLAY** Lars Hubrich, Hark Bohm, Fatih Akin

**CAST** Tristan Göbel, Anand Batbileg, Nicole Mercedès Müller

**PRODUCER** Marco Mehlitz

**CO-PRODUCERS** Susa Kusche, Kalle Friz

**PRODUCTION COMPANY** Lago Film, in co-production with STUDIOCANAL

**LANGUAGE** German

**SALES** STUDIOCANAL

anna.marsh@studiocanal.com

www.studiocanal.com

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**VOLT**

Self-taught filmmaker Tarek Ehlail turns to a dystopian vision set in a near future for his third feature film *VOLT* after his first two productions *CHAOSTAGE* and *GEGENGERÄDE*. The film’s story centers on the policeman Volt who kills a French insurgent in a transit zone. His deed remains unpunished, but Volt’s feeling of guilt increasingly drives him into his victim’s world in a ghetto full of despair and anger. By day a policeman, Volt switches over to the other side at night and witnesses how his deed has triggered an ever deepening spiral of unrest – and comes to realize that he can never be forgiven for his actions.

**GENRE** Drama, Fantasy, Science Fiction, Psycho Thriller

**CATEGORY** Feature

**DIRECTOR** Tarek Ehlail

**SCREENPLAY** Tarek Ehlail

**CAST** Benno Fürmann, Sascha Alexander Gersak, Ayo, Denis Moschito, Kida Khodr Ramadan, Anna Bederke, Tony Harrisson Mpojia, Surho Sugaipov, Stipe Erceg, André Hennicke

**PRODUCERS** Jonas Katzenstein, Maximilian Leo

**PRODUCTION COMPANY** augenschein Filmproduktion, in co-production with Les Films D’Antoine

**LANGUAGE** German

**CONTACT** augenschein Filmproduktion

info@augenschein-filmproduktion.de

www.augenschein-filmproduktion.de

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**VORWÄRTS IMMER!**

Franziska Meletzky returns to the former GDR during the autumn of 1989 for her third feature, the comedy *VORWÄRTS IMMER!* which – appropriately – began shooting in Berlin on 9 November, the 26th anniversary of the fall of the Berlin Wall. East German actor Otto Wolf has a lot on his plate: his daughter Anne has ignored her father’s wishes by setting off to Leipzig to obtain a fake passport to leave for the West – just as party chief Erich Honecker is planning a “Chinese solution” to suppress the Monday demonstrations. Sick with worry about his daughter, Otto uses his gift of being a dead ringer for Honecker to stop the tanks and save Anne. But he hadn’t reckoned with also having to get to know Margot Honecker up close and personal...

**GENRE** Comedy

**CATEGORY** Feature

**DIRECTOR** Franziska Meletzky

**SCREENPLAY** Markus Thebe, Philipp Weinges, Günther Knarr, Franziska Meletzky

**CAST** Jörg Schüttauf, Josefine Preuß, Hedi Kriegeskotte, Jacob Matschenz, Steffen Scheumann, André Jung, Alexander Schubert, Stephan Grossmann, Devid Striesow

**PRODUCERS** Philipp Weinges, Günther Knarr

**CO-PRODUCER** Andreas Richter

**PRODUCTION COMPANY** Crazy Film, in co-production with Roxy Film

**LANGUAGE** German

**SALES** Picture Tree International

yuan@picturetree-international.com

www.picturetree-international.com
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 €4.55 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The seven main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedial) make a financial contribution – currently amounting to €319,000 – towards the work of German Films.

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

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

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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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