THE BERLINALE ISSUE

NEW GERMAN FILMS AT THE BERLINALE
SHOOTING STAR Emma Drogunova

DIRECTORS Katrin Gebbe & Bastian Günther
PRODUCERS Grown Up Films
European Shooting Stars are Europe’s top up-and-coming actors. Selected annually by an international jury. Introduced at the Berlin International Film Festival. Honoured with the European Shooting Stars Award donated by Leysen1855.
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Hamburg-St. Pauli in the 1970s: At first glance, Fritz “Fiete” Honka is a pitiful loser. The man with the broken face carouses through his nights in the neighborhood dive, the “Golden Glove”, chasing after lonely women. None of the regulars suspect that the apparently harmless Fiete is actually a monster.

Fatih Akin’s horror film THE GOLDEN GLOVE is based on a true story and the novel of the same name by Heinz Strunk. It tells the story of Fritz Honka, a man who murdered numerous women, and his favorite bar, the “Golden Glove”, where schmaltzy German songs move the boozy bar hounds to tears and drinking is a reflex against pain and longing.

FATIH AKIN is an internationally successful filmmaker. He won the Golden Bear for HEAD ON in 2004 and at that time he had already completed film school, two short films, one documentary about his parents’ migration from Turkey to Hamburg, and three feature films. He then achieved international success with the drama THE EDGE OF HEAVEN (2007) for which he won the prize for Best Screenplay at the Festival de Cannes. The film also received the European Film Award and the German Film Award. For his following film, SOUL KITCHEN (2009), he was honored with the Special Prize of the Jury at the Venice Film Festival. With his production company corazón international, founded in 2004, he has produced several films alongside his own productions, including the internationally successful films CHIKO, TAKVA and MIN DIT. He has been directing his films exclusively for his production company bombero international since 2012. THE CUT was the company’s first production and premiered in 2014 in Venice. In 2017 his film IN THE FADE with Diane Kruger and Denis Moschitto in the leading roles premiered in Cannes in Competition, where Diane Kruger won the award for Best Actress. The film also won the Golden Globe for Best Foreign Language Film. A selection of his films includes: SHORT SHARP SHOCK (1998), IN JULY (2000), HEAD ON (2004), CROSSING THE BRIDGE – THE SOUND OF ISTANBUL (2006), THE EDGE OF HEAVEN (2007), NEW YORK, I LOVE YOU (episode, 2008), SOUL KITCHEN (2009), POLLUTING PARADISE (2012), THE CUT (2014), IN THE FADE (2017), and THE GOLDEN GLOVE (2019).

GENRE Horror CATEGORY Feature YEAR OF PRODUCTION 2019 DIRECTOR Fatih Akin SCREENPLAY Fatih Akin CINEMATOGRAPHY Rainer Klausmann CAST Jonas Dassler PRODUCERS Nurhan Şekerci-Porst, Fatih Akin, Herman Weigel CO-PRODUCERS Willi Geike, Jérôme Seydoux, Sophie Seydoux, Ardavan Safaei PRODUCTION COMPANY bombero international, in co-production with Warner Bros. Film Productions Germany, Pathé RUNTIME 115 min LANGUAGE German FESTIVALS Berlinale 2019 (In Competition) SALES The Match Factory info@matchfactory.de www.the-match-factory.com
Phillip lives with his mother and his eight-year-old sister in middle-class conditions. The film begins when he returns home after a week in which he disappeared without a trace. The mother and his teachers can only guess what he was looking for, being at the mercy of nature or an approach to death, triggered by the death of his father. The first weeks after his return are narrated, in which the normality of daily life, which stumbles back into action, stands in stark contrast to the proximity of death to which Phillip has gone. His mother fails at the necessity of accepting that her son is leading a life of his own which she can only influence to a limited extent. After she believed that she at least no longer had to worry about his physical integrity, Phillip goes to the hospital with blood poisoning. The mother loses her nerves between renewed concern for the child, fears of failure and feelings of guilt. But the children do not turn away. The structure of the family disintegrates in order to form itself anew.


GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2019 DIRECTOR Angela Schanelec SCREENPLAY Angela Schanelec CINEMATOGRAPHY Ivan Markovic CAST Maren Eggert, Franz Rogowski, Lilith Stangenberg, Jakob Lasalle, Clara Möller, Alan Williams, Jirka Zett, Dane Komijen PRODUCER Angela Schanelec PRODUCTION COMPANY Nachmittagfilm Angela Schanelec, in co-production with Dart Film RUNDME 106 min LANGUAGE German FESTIVALS Berlinale 2019 (In Competition) SALES Deutsche Kinemathek filmverleih@deutsche-kinemathek.de www.deutsche-kinemathek.de
On her wild quest for love, 9-year-old Benni’s untamed energy drives everyone around her to despair. She is small, but dangerous. Wherever Benni ends up, she is immediately expelled. The wild 9-year-old girl has already become what child protection services call a “system crasher”. And she is certainly not looking to change her ways. Because Benni has one single goal: to be back at home with her mommy! But Bianca is scared of her own daughter, Mrs. Bafané from child protection services is trying her best to find a permanent placement for Benni. She hires the anger management trainer Micha as Benni’s school escort and suddenly there is a seed of hope. Will Micha be able to succeed where all others despaired?

While being acutely authentic, first-time director Nora Fingscheidt transcends a psychological study and crafts vibrant, visceral and emotional cinema, which evokes unforgettable performances.

NORA FINGScheidt was born in Braunschweig in 1983 and spent her childhood in Germany and Argentina. From 2003 onwards she supported the development of the self-organized film school filmArche in Berlin. At the same time, she completed her training as an acting coach with Sigrid Andersson. From 2008-2017, she studied Fiction Directing at the Film Academy Baden-Württemberg. Her graduation film, the full-length documentary WITHOUT THIS WORLD about a conservative Mennonite colony in Argentina, won the Max Ophüls Prize and First Steps Award in 2017. Her fiction debut SYSTEM CRASHER has already won several awards at script level. It also won the “Works in Progress” section at Les Arcs Film Festival.

GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2019 DIRECTOR Nora Fingscheidt SCREENPLAY Nora Fingscheidt CINEMATOGRAPHY Yunus Roy Imer CAST Helena Zengel, Albrecht Schuch, Gabriela Maria Schmeide, Lisa Hagmeister, Melanie Straub, Victoria Trauttmansdorff, Maryam Zaree, Tedros Tcelebrhan PRODUCERS Peter Hartwig, Jonas Weydemann, Jakob D. Weydemann CO-PRODUCER Frauke Kolbmüller PRODUCTION COMPANIES Kineo Filmproduktion, Weydemann Bros., in co-production with Oma Inge Film, ZDF Das kleine Fernsehspiel RUNTIME 118 min LANGUAGE German FESTIVALS Berlinale 2019 (In Competition)

SALES Beta Cinema beta@betacinema.com www.betacinema.com
A shimmering light, the rustle of the leaves, round spots of light in the shade of a tree. The sun reflects on the water. It is an element and counterpart. Can nature observe itself? A cinematic reflection on the presence and absence of things.

The film UMBRA deals with rare and common optical phenomena that occur in nature. These phenomena evoke familiar images such as shadows or reflections on a water surface, but also unusual ones like the “Brocken spectre” or the pinhole effect during a solar eclipse. These ancient and natural projections can be considered as pre-cultural and independent of any apparatus. They occurred even before mankind and are united by their intangible, ephemeral presence. In their immateriality and fragility, they are precursors of the cinematic image.

UMBRA develops a visual dialogue between phenomenon and apparatus, archetype and image, self and self-perception.

FLORIAN FISCHER was born in 1981 and studied Communication Design and Image Sciences. His films include: STILL LIFE (2014), KALTES TAL (2016), NO SEX PLEASE (2017), and UMBRA (2019).

JOHANNES KRELL was born in 1982 and studied Cinematography and Media Arts. His films include: the shorts ROOM ONE (2009), STATION (2010), A CLOUD OF UNKNOWING (2011), STILL LIFE (2014), KALTES TAL (2016), and UMBRA (2019).

GENRE Experimental, Nature
CATEGORY Short
YEAR OF PRODUCTION 2019
DIRECTORS Florian Fischer, Johannes Krell
SCREENPLAY Florian Fischer, Johannes Krell
CINEMATOGRAPHY Florian Fischer, Johannes Krell
PRODUCERS Ray Peter Maletzki, Stephan Helmut Beier
PRODUCTION COMPANY RosenPictures Filmproduktion, in co-production with Kunsthochschule für Medien Köln and Johannes Krell
RUNTIME 20 min
LANGUAGE English
FESTIVALS Berlinale 2019 (Berlinale Shorts)
SALES RosenPictures Filmproduktion
umbra@rosenpictures.com
www.rosenpictures.com
Kunsthochschule für Medien Köln
dilger@khm.de
www.khm.de
For the siblings Stefan (41), Julia (44) and Tobias (34) life is seemingly alright. Working as a pilot, Stefan has a big apartment, a fast car and many women. However, the disappearance of his daughter Vicky, the result of a former affair, triggers the longing for a more substantial form of love. Julia and her husband Christian are spending a long weekend in Italy to give their relationship a boost. But when a dog gets hurt in the street, she immediately shifts her attention to the little animal and obsesses over its well-being. Tobias, father of three kids and married to a successful businesswoman, is finally trying to get his university degree, when his siblings send him to their hometown to take care of their sick father. Once there he realizes his parents cannot live alone anymore, and he is confronted with his own dilemma: will he continue to give himself up for other people's needs? All three have reached a point in their lives where something has to change, before the rest of their lives begin. Among chaos, mistakes and insecurities they are trying to find their own piece of happiness.

EDWARD BERGER, born 1970 in Germany, graduated from NYU’s Tisch School of the Arts and directed his debut GOMEZ in 1997. He won the German Grimme Award for A GOOD SUMMER (2012). His film JACK (2014) premiered in competition at the Berlinale and won the German Film Award in Silver for Best Film. It also won Best Director and Best Film at the German Director’s Guild Awards. His TV series DEUTSCHLAND ‘83 (2015) premiered at the Berlinale and was the first German TV show to be released in the US. It won the award for Best International Drama Series at Séries Mania, the International Emmy and the Peabody Award. In 2017 he was named one of Ten Europeans to Watch by Variety. Recently he directed Showtime’s PATRICK MELROSE (2018) starring Benedict Cumberbatch, which was nominated for five Emmy Awards and for a Golden Globe.

GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2019 DIRECTOR Edward Berger SCREENPLAY Edward Berger, Nele Mueller-Stoßen CINEMATOGRAPHY Jens Harant CAST Lars Eidinger, Nele Mueller-Stoßen, Hans Löw PRODUCERS Jan Krüger, Jörg Trentmann, Raimond Goebel PRODUCTION COMPANY Port au Prince Film & Kultur Produktion, in co-production with Pandora Film Produktion, WDR RUNTIME 118 min LANGUAGE German FESTIVALS Berlinale 2019 (Panorama) SALES Beta Cinema beta@betacinema.com www.betacinema.com
Although Juri is young, he lives in constant fear of dying. Nightly panic attacks for him are routine – but one night he meets a dark figure who claims to be Death incarnate. So begins a bizarro-Faustian trip together through the night, during which Juri meets Nina and falls in love with her. But come dawn, one of them must die.

XAVER BÖHM is a freelance animator, illustrator and filmmaker. He studied Visual Communication at the London College of Communication and the University of the Arts Berlin Weißensee. His award-winning graduation film ROADTRIP (2014) was screened at over 100 international film festivals and was also nominated for the German Short Film Award. His work as a freelance animator and director include projects for clients such as the New York Times and the British National Society for the Prevention of Cruelty to Children (NSPCC) and music videos for diverse artists. Xaver lives and works in Berlin. His other films are DOWN DOWN DOWN (short, 2018) and his feature debut O BEAUTIFUL NIGHT (2019).

GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2019 DIRECTOR Xaver Böhm SCREENPLAY Xaver Böhm, Ariana Berndl CINEMATOGRAPHY Jieun Yi CAST Noah Saavedra, Marko Mandić, Vanessa Loibl PRODUCERS Janine Jackowski, Jonas Dornbach, Maren Ade PRODUCTION COMPANY Komplizen Film, in co-production with ZDF Das kleine Fernsehspiel, ARTE RUNTIME 89 min LANGUAGE German FESTIVALS Berlinale 2019 [Panorama]

SALES The Match Factory info@matchfactory.de www.the-match-factory.com
The film shows four routes of flight that were taken by four children in order to escape the ethnical massacre. One had to push through the crowd to get to the last ship, another one to get to the last train, and a third to the last plane, which explodes after takeoff. The fourth child, who missed all three possibilities to leave his hometown, walks together with his family and thousands of other refugees over the snow-covered mountains. The film is based on the real stories of people who escaped the Sukhumi Massacre in 1993 during the Abkhazian-Georgian war.

YANA UGREKHELIDZE studied at the Academy of Media Arts Cologne. In addition to numerous installations, her films include: LA BRIQUE (2011), SUMMER STORY (2017), ARMED LULLABY (2018), THE CASE NR. 79087 (2019), and WITH NIKITA THROUGH THE RABBIT HOLE (2019).

GENRE Animation, Drama
CATEGORY Short
YEAR OF PRODUCTION 2018
DIRECTOR Yana Ugrekhelidze
SCREENPLAY Yana Ugrekhelidze
CINEMATOGRAPHY Yana Ugrekhelidze
ANIMATION Yana Ugrekhelidze
PRODUCER Yana Ugrekhelidze
PRODUCTION COMPANY Kunsthochschule für Medien Köln
RUNTIME 8 min
LANGUAGE no dialogue
FESTIVALS Berlinale 2019 (Generation)

SALES
Kunsthochschule für Medien Köln
dilger@khm.de
www.khm.de
BERLIN BOUNCER tells the story of Berlin, from a divided city to a party metropolis, through the eyes of its most legendary club bouncers. Frank came to Berlin in the late 1980’s to study, while Smiley Baldwin was still guarding the Wall as an American GI. Behind the Wall lived Sven, a young punk and photographer. When the Wall came down in 1989 and Berlin became a reunited city with a dazzling, transitory nightlife in illegal clubs that popped up everywhere in the city, traditional jobs and structured daily lives were soon forgotten. Since then, the nightlife has cast a spell over them and Sven Marquardt, Frank Künster and Smiley Baldwin became three of the most famous bouncers in the city, handling the door policies of Berlin’s notorious electro clubs. To this day, they are still the ones to decide on the joy of hundreds of people every weekend. Meanwhile, their personal lives have suffered due to excessive lifestyles. Now, at the age of 50, the big questions of life come knocking at their doors and ask the men to finally grow up.

David Dietl has built a trustful relationship with the three protagonists, opening a window into their lives. Exploring their past, their ways of living in this pulsating city, finding a way to grow up and taking over responsibility as well as sharing their memories of Berlin’s cultural development during the last decades. BERLIN BOUNCER is a film about Berlin’s historic and current club culture, about the city’s vibe and about reaching adulthood at the age of 50.

DAVID DIETL studied at the German Film and Television Academy Berlin. His films include: AUF NUMMER SICHER (TV, 2007), KING OF GERMANY (2013), ELLA’S BABY (TV, 2017), RATE YOUR DATE (2018), and BERLIN BOUNCER (2019).
When David sets out to trace the final journey of his girlfriend Mumtaz, little does he know what awaits him. A photographer by profession, Mumtaz died in the heartlands of central India, leaving behind no more than a single photograph for him. He seeks out Dr. Sharda, a cynical old man who could help him reach the place, buried in the interiors of the country, where Mumtaz last was. When he is turned away harshly by the doctor, David falls deeper into his void of memories, until an unexpected turn of events reunites him with the latter. They set off on a journey, a journey which opens David’s eyes to the true identity of the doctor and takes him back to that reality which Mumtaz has been documenting – the war that reigns in the heart of India. Dr. Sharda is revealed to be the commander of a camp training young boys in combat against an exploitative and violent state. However, when one of the boys in his camp deserts, the boys’ collective anger turns against their own comrade Krishna, the deserter’s brother. Krishna is brutalized.

Mumtaz’s photo captures this horrific incident. Fleeing the violence ridden surroundings of the camp, Radha, a young girl, reaches the city. Years after, working as a surrogate mother, she is still seeking a sense of belonging in a world where survival comes at a heavy price. Moving seamlessly between a landscape of memories, dreams and glimpses of the future, and referring to the left wing insurgency that has affected large parts of India, in particular central India, DUST creates a multilayered portrait of people caught up in an inhumane conflict.

UDITA BHARGAVA was born in 1982 and studies at the Film University Babelsberg KONRAD WOLF. Her films include MINDSPACE (short doc, 2011), PITCH BUILDS A BALL AND DESTROYS IT (short, 2012), IMRAAN C/O CARROM CLUB (short doc, 2014), and her feature debut DUST (2019).

GENRE Drama CATEGORY Feature YEAR OF PRODUCTION 2019 DIRECTOR Udita Bhargava SCREENPLAY Udita Bhargava CINEMATOGRAPHY Philipp Meise CAST Morten Holst, Vinay Pathak, Kalyanee Mulay, Golu Abu Bakr, Amrita Bagchi PRODUCER Titus Kreyenberg CO-PRODUCERS Jörg Schulze, Philipp Kreuzer PRODUCTION COMPANY unafilm, in co-production with Filmuniversität Babelsberg KONRAD WOLF, maze pictures RUNTIME 80 min LANGUAGE Hindi, English FESTIVALS Berlinale 2019 (Perspektive Deutsches Kino)

SALES unafilm office@unafilm.de www.unafilm.de
When Sophie and Georg meet and start to fall in love, she is pregnant from her ex-boyfriend who has left her. Georg naturally grows into the role of a father to the newborn child Jakob. Meanwhile, the composed family has to deal with the usual issues of modern parenthood: Who is allowed to work, who takes care of the kid? How much freedom is possible, how much sacrifice must be made? And is there room for passion in the midst of all this? A few years later, Georg and Sophie are separated. Jakob is six years old and his parents are desperately fighting over his custody. Until Sophie’s new boyfriend starts to mediate between the frontlines.

In fragmented scenes which all take place in front of the same apartment building in Berlin, the film draws the elliptical portrait of a modern patchwork family. The characters share their sorrows and longings between walls, pillars and on parking lots. Home is no longer a safe haven, but a windy intermediate space. A laconic look at the everyday irrationalities of love.
It’s winter, 5 degrees and the water’s steaming. People sit in the hot water, leaning against the edge of the pool. Behind them the sea, an endless expanse. What at first glance looks like a beautiful spa by the sea, the people of Varna call it “the pit”. A cinematic portrait of the Bulgarian present and the investigation of a microcosm that stands for an entire society. The regular visitors of the basin are our protagonists: the taxi driver Dimtscho, who finds love at the pit at the age of 61. The retired musician Alexander, who wants to rent his rooms to tourists and tells us about his time as a womanizer. Genadi, who takes care of the pit like a loving caretaker and who lives his dream of a petting zoo. And Bobi, who is homeless and who walks the streets at night near the pit. Individual biographies, touching personal stories, interpersonal conflicts and exciting discussions combine to form a diverse picture. World views and political convictions meet in the pit and tell of social change and stagnation on the edge of Europe.

HRISTIANA RAYKOVA was born in 1985 in Varna/Bulgaria. After studying Political Science and working as a cinematographer and video editor, she studied Directing at the Film University Babelsberg KONRAD WOLF. Her films include: BABA DIMITRA (short doc, 2012), SEMSSUI (short, 2012), DER EINZIG WAHRE WEINACHTSMANN (short doc, 2013), H – DER HERMANNSWEG KOMPLETT UND AM STÜCK (short doc, 2014), KÖNIGE (doc, 2014), and THE PIT (doc, 2018).

GENRE Society CATEGORY Documentary YEAR OF PRODUCTION 2018 DIRECTOR Hristiana Raykova CINEMATOGRAPHY Johannes Greisle PRODUCER Genia Krassnig PRODUCTION COMPANY Filmuniversität Babelsberg KONRAD WOLF RUNTIME 73 min LANGUAGE Bulgarian, Russian, German, Roma FESTIVALS Berlinale 2019 (Perspektive Deutsches Kino)

SALES Filmuniversität Babelsberg KONRAD WOLF distribution@filmuniversitaet.de www.filmuniversitaet.de
Dementia, a diagnosis that changes everything for those who are affected and for their relatives. Accepting the disease can seem just as difficult as finding an appropriate approach. But perhaps it is much more about compassion than about understanding? In an observational way, THE INNER LIGHT explores the everyday lives of people with dementia and focuses mainly on positive situations and encounters.

Free of past and future, there is a possibility to live in the moment. The film dedicates itself to these kinds of moments. Alongside its protagonists, we discover the slowness, the struggle and the beauty of the rituals of their everyday lives. Without commenting, the film shows pure emotions of sadness, cheerfulness and thoughtfulness.

THE INNER LIGHT builds strong emotional ties with the protagonists and attempts to make their view on the world tangible, but does not avoid conflicts and the seriousness of the illness. The film offers a poetic interpretation of this special state of being and aims at reducing fears in dealing with people with dementia and at accepting each person’s humanity.

STEFAN SICK was born in 1981. He studied Cinematography at the Filmakademie Baden-Württemberg. His graduation film CLOSING TIME, directed by Nicole Vögele, premiered in Locarno in 2018 and won the Premio speciale della giuria Ciné+ in the section Cineasti del presente. During his studies, he was mainly responsible for the cinematography of creative documentary films and was represented with his works at prestigious film festivals all over the world. He was awarded with the prize for the Best Cinematography for NEBEL (which premiered at the Berlinale in 2014) at the Sehsüchte International Student Film Festival. Active as a freelance cinematographer and filmmaker, THE INNER LIGHT is his debut as a director.

GENRE Society, Human Interest
CATEGORY Observational Documentary
YEAR OF PRODUCTION 2019
DIRECTOR Stefan Sick
CINEMATOGRAPHY Stefan Sick
PRODUCERS Ulla Lehmann, Andrea Roggon
PRODUCTION COMPANY AMA FILM, in co-production with SWR
RUNTIME 95 min
LANGUAGE German
FESTIVALS Berlinale 2019 [Perspektive Deutsches Kino]

SALES AMA FILM
mail@amafilm.de
www.amafilm.de
Judith (40) is taken by her boyfriend Gregor (41) on a wellness holiday in Sicily to get some rest and relaxation and recover from work. But the hotel in the off season seems deserted and offers little to do apart from a tennis court and empty beach chairs. Distraction. Since the couple’s relationship is going through a crisis and Judith is not in the mood for a vacation, the calls from her father’s company are a welcome change to escape the tutelage by her boyfriend. It’s the last few months before the birth of their child and Judith does not see why the pregnancy should cramp her lifestyle. But Gregor’s expectations for the future family and the pressures by Judith’s job increase her urge for freedom. The last days in the resort become a power struggle about reconciling family, professional success and self-determination. A letter about the future should determine how things continue, but Judith develops her own plans. She runs away. In Palermo she meets various women – and the patron saint of the city: through Saint Rosalia, she recognizes a part of herself that she has long misjudged.

HENNING BECKHOFF was born in 1991 and studied Film Directing at the Film University Babelsberg KONRAD WOLF. Also active as a freelance director, writer and producer, his films include: FAHRT ZU HölLE (short, 2017), VOGELFREI (short, 2017), THINGS I DON’T GET (2018), and OFF SEASON (2019).
will show the world how it really is,”
the pupil Eugen Berthold Friedrich
Brecht told a friend, and he said: “I’ll
come right after Goethe.” It was an early mission, and it looked like pure megalomania. The film traces the paths and wrong ways in which the gifted sickly, shy and at the same time cheeky boy finally, despite the most turbulent times, became the most influential playwright of the German language in the world – almost as much hated as admired on his way. Brecht’s love and friendship relationships, the competing ones, the temporary ones, the lifelong ones, are closely linked to this unique career.

Over a period of 40 years, Heinrich Breloer tells the story of the life of the most frequently played German playwright of the 20th century, a life so moved by art, women and contemporary history. By the end of the 1970s, Heinrich Breloer had already approached the figure of Brecht with a television documentary and had many conversations with contemporary witnesses. Numerous interviews with Brecht’s employees and companions from recent years were added to the current film. Together with documentary material from the archives and intensive research, they complete the documentary fiction.

REALIZING HER DREAM
A PORTRAIT OF ACTRESS EMMA DROGUNOVA
When the exciting news arrived that she would be fêted as one of the European Shooting Stars at the Berlinale 2019, initially Emma Drogunova’s feelings ran away with her. “When my agent rang up, I was sitting in a car on my way back to the hotel one evening after a long day’s shooting in Cologne. The news bowled me over so completely that I let out a great shriek of pleasure.” At a distance of some weeks now, she is forced to smile a bit over her emotional reaction. “The poor driver got a nasty shock!”

Certainly the 23-year-old Berliner makes no attempt to hide just how much this prize means to her. For some time now, she has been following very carefully who is honored with the title of Shooting Star – and so she can guess roughly what awaits her during the busy program days of the Berlinale. “It’s certainly very special to follow in the footsteps of people like Franz Rogowski, Jella Haase, Louis Hofmann or Anna-Maria Mühe, all of whom I admire greatly,” Drogunova says with delight. She is the youngest of the ten actors who will receive the award this year. “And after all, it’s not just about the German market but the whole of Europe. It’s totally crazy that I will be representing Germany there.”

She just wants to let things happen, remaining as relaxed as possible and looking forward to it all, but she intends to prepare a little in the weeks before the event, nonetheless: “I want to watch as many English-language series as I can, so that I get myself attuned to the language and I can talk to everyone. And I want to watch all the films for which the other Shooting Stars are receiving the award. Because getting to know them and gaining insights into work in other countries like Franz Rogowski, Jella Haase, Louis Hofmann or Anna-Maria Mühe, all of whom I admire greatly,” Drogunova says with delight. She is the youngest of the ten actors who will receive the award this year. “And after all, it’s not just about the German market but the whole of Europe. It’s totally crazy that I will be representing Germany there.”

For Drogunova, who was born in Tjumen/Siberia in 1995 and moved to Germany with her parents at the age of two, the award – which she is receiving not least for her role as the dancer Anezka in the Austrian-German film version of the bestseller THE TOBACCONIST directed by Nikolaus Leytner – represents the high point of her career so far. “I wanted to do something for myself, so I already gathered my first experience in children’s theater as a young girl. She did not feel particularly at ease there, however. But when a few friends appeared in advertising spots, she also made the effort to join an agency for child actors. “It started from there, in a very relaxed way,” she recalls. “By the time I finally made my first short film, I had definitely developed a taste for it.”

Key experiences were not only a brief appearance in the successful two-part TV drama HOTEL ADLON – A FAMILY SAGA, but above all her work on the short film NICHT DEN BODEN BERUHREN. “I enjoyed acting, even at many castings where I was unsuccessful in the end. But here I played my first leading role, and that meant a lot to me,” Drogunova recalls. “And above all, I got to know director Mia Spengler, who has become my mentor since then – something like a big sister to me. I have learned a huge amount from her, things about myself as well.”

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Not least, it was Spengler – with whom she later made the cinema film BACK FOR GOOD – who advised her to pursue her acting after school graduation as well. Nevertheless, Drogunova flirted briefly with the idea of training as a dancer; because it left her in-sufficient time for filming, though, she aban-doned her dance course after a while. Even without much planning, one role began to follow another, including in much-acclaimed episodes of TATORT, cinema films such as A JAR FULL OF LIFE and THE FINAL JOURNEY, or the TV production TOTER WINKEL, which was even nominated for the International Emmy last year. No wonder she can’t devote much time at present to the course in Russian and French at Berlin’s Humboldt University, in which she has been enrolled for several semesters now: “But anyway, I’m not doing it so that I have a B.A. in my pocket one day. I’m simply doing it for myself, so that I can work on those two languages whenever I find the time.”

Drogunova speaks French fluently, as well as German and Russian, because she attended a French school in Berlin for many years. One of her greatest dreams is to make professional use of this collection of languages in the future, and the Shooting Star Award could be a first step towards realizing this dream. She is particularly drawn to the film world in France – and would like to spend a longer period working in Paris, perhaps.

But first and foremost, her interest is not directed towards one country but to the cinema in general. For as much as she may have let herself drift in terms of professional plans initially, her passion for the cinema has definitely been kindled in the meantime. Drogunova sums this up –

“My love of the cinema grew greater and greater, the more I acted myself” – after telling me about a friend of hers who is studying direction; she herself recently cast the actors for his graduation film, which meant weeks of work. “Quite apart from my own projects, I’m really interested in what new developments there are, in exciting work by colleagues who are establishing themselves, and in what director works in which particular style. For a few years now, for example, one compulsory date for me has been the Filmfestival Max Ophüls Preis in Saarbrücken, as there’s nothing I love more than watching as many films as possible at a festival.” She assures me that none of this will change in the future, either. Although she can assume that during the 2019 Berlinale at least, she is unlikely to have much time to watch films.

Patrick Heidmann
DIRECTOR’S PORTRAIT

DOING HER OWN THING

A PORTRAIT OF DIRECTOR KATRIN GEBBE

© Katrin Gebbe
Katrin Gebbe seems completely relaxed during our interview at a café in Hamburg-Altona. That is not only astonishing because outside the Christmas rush is in full swing already, with people busy drinking mulled wine and frantically shopping for gifts. Above all, it seems surprising because Gebbe is actually under considerable pressure working to complete her new film PELICAN BLOOD, and you might expect her to be suffering from extreme cutting-room stress. But things often happen a little differently around the 35-year-old director, making her stand out among her colleagues.

It is six years ago now that Gebbe made a name almost overnight, not only within the German film scene but on the international stage as well. That was when the Berlinale rejected her debut film NOTHING BAD CAN HAPPEN; however, this emerged as a blessing for the director, who was born in Ibbenbüren in North Rhine-Westphalia but chooses to live in Hamburg. For ultimately, she was able to enjoy the film’s world premiere a few months later in the section Un Certain Regard at the Festival de Cannes. The film industry could hardly cover its amazement: a German director whose name was largely unknown, even to insiders, presenting a debut film on the Croisette, and in addition this film – with its radical, disturbing story about the world of Jesus Freaks – did not fit into any category. No one was expecting that. Least of all Gebbe herself, of course, who had completed a post-graduate course in Direction at Hamburg Media School after studying Art at its radical, disturbing story about the world of Jesus Freaks – did not fit into any category. No one was expecting that. Least of all Gebbe herself, of course, who had completed a post-graduate course in Direction at Hamburg Media School after studying Art at the Academy of Visual Arts in Enschede.

The making of NOTHING BAD CAN HAPPEN was a long and difficult process, whereby she and producer Verena Gräfe-Höft met with constant opposition from the usual funding and producer Verena Gräfe-Höft met with constant opposition from the usual funding and producer Verena Gräfe-Höft met with constant opposition from the usual funding and producer Verena Gräfe-Höft met with constant opposition from the usual funding sources. For a year after the Cannes premiere Gebbe travelled around the world and presented NOTHING BAD CAN HAPPEN – which later received the German Film Critics’ Prize and was nominated for the German Film Award – at festivals in Karlovy Vary, Zurich and Göteborg, for example. “I enjoyed reaping the reward for my work so much, particularly because the production of the film had been so difficult,” she notes, and likes to remember in particular the screening at the Fantastic Fest in Austin, Texas. “It wasn’t about the critics there, or intellectual movie buffs; in the main, they were genre and horror fans. When Elijah Wood came rushing up to me after the screening, at first I couldn’t believe it was me he wanted to speak to. But in fact he just wanted to say how enthusiastic he was about the film. It’s very special to get to know people who think the same way, people like him, at such festivals.”

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However, this did nothing to change her position as an outsider in her home country. Initially, she rejected the customary opportunities to make TV crime dramas offered to up-and-coming directors, before finally bringing herself to try one episode of TATORT at least. It wasn’t exactly an ecstatic experience, according to Gebbe, but that also had a positive aspect: “It was perhaps a good thing that my TV career wasn’t a huge success from the word go, as people can quickly start to feel too comfortable in that field. And then suddenly you lose sight of your second cinema film.”

Instead, she preferred to keep the experiences gathered in Cannes and other festivals in the back of her mind – and direct her eyes towards the horizon beyond the German borders. At the latest, it was a grant for the Villa Aurora in Los Angeles that triggered Gebbe’s desire to work internationally as well: she was so enthused by the “excitement at trying something new and the energy” that she encountered among American producers there. And even in the final stages of pregnancy she refused to turn down an offer from Tim League, who had introduced NOTHING BAD CAN HAPPEN to US cinemas with Drafthouse Films, to contribute a short film to his world-wide horror anthology THE FIELD GUIDE TO EVIL, which was premiered at the SXSW festival.

PELICAN BLOOD – although back under the aegis of Gräfe-Höft’s company Junafilm – is again the outcome of networking that consciously extends beyond Gebbe’s own personal sphere and the confines of Germany. Her invitation to the Torino Film Lab, with its workshops distributed over a full year, not only brought welcome input from industry consultants from all over the world, but also earned her film world sales as well as a German distributor even before the start of shooting. The story – featuring a top-class cast including Nina Hoss as a horse trainer who is fighting desperately for her adopted daughter – was made for the most part in Bulgaria, involving the local film company Miramar Film, whose producer Mila Voinikova had been invited to participate in the EFP’s Producers on the Move in Cannes alongside Gräfe-Höft in 2017.

This time, as far as German funding and support are concerned it has been much easier than it was for NOTHING BAD CAN HAPPEN, Gebbe tells me as we are saying good-bye. But she quickly adds: “I still can’t claim that everyone cried out hurrah, though.” However, she is not going to let herself worry about that, or stray from her intended path as a result. On the contrary: the prospect of finishing work on PELICAN BLOOD in time for a potential Cannes premiere immediately conjures a broad smile of anticipation to her face.

Patrick Heidmann
The problem faced by headhunter Clemens in Bastian Günther’s film HOUSTON emerges only gradually. Contracted to make an offer to a shielded CEO at a conference in Houston, the first hints of the protagonist’s fatal flaw arrive off-screen, overheard like a rumor: ice cubes clinking against a highball in his umpteenth drink. Then reality settles in close-up, in sunken eyes and pallor – we are witnessing a “headhunter” losing his own head. The truth of the character’s isolation finally manifests itself in every movement and image on-screen as his contact to the world outside the anonymous, glazed hotel complex, and finally even to himself, ceases completely.
Günther says. “Of course there’s curiosity and an interest in challenging the viewers. But even if it means breaking from the safe environment of a classical narrative arc, it’s the story that always determines the structure.”

His aesthetically arresting early works are defined by long, poetic takes – in addition to HOUSTON and END OF A TRIP, these include the road movie AUTOPILOTS and the hybrid docu-feature film CALIFORNIA CITY. None of them follow narrative conventions. “Maybe their narrative approach is more European,” says Günther, even if both HOUSTON and CALIFORNIA CITY take place in the US. In any case, “Film doesn’t stop at a national border. It would be nice,” says the director, “if you could throw these cinematic classifications – German or American, or indeed the genre concept – right out the window.”

Günther understands well that the dominance of blockbusters in both the US and Europe – where arthouse is regarded as niche cinema despite successes such as TONI ERDMANN or LA GRANDE BELLEZZA – means that his films, along with all indies, may be more fished for the purpose of entertainment. He posits that some viewers won’t be wild about a German making a film that is critical of their country. Many of the actors, however, found that the competition reflects the situation in their homeland. “In the US, as everywhere, artists are sensitive and often politically progressive,” says Günther. “They’re open to such stories.”

In terms of language, working with native English speakers wasn’t a problem for the German director. Even the lead actress Carrie Preston, who played the outspoken Southern belle Arlene Bellefleur in Alan Ball’s parable about homophobia TRUE BLOOD and won an Emmy for her role on THE GOOD WIFE, was impressed by the scripted dialogue. The new film’s lead actor Joe Cole, well-known from PEAKY BLINDERS and A PRAYER BEFORE DAWN, retooled his British accent to become Texan with the help of a dialect coach. Cole stayed in the role during the breaks in shooting, Günther recalls – Method Acting, as he put it. The character study and pace deviate from the hero’s inner development, are rare among productions based around the convention of a hero on a heroic trip. In 2015 for the German TV crime series TATORT, Günther was bold enough to conceive of a cunning, circular film-within-a-film structure with the “real” police inspector and his “real” actor, whereby the characters are repeatedly revealed as film characters themselves. The playful film created a sensation in the media and controversy around the “rules” for this traditional German show which has been on the air for almost 50 years.

Günther’s films revolve around characters whose choices reflect larger social conflicts and systems, worlds both within and beyond our control. His recently completed “touch the car” drama paints an ambivalent picture of American success. In it, poor people are clearly exploited for the purpose of entertainment. He posits that some viewers won’t be wild about a German making a film that is critical of their country. Many of the actors, however, found that the competition reflects the situation in their homeland. “In the US, as everywhere, artists are sensitive and often politically progressive,” says Günther. “They’re open to such stories.”

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Jenni Żylika
The film PAULA was the reason that I decided to set up the new label of Grown Up Films in 2012,” recalls producer Ingelore König who had already been heading up Erfurt-based Kinderfilm since 2000. “I had been developing a biopic about the feminist artist Paula Modersohn-Becker since 2008 and we had reached the stage where we had a convincing screenplay by Stefan Kolditz and Stephan Suschke that was being dramaturgically supervised by Cooky Ziesche, and we were now beginning to look for a director and partners for the financing. It made sense to have a separate label because when you have been running a company with a name like Kinderfilm, everyone assumes that you only produce children’s films,” König explains.

“We had a whole list of names for the label, but we felt most comfortable with Grown Up Films,” she continues. “I liked the fact that the name is open to several interpretations: Kinderfilm has come of age, the stories that it will now tell are more grown up, and it will grow beyond itself.”

König, who was born in the former GDR and studied Philosophy at Berlin’s Humboldt University, first learned about Paula Modersohn-Becker after reading a biography. “I was fascinated that she was so radical and courageous, that she was always testing and transcending her limits, and that she had this resolution never ever wanting to be mediocre.”

“She wanted to achieve something in her life and set herself very high standards. She once said that she would like to have painted at least three good paintings in her life and she wanted to become a mother. That sentence has everything that motivates modern young women: they want love, happiness, a family and self-realization – Paula was so modern in the way she went through life and even though she is a historical figure, she is very much of the here and now.”

“Stefan Kolditz and his co-author Stephan Suschke knew so much about Paula and her husband Otto [Modersohn] because they had been studying the lives of the artist couple and conducting intensive research ever since 1988,” she continues. “However, this screenplay was never made into a film. After a series of unsuccessful attempts at arriving at a script, I was very fortunate in finding both of them through the dramaturge and screenwriter Laila Stieler and developing a new interpretation with them.”

“Christian Schwochow proved to be exactly the right person to direct the film,” König recalls. “He told me on the phone that he could exactly empathize with what Paula’s story is all about. Christian had himself wanted to become a painter, but felt at some point that he would never achieve anything more than mediocrity. That personal connection immediately won me over to him. I was equally impressed by the way he saw all of the characters in the screenplay with a very modern approach and from a contemporary perspective, and the resulting film with the remarkable Carla Juri in the title role only confirms this.”

“It was also thanks to Christian that our co-production with Claudia Steffen and Christoph Friedel of Pandora came about.
Their standing meant that the film could be financed and realized in this quality,” PAULA had its premiere on the Piazza Grande of the 2016 edition of the Locarno Film Festival and went on to win the Bavarian Film Award in the category of Best Cinematography as well as Lolas for Best Production Design and Best Costume Design at the 2017 German Film Awards.

Strong women have also been at the center of Growing Up Films’ second feature project ENDZEIT – EVER AFTER by Swedish-born Carolina Hellsgård, which celebrated its world premiere in Toronto’s Discovery sidebar. Based on the successful graphic novel by Olivia Vieweg who also wrote the screenplay, the action in ENDZEIT – EVER AFTER is set two years after zombies have overrun the Earth, when the German towns of Weimar and Jena are probably the only remaining places of human civilization thanks to a privacy fence. Based on the successful graphic novel by Olivia Vieweg who also wrote the screenplay, the action in ENDZEIT – EVER AFTER is set two years after zombies have overrun the Earth, when the German towns of Weimar and Jena are probably the only remaining places of human civilization thanks to a protective fence.

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The film follows two very different young women, who for better or for worse have to join forces in the fight against the undead when they find themselves out in the open countryside without any kind of protection.

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Our location is our USP,” König explains mischievously, “and this also includes supporting the up-and-coming generation from Central Germany.” One of these young professionals is Claudia Schröter, who grew up in the Erzgebirge Mountains and studied at the University of Television and Film in Munich.

“ENDZEIT – EVER AFTER is, in many respects, an experiment. It is extremely difficult for German genre in the market. For the most part, the narrative style is dominated by men. And that’s something we wanted to do differently because Olivia’s screenplay made it possible: showing three magnificent female lead characters whose conversations were, for once, not about men. And we wanted to give a chance to an up-and-coming director. I have been involved in the ProQuote campaign for more gender equality in the film industry and looking to give more weight to women in the various crafts as far as the stories being told are concerned,” she explains. “The market tends to compartmentalize people, but I am for diversity, so why should a female director like Carolina Hellsgård not make a zombie film?” And so all of the key creative positions are taken by women: the three lead actresses Gro Swantje Kohlhorst, Maja Lehrer and Trine Dyrholm, the director, screenwriter, cinematographer, casting director, production designer, make-up, costume designer, score composer, editor and producer.

“We didn’t really know what to expect when the film premiered in Toronto,” König continues. “We were fascinated by the giant queues outside of the cinema which was always full. The audiences reacted in different ways, but I was pleased that people understood the film’s philosophical content. That was really important for us because I didn’t want to have us presenting a dystopia without a philosophical basis.” Following the world premiere in Toronto, ENDZEIT – EVER AFTER had its German premiere at the Filmfestival Max Ophüls Preis in Saarbrücken and an invitation to the Gotteborg International Film Festival in Sweden in January.

Looking to its future projects now in development, the company appears to be holding true to its focus on strong women as protagonists, which began with PAULA and continued this year with ENDZEIT – EVER AFTER. One project that König has been pursuing since 2008 will introduce cinemagoers to the world of Antje Babendererde’s bestselling novel Libellensommer as a co-production with Canada’s Red Cedar Films – is now onboard to write the screenplay.

At the same time, König doesn’t want to restrict herself to working on particular film genres. That may have something to do with her personal background growing up in the former GDR. “Once my parents gave me the present of a book club membership and I was an avid reader,” she recalls. “I was a big fan of science fiction and also read stories taken from real life. Perhaps that influenced me to the point where I now don’t want to tie myself down to specific genres.”

Similarly, Growing Up Films won’t be working exclusively for the theatrical market: “We already tried our hand at a web series,” König notes, “and, of course, we have a lot of experience of working with television on TV movies based on classic fairytales which we have made at Kinderfilm.”

“The label of Growing Up Films also sees us showing a commitment to the young audiences that are no longer children, but haven’t yet arrived in the world of adults. EINE SAUBLÖDE IDEE is a story for young people that the writing team of Anja Kommerling and Thomas Brinx have developed with us based on a true event of three A-level students from Munich who walk from Munich to Berlin after a stupid drunken night through the Bavarian and Saxon countryside.” Brinx and Kommerling have collaborated with König on more than a dozen films and series for children: “We have grown along with each other, we trust each other and try out more and more new things – just what it means becoming grown up...”

Martin Blaney
FACE TO FACE WITH GERMAN FILMS 2019

The FACE TO FACE WITH GERMAN FILMS campaign enters its fourth edition this year and will once again focus on outstanding acting talents. Six of the most prominent German screen stars working today, Maria Dragus, Christian Friedel, Luise Heyer, Jonas Nay, Jördis Triebel and Fahri Yardim will represent the German film and television industry’s latest accomplishments and dynamic voices, through upcoming activities at the Berlinale, including a Panel event in association with Variety at the Drama Series Days. The FACE TO FACE WITH GERMAN FILMS campaign celebrates current trends in the German entertainment industry, promoting German content to international audiences and fostering an awareness of modern German storytelling and styles.

The initiative launched in 2016 with six German actresses headlining the campaign – including the multi-award-winning Sandra Hüller (TONI ERDMANN) and Paula Beer of the internationally acclaimed FRANTZ and the Golden Globe and Oscar®-nominated NEVER LOOK AWAY. In 2017, the second phase of the initiative launched during the Festival de Cannes and featured six of Germany’s most exciting actors, including established names such as Alexander Fehling (THREE PEAKS, HOMELAND) and Tom Schilling (WOMAN IN GOLD, OH BOY, NEVER LOOK AWAY), as well as new faces such as Louis Hofmann (DARK & the Oscar®-nominated LAND OF MINE). 2018 saw six award-winning German directors heading the campaign’s 3rd phase, all of whom have garnered a great deal of international recognition for their varied works to date: Emily Atef, whose feature film 3 DAYS IN QUIBERON was in Competition at the Berlinale 2018; Lars Kraume, whose THE SILENT REVOLUTION (featuring one of the 2017 ‘Faces’ Ronald Zehrfeld and this year’s ‘Face’ Jördis Triebel) screened as a Berlinal Special Gala at the 2018 Berlin Film Festival; Anca Miruna Lazarescu, whose latest feature HAPPINESS SUCKS opened the 2018 Hof International Film Festival; Burhan Qurbani, whose highly-anticipated BERLIN ALEX-ANDERPLATZ is already creating a lot of buzz; and David Wnendt, whose THE SUNLIT NIGHT premiered this year at Sundance.

This year’s actors and actresses will continue to celebrate trends in German filmmaking, as well as being representative of the current international appetite for German storytelling in internationally renowned series. They are undoubtedly at the heart of the industry’s most recent national and international successes, across both mediums.
**FILM- UND MEDIENSTIFTUNG NRW PARTNERING THE DRAMA SERIES DAYS FOR THE FIFTH TIME**

The Film- und Medienstiftung NRW is once again the official main partner for the fifth edition of the Drama Series Days. The platform for high-quality serial productions at the European Film Market as part of the Berlinale will offer an extensive screening and event program at the Zoo-Palast from 11 to 13 February, covering all aspects of international serial events. EFM director Matthijs Wouter Knol and Petra Müller, managing director of the Film- und Medienstiftung NRW, will open the Drama Series Days on the morning of 11 February.

The Drama Series Days are an initiative of the industry platforms European Film Market, Berlinale Co-Production Market and Berlinale Talents. The EFM is one of the most important platforms for international trade in film rights and audiovisual content. In the parallel program Berlinale Series, audiences have the opportunity to experience series premieres on the red carpet and the big screen.

**BADEN-WÜRTTEMBERG IS GERMANY’S TOP LOCATION FOR VISUAL EFFECTS AND ANIMATION – AND IT IS STILL GROWING.**

Through the Animation Media Cluster Region Stuttgart (AMCRS), the MFG Medien- and Filmgesellschaft Baden-Württemberg promotes and enhances the transfer of know-how and technology in the region. The AMCRS creates synergies and strengthens interdisciplinary cooperation. It currently comprises 23 Baden-Württemberg-based companies and institutions, which in turn draw on the services of countless micro-enterprises and local freelancers. Up to 500 artists may be employed, depending on demand.

In addition to the cluster, MFG has contributed significantly to this boom at the Baden-Württemberg location through the line producer funding. With its granting regulations, MFG enables Baden-Württemberg to benefit from the direct support of line producers. Applications may be submitted not only by producers, but also by service-producers, animation studios or VFX studios. Furthermore, the funding can be combined with additional federal subsidies, e.g. the DFFF or the German Motion Picture Fund.

Over the past five years, MFG has supported 67 projects overall with a total investment of around 23.5 million euros in the field of VFX/Animation – and this trend is rising.

**KEEPING FILMS ALIVE: FUNDING FOR THE DIGITIZATION OF NATIONAL FILM HERITAGE SIGNIFICANTLY INCREASED**

Since January 2019, the Federal Government, the federal states and the German Federal Film Board (FFA) have been working together to preserve national film heritage. The funding program, which is financed equally by the Federal Government Commissioner for Culture and the Media (BKM), the FFA and the federal states, provides up to 10 million euros annually for the digitization of cinema films. Funding is provided in three areas: exploitation, curation and conservational necessity.

After the cinema digitization completed in 2014, which was also jointly financed by the FFA, the Federal Government and the federal states, this is another decisive cultural policy cooperation between the three partners to strengthen and preserve film culture in Germany. Details on the funding can be found at www.ffa.de.
MITTELDEUTSCHE MEDIENFÖRDERUNG CELEBRATES ITS 20TH ANNIVERSARY

The Mitteldeutsche Medienförderung (MDM) celebrated its 20th anniversary in Leipzig on 28 November 2018 with numerous representatives of the Central German and national media industry. Managing Director Claas Danielsen drew a positive balance at the reception: “Thanks to the great commitment of our shareholders, the industry and the MDM employees, we have succeeded in implementing the vision of an efficient media industry in Central Germany, bringing stories from the region to the world and making the local media landscape the setting for outstanding international productions.”

During an internal industry screening, the guests – including the prime ministers of Saxony, Saxony-Anhalt and Thuringia – were also able to gain a first impression of the film and media projects that have been produced in recent months with the support of MDM.

JETS AT THE 69TH BERLINALE

Each year at the Berlinale, JETS (Junior Entertainment Talent Slate) invites young filmmakers to an international co-production pitch. The initiative brings together young talents with German, Canadian, Irish, Finnish, Norwegian, British and US producers, sales agents, financing and distribution companies for their debut, second and third feature films. On the JETS event day, the selected teams pitch their projects and select three of the other teams as potential co-production partners. The international jury nominates the six to ten most suitable film projects for production development and financing. JETS is organized by WEP Productions and WEP UK Productions. The initiative is supported by Nordmedia, HessenFilm, Telefilm Canada, Screen Ireland, FilmInvest and The Finnish Film Foundation.

GERMAN WOMEN BEHIND THE CAMERA AT MOMA NEW YORK

Within the framework of a carte-blanche cooperation with the film department of The Museum of Modern Art in New York, German Films will present 11 feature films shot by German women cinematographers from 1-12 March 2019. The personal selection was made by German Films’ managing director Mariette Rissenbeek to honor the creative work of Sonja Rom, Daniela Knapp, Bella Halben, Leah Striker, Sophie Maintigneux, Ulrike Ottinger, Jakobine Motz and Judith Kaufmann, who will all travel to New York to present their work. The series will open with THE POLL DIARIES by Chris Kraus, and follow with 13 MINUTES by Oliver Hirschbiegel, ADAM & EVE by Andreas Goldstein, EMMA’S BLISS by Sven Taddicken, ENDZEIT – EVER AFTER by Carolina Hellsgård, EXIT MARRAKECH by Caro Link, IF NOT US, WHO by Andres Veiel, THE CHAMBERMAID LYN by Ingo Haeb, THE EDUCATORS by Hans Weingartner, THIS IS LOVE by Matthias Glasner, and UNDER SNOW by Ulrike Ottinger.

Rajendra Roy (Chief Curator Film Department MoMA) on this very special series: “In 2020, Mariette Rissenbeek will become the first woman to lead the Berlin Film Festival (as Executive Director, with newly appointed Artistic Director Carlo Chatrian), as well as the first to lead one of the top three European festivals (including Cannes and Venice). This is a milestone that took sixty-nine years to achieve, and it is cause for overdue celebration. Known to lovers of German cinema through her leadership of the film promotion agency German Films, she began her career in production. MoMA is pleased to offer this opportunity for New York cinephiles to get to know this groundbreaking figure and applaud her staunch support for women throughout the industry. Here, she selects 11 films all shot by German women cinematographers. Rissenbeek states: “It was very exciting but at the same time quite challenging when MoMA offered me a carte-blanche to present a number of recent German films. For me personally, the female view on society and its topics has always played a crucial role. From its very beginnings, cinema tells its stories in pictures and they are the center of cinematographic art. So it seemed not only natural, but rather mandatory to work with exactly that point of view: pictures made by women, women behind the camera.”
CLERMONT-FERRAND – A HOME FOR GERMAN SHORTS

Over the past 15 years, the Clermont-Ferrand International Short Film Festival has developed into a well-established 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 ten German shorts and co-productions competing for the Grand Prix in the International and Lab Competition during the 41th edition of the festival: AM CU CE by Hannah Weissenborn, ARE YOU LISTENING MOTHER? by Tuna Kaptan (TR/DE), LAKE OF HAPPINESS by Aliaksei Paluyan (BY/DE), LAST DAYS OF THE MAN OF TOMORROW by Fadi Baki (LB/DE), LIEBE – ODER ERINNERUNG AN JUDITH R. by Oliver Adam Kusio, and TRACING ADDAI by Esther Niemeier were shown in the International Competition. FEST by Nikita Diakur, QUIET by Sonja Rohleder, SCREEN by Matthias Müller and Christoph Girardet, as well as SHOOTING STARS by Magdalena Jaroszewicz (DE/PL) were selected for the Lab Competition. Another ten German short films and co-productions were shown in the various special programs of the festival.

At the German market stand, representatives of international short film festivals and organizations picked up the latest edition of the popular catalogue GERMAN SHORT FILMS and its accompanying preview DVDs. Additionally, three programs were presented by the AG Kurzfilm: The 14th edition of the “Soirée Allemande”, a French-German co-operation of AG Kurzfilm, German Films, the International Short Film Festival Clermont-Ferrand, the Goethe-Institute Lyon and the KurzFilmAgentur Hamburg, celebrated its premiere at the festival on 4 February. The fourth edition of the program EMERGING ARTISTS – Contemporary Experimental Film and Video Art from Germany was presented as a market screening. This program of AG Kurzfilm and German Films was curated by representatives of member institutions of the AG Kurzfilm. In January, the program had its official premiere during the Stuttgart Film Winter. It is now available for booking by international festivals, galleries and Goethe-Institutes. A further nine outstanding German short films were presented in the market screening “Matinée Allemande – Coup de foudre – Le court métrage allemand”.

GERMAN SHORTS IN ROTTERDAM & BERLIN

Numerous German short films and co-productions are presented in the competition sections of the International Film Festival Rotterdam (23 January – 3 February) and Berlinale (7 – 17 February) – two of the first major film festivals in 2019. For the Ammodo Tiger Short Competition in Rotterdam, FREEDOM OF MOVEMENT by Nina Fischer and Maroan el Sani (DE/IT) and MAMAN MAMAN MAMAN by Lucia Margarita Bauer were selected. In the non-competitive section Bright Future Short COWTRAP by Callum Hill (DE/GB), FOREST ON LOCATION by Persijn Broersen and Margit Lukács (NL/DE/PL), and WALLDED UNWALLED by Lawrence Abu Hamdan were shown. SOUVENIR by Miriam Gossing and Lisa Sieckmann premiered in the section Voices Short.

Six German short films were selected for the Berlinale Shorts section: UMBA by Florian Fischer and Johannes Krell, CAN’T YOU SEE THEM? – REPEAT. by Clarissa Thieme (DE/BG), BLUE BOY by Manuel Abramovich (AR/DE), FLEXIBLE BODIES by Louis Fried, IT HAS TO BE LIVED ONCE AND DREAMED TWICE by Rainer Kohlberger (AT/DE), and WELT AN BOARD by Eva Königemann. For the 17th time, the German Short Film Association will be representing German short filmmakers and their films at the most important film market in Germany.

As a part of the German Films booth at the EFM, the association provides a meeting point as well as useful information and contacts to industry professionals, such as filmmakers, producers, distributors and festival representatives. The latest edition of the short film catalogue GERMAN SHORT FILMS will be also be available as well as the highly sought-after festival calendar for 2019, the indispensable assistance for everybody in the international short film circus.

KINO! GERMANY NOW!

KINO! GERMANY NOW! is German Films’ new promotional platform launching this year on Facebook, Twitter and Instagram for German film content in the United States with the goal of introducing German film culture and creative film talent to US audiences. KINO! GERMANY NOW! social media coverage provides relevant information on film exhibition, special events, film festivals and coverage on streaming platforms all over the US related to German films, series, TV and further digital content by keeping followers informed of the latest German film releases and screenings in the United States.
14 FEATURES
11 DOCUMENTARIES
2 SHORT FILMS
12 UPCOMING FILMS

39 more new German productions are presented on the following 25 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
1000 KÖNIGE

1000 KINGS

1000 people live encaged in an immense space and can only be distinguished from one another by their different social positions, as in a beehive. The inhabitants’ only goal is to produce light. But only one of them has this ability. For this he is admired and exploited, until he makes a fatal decision.

BIDZINA KANCHAVELI studied Film Criticism and Directing in Tbilisi/Georgia and staged his first theater play at the Tbilisi Opera and Ballet State Theater. He then directed numerous other plays and the shorts NOVICE NO. 21 (1999) and 7 1/2 WOMEN (2005). 1000 KINGS is his first feature film.

GENRE Animation, Experimental, Fantasy, Science Fiction
YEAR OF PRODUCTION 2019
DIRECTOR Bidzina Kanchaveli
SCREENPLAY Bidzina Kanchaveli
CINEMATOGRAPHY Patrick Popow
CAST Effi Rabsilber, Helma Fries
PRODUCER Pierre Durst
COMPANY Thirsty Goldfish
RUNTIME 92 min
LANGUAGE no dialogue

SALES Thirsty Goldfish
p.durst@thirsty-goldfish.de
www.thirsty-goldfish.com
What would Alfons Zitterbacke give to be a great athlete, a super student and an astronaut, just like Alexander Gerst. But that isn’t what his world looks like. The 11-year-old stumbles from one mishap to the next. Everyone seems to gang up on him. Unfair teachers, vicious classmates and a very strict father generally make life miserable for him – when out of the clear blue an aircraft competition offers the opportunity to participate in an astronaut camp and Alfons sees his chance: At last he can show the world what a brilliant inventor he is – particularly Emilia, the new girl in class. The only trouble is that Alfons’ rival, Nico, also decides to take part in the competition and challenges him to a dual: Are you chicken or what? In his dilemma, Alfons drags his best friend Benni, into the affair, and now there’s no way out: They have to win the competition. But how?

ALFONS ZITTERBACKE is an action-packed comedy about friendship, outer space, fathers and sons and the best plans for building rockets.


GENRE Family Entertainment YEAR OF PRODUCTION 2019 DIRECTOR Mark Schlichter SCREENPLAY Anja Flade-Kruse, Mark Schlichter, John Chambers CINEMATOGRAPHY Christof Wahlt CAST Tilman Dobler, Alexandra Maria Lara, Devid Striesow, Leopold Ferdinand Schill, Lisa Moell, Ron Antony Renzenbrink, Katharina Thalbach, Wolfgang Stumph, Bürger Lars Dietrich, Olaf Schubert, Thorsten Merten, Stephanie Stumph, Louis Held, Laila Meinecke, Rosa Meinecke, Tobias Krell, Helmut Roßmann, Alexander Gerst PRODUCERS Nicole Kellerhals, Uwe Schott, Stefan Arndt CO-PRODUCER Mark Schlichter PRODUCTION COMPANY X Filme Creative Pool, in co-production with MDR, ARD RUNTIME 90 min LANGUAGE German

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

© X Filme Creative Pool
When the silent loner Marco encounters beautiful Elena at a bar, his whole world seems to change. Fascinated, he follows her through the night, but as morning rises he neither knows her full name nor if he will ever see her again. Months later on a cold Halloween night, she is still vanished without a trace. Once again, he begins to comb the streets for her, yet no one seems to have heard anything about this mysterious girl. Chased by an uncanny man, he soon discovers the darkest secrets of the city. During his escape, he runs into Mia – a girl with a big mouth but no place to stay. Together they initiate their search for Elena but soon Mia gets caught up by her own persecutors. Only when the battle-skilled musician Gabriel joins their group, odds are that the friends will weather the night. Continuing their journey, they initiate a nightmarish race against time until Marco starts to doubt his own sanity...

FELIX MAXIM ELLER founded the production company Lost Tape in 2016. His films include: MINIMAL (short, 2011), ZAHLEN BITTE! (short, 2013) as well as the features YOUNG AND WILD (2014) and ALL EYES ON YOU (2018).

GENRE Coming-of-Age Story, Fantasy, Thriller
YEAR OF PRODUCTION 2018
DIRECTOR Felix Maxim Eller
SCREENPLAY Felix Maxim Eller
CINEMATOGRAPHY Daniel Ernst
CAST Jannis Küster, Clara Imort, André Decker, Elvis Clausen, Anna Sacher, Kim Schütt, Michael Marwitz
PRODUCERS Felix Maxim Eller, Jan Scharfenberg
CO-PRODUCERS Martin Kesper, Michael Tracz
PRODUCTION COMPANY Lost Tape
RUNTIME 87 min
LANGUAGE German
SALES Lost Tape
eller@losttape.de
www.losttape.de
The story of Marx and Mercedes begins in a sleepy Southern Italian town. Marx is a young German trying to recuperate from his suicidal depression along the rocky cliffs of Apulia. He runs from his problems and straight into the mysterious Russian beauty, Mercedes, who’s more than happy to create new ones for him. She’s a vivid, visceral young woman with a deep loathing for boredom. The unlikely pair finds a strange fascination in one another and a game begins as each spins a story about who they are, pushing the boundaries of truth and fiction, rewriting their own pasts according to their dreams. Reality begins to blur as they play their game out in the world, spiraling out of control until Mercedes’ lover Deo, with unfortunately powerful connections to the Mafia, ends up dead.

BECAUSE WE DREAMT OF FLYING takes notes from classic couple crime films like BONNIE & CLYDE, BREATHLESS and BADLANDS, but tells a story that is unmistakably modern, whose characters suffer the woes of privilege. Improvised on the basis of a treatment, the film is a poetic adventure, a crime film without justice, a love story without a kiss, a documentary fairy tale.


GENRE Drama, Experimental, Love Story
YEAR OF PRODUCTION 2018
DIRECTOR Lillian Loveday Erlinger
SCREENPLAY Lillian Loveday Erlinger
CINEMATOGRAPHY Lillian Loveday Erlinger
CAST Lena Tronina, Louis von Klipstein
PRODUCER Estella Suplit
PRODUCTION COMPANY Filmakademie Baden-Württemberg
RUNTIME 88 min
LANGUAGE English, German, Italian, Russian

SALES Filmakademie Baden-Württemberg
sigrid.gairing@filmakademie.de
www.filmakademie.de
Based on a true story, EXTREME NUMBER is the story of a young refugee from Chechnya who comes to Germany in 2004 and is thrown into prison in Berlin. He enlists the help of a translator to escape. He then joins a terrorist group in Berlin that gives him a very special order. Authentic war documentation is embedded in the film as the Chechen protagonist’s flashbacks. This is real coverage of war, shot by a Chechen rebel from 1996-2000 in Chechnya. Real and fictional levels of the story blend together as a whole.

IRINA ARMS studied Film, Music and Philosophy in Moscow and Frankfurt. Active as a filmmaker, producer and journalist, her films include: WEISST DU, WAS ICH MIR WÜNSCHE (short, 2012), COME AND DIE/GEGENSTEINE (short, 2014), RITUALS (doc, 2017), and EXTREME NUMBER (2018).

GENRE Drama  YEAR OF PRODUCTION 2018
DIRECTOR Irina Arms  SCREENPLAY Irina Arms
CINEMATOGRAPHY Sven Jakob-Engelmann  CAST Lidia Krebs, Jan Amazigh Sid, Bernhard Schütz
PRODUCER Irina Arms  PRODUCTION COMPANY ARMS Filmproduktion
RUNTIME 81 min  LANGUAGE German, Russian
FESTIVALS Sacramento Underground Film & Arts Festival 2018
SALES ARMS Filmproduktion
irina.arm@armsfilm.net
www.armsfilm.net
In a small town on the edge of the Ruhr Valley, a boy from a farm is looking for his place in the world. Torn between the city and the country, between his best friend and his older brother, between the present and tradition, Johannes longs for recognition and adventure.

**HENNING BECKHOFF** was born in 1991 and studied Film Directing at the Film University Babelsberg **KONRAD WOLF**. Also active as a freelance director, writer and producer, his films include: **FAHRT ZU HÖLLE** (short, 2017), **VOGELFREI** (short, 2017), **THINGS I DON’T GET** (2018), and **OFF SEASON** (2019).

**GENRE** Coming-of-Age Story, Drama  
**YEAR OF PRODUCTION** 2018  
**DIRECTOR** Henning Beckhoff  
**SCREENPLAY** Paula Cvetkovic, Henning Beckhoff  
**CINEMATOGRAPHY** Sabine Panossian  
**CAST** Jerome Hirthammer, Peter Lohmeyer, Henning Flüsloh, Michele Tiemann, Victoria Schulz, Anna Böttcher  
**PRODUCERS** Genia Krassnig, Diana Hellwig, Henning Beckhoff  
**PRODUCTION COMPANY** Filmuniversität Babelsberg **KONRAD WOLF**  
**RUNTIME** 71 min  
**LANGUAGE** German  
**FESTIVALS** Hof 2018, Poitiers 2018  
**AWARDS** Best Costume Design & Best Production Design, Honorable Mention German Cinema New Talent Award Hof 2018, Audience Award Poitiers  
**SALES** Filmuniversität Babelsberg **KONRAD WOLF**  
**distribution@filmuniversitaet.de**  
**www.filmuniversitaet.de**
Summer is finally here! The Immenhof sisters Lou, Charly, and Emmie are looking forward to a relaxed time with their horses. There’s just one catch – Immenhof is bankrupt. What’s more, the girls are under constant attack from the mean owner of their neighboring stud farm and his arrogant horse trainer Runa. Runa is having trouble to control Cagliostro, the new star racehorse, and she accuses Lou of being responsible for the horse’s difficult behavior. Lou only sees one way out: she agrees to a risky deal, in which she not only puts her favorite mare Holly on the line, but also risks the future of their entire stables. Will the three sisters be able to save their home?

SHARON VON WIETERSHEIM was born in Fort Stewart/Georgia in the USA and trained at Lee Strasberg’s Actor’s Studio in New York and with Ruth von Zerboni in Munich. She was an assistant director under Kurt Meisel at Munich’s Residenztheater and as an actress she has appeared in numerous series. Her directorial debut, THE NECKLACE, was nominated for the German Film Award for Best Short Film in 1995, and was followed by the features WORKAHOLIC (1996), SUPERSINGLE (1996), TIME SHARE (1999), HERZSTOLPERN (2000), DAS BISSCHEN HAUSHALT (2003), AUF DEN SPUREN DER VERGANGENHEIT (2004), DIE ZEIT, DIE MAN LEBEN NENNT (2006), AUF DER SUCHE NACH DEM G. (2009), and IMMENHOF – THE ADVENTURE OF A SUMMER (2019).

IMMENHOF – THE ADVENTURE OF A SUMMER

GENRE Family Entertainment
YEAR OF PRODUCTION 2019
DIRECTOR Sharon von Wietersheim
SCREENPLAY Sharon von Wietersheim
CINEMATOGRAPHY Friede Clausz
CAST Leia Holtwick, Moritz Bäckerling, Heiner Lauterbach, Wotan Wilke Möhring, Laura Berlin, Valerie Huber, Rafael Gareisen
PRODUCERS Frank Meiling, Sharon von Wietersheim
PRODUCTION COMPANY Rich and Famous Film, in co-production with Tele München Gruppe
RUNTIME 105 min
LANGUAGE German
SALES Beta Cinema
beta@betacinema.com
www.betacinema.com

© Concorde Filmverleih
Ruhr Valley, Germany, 1972. Hans-Peter is a pudgy nine-year-old growing up in the security of his family and fun-loving relatives. At first sight he might not be the most popular guy, but he has a talent for making others laugh, which he refines on a daily basis in his grandmother's corner shop. However, dark shadows soon loom over the boy's everyday life as his once cheerful mum becomes more and more depressed after an operation. Hans-Peter's sad and hardworking father leaves him mostly in the care of his two grandmas, both of whom have big hearts and strong personalities. Their love and care make it possible for Hans-Peter to survive the ensuing emotional turmoil and use his comedic talents to heal his own wounds while also making people laugh along with him.

CAROLINE LINK's career as a director began with immediate success both at the national and international level when her first feature film BEYOND SILENCE (1996) was nominated for an Academy Award® as Best Foreign Language Film in 1997. After completing her second feature film, ANNALUISE AND ANTON (1999), a children's movie based on the Erich Kästner novel of the same name, she directed NOWHERE IN AFRICA (2001), which won the Academy Award® for Best Foreign Language Film in 2003. In 2013, she directed EXIT MARRAKECH, which premiered as a Special Presentation at the Toronto IFF and won the Gryphon Award for Best Film at the Giffoni IFF. THAT BOY NEEDS FRESH AIR (2018) is Caroline Link’s latest feature film as a director.

GENRE Biopic, Comedy, Drama, Literature
YEAR OF PRODUCTION 2018 DIRECTOR Caroline Link SCREENPLAY Ruth Toma CINEMATOGRAPHY Judith Kaufmann CAST Julius Weckauf, Luise Heyer, Sönke Möhring, Diana Amft, Joachim Król, Maren Kroymann, Ursula Werner, Hedi Kriegeskotte PRODUCERS Hermann Florin, Nico Hofmann, Sebastian Werninger, Tobias Timme PRODUCTION COMPANY UFA Fiction, in co-production with Warner Bros. Film Productions Germany, Gesellschaft für Feine Filme RUNTIME 95 min LANGUAGE German

SALES Picture Tree International pti@picturetree-international.com www.picturetree-international.com
KALTE FÜSSE

COLD FEET

hrough a curious mix-up, the petty criminal Denis suddenly finds himself in the position of a caretaker for the stroke patient Raimund. All he really wanted to do was break into Raimund’s house in order to finally pay off his debts to some disagreeable crooks. Instead, he now sits captive in the rich businessman’s house, who, since his seizure has been confined to a wheelchair. When Raimund’s granddaughter Charlotte shows up to check on him, it’s finally too much for Denis. But escape is not an option as a mighty snowstorm is raging in the region. And so he must continue to play the role of the caretaker – very much to Raimund’s dismay, who is doing everything he can to fend off the intruder. In contrast to Charlotte, Raimund has long since seen through Denis’ facade. A game of cat-and-mouse begins, in which the handicapped senior and the clever young man put their resources to terrific use...


GENRE Comedy YEAR OF PRODUCTION 2018
DIRECTOR Wolfgang Groos SCREENPLAY Christof Ritter CINEMATOGRAPHY Andreas Berger CAST Heiner Lauterbach, Emilio Sakraya, Sonja Gerhardt, Aleksandar Jovanovic, Michael Ostrowski, Jasmin Gerat PRODUCERS Uli Putz, Jakob Claussen CO-PRODUCERS Tommy Pridinig, Peter Wirthensohn PRODUCTION COMPANY Claussen+Putz Filmproduktion, in co-production with Deutsche Columbia Pictures Filmproduktion, Lotus-Film RUNTIME 97 min LANGUAGE German

SALES Picture Tree International pti@picturetree-international.com www.picturetree-international.com
Two masked men kidnap a young woman in broad daylight in the middle of a street. They bind and gag her and take her to an abandoned, soundproofed apartment. She is Stella, a millionaire’s daughter. Her kidnappers have worked out a detailed plan. But Stella is not going to play the perfect victim – she’s not giving in without a fight.

A gray van from a parking lot, a license plate from a car dump, scissors, padlocks and ropes from the hardware store – the coldly efficient Vic and his younger accomplice Tom systematically follow a very precise plan. In silence and concentration, they prepare a room in an uninhabited housing block and turn it into a soundproof prison cell. It is tailor-made for Stella, the bright daughter of a millionaire. Everything goes just as planned as they wait for her in the middle of a street, kidnap her and take her to her cell. In her presence, they avoid talking and remain entirely masked. Vic and Tom take pictures of their helpless victim, tied to a bed with handcuffs and ropes. When Vic leaves to send them to Stella’s father with their ransom demand, both Tom’s and Stella’s nerves are strained to the bursting point. Tom checks on her every 10 minutes, helps her drink and attends to her elementary needs. In this gruesome and accurately planned crime, however, Stella is not going to play the perfect victim and she cleverly will try to get as close to her masked guardian as she can.

A highly atmospheric, merciless, modern thriller with a top-notch cast, starring Max von der Groeben (SUCK ME SHAKESPEER), Jella Haase (SUCK ME SHAKESPEER, BERLIN ALEXANDERPLATZ) and Clemens Schick (CASINO ROYALE, POINT BREAK) in the lead roles. Thomas Sieben (DISTANCE) directs this tense power-play of greed and intrigue with outstanding visuals, keeping us on the edge of our seats until the very end.

THOMAS SIEBEN was born in 1976 and studied Political Science, followed by Film and Photography Studies at Massachusetts College of Art in Boston. His films include HIT AND RUN (short, 2002), DISTANCE (2008), THE DAM (2013), and KIDNAPPING STELLA (2018).

GENRE Thriller CATEGORY Feature YEAR OF PRODUCTION 2018 DIRECTOR Thomas Sieben SCREENPLAY Thomas Sieben CINEMATOGRAPHY Sten Mende CAST Max von der Groeben, Jella Haase, Clemens Schick PRODUCER Henning Ferber CINEMATOGRAPHY Henning Ferber CO-PRODUCER Stefan Gartner PRODUCTION COMPANY Henning Ferber Filmproduktion, in co-production with SevenPictures Film, Film 1 RUNTIME 89 min LANGUAGE German

SALES Global Screen info@globalscreen.de www.globalscreen.de
Two actors were left out in the wilderness, each with a story of their own given by the director, without a script ... but with three action cams that are an integral part of the plot. We follow their story as it unfolds for each character and step into a breathtaking story of survival, guilt and hope!

RICK OSTERMANN gathered his first film experience on set, working as a set manager, production manager and assistant director. His short film STILL premiered at the Filmfestival Max Ophüls Preis in Saarbrücken in 2009. His first feature film WOLFSKINDER premiered during the Venice Film Festival in the Orizzonti sidebar. In 2017 he returned to Venice, presenting his new feature KRIEG, once again in the sidebar Orizzonti. LYSIS is his latest film.

LYSIS

GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Rick Ostermann
CAST Oliver Masucci, Louis Hofmann
PRODUCERS Stefan Sporbert, Rüdiger Heinze
PRODUCTION COMPANY Zum Goldenen Lamm Filmproduktion
RUNTIME 91 min
LANGUAGE German
SALES ARRI Media International
worldsales@arri.de
www.arrimedia.de/international
It’s double trouble when fate and an ill-executed diamond robbery throw Mel and Lise together in a race and chase against time. Mel, a professional criminal and single mum looking to pull off her greatest coup, and her nerdy, easily panic-stricken hostage Lise are soon pursued by the relentless detective Ingrid, who always gets her man, or woman, at any price. On the run, the mismatched and constantly fighting pair has to dispose of the loot in the face of a Berlin underworld also determined to get its hands on them and the precious stones. As the forces of law and disorder close in, Lise develops a liking for Mel, deciding she is going to help her ‘captor’. Mel is far less than enthusiastic, especially given Lise’s idea of support. With no other choice, the odd couple soon becomes a perfect tag team. But when Mel then adds the good looking cop Harry to her collection of hostages and Lise immediately falls for him, the chaos becomes perfect – with a happy ending looking to be an impossibly long way off.

KAROLINE HERFURTH was discovered in a Berlin schoolyard at age 15 and soon thereafter found herself on the set of CRAZY (2001) next to Tom Schilling (NEVER LOOK AWAY, 2018). Herfurth went on to graduate from Berlin’s renowned Ernst Busch Academy of Dramatic Arts and soon launched her international career as “The Plum Girl” in Tom Tykwer’s screen adaptation PERFUME: THE STORY OF A MURDERER (2006). She then starred next to Kate Winslet and Ralph Fiennes in THE READER (2008). She made her directorial debut with the romantic comedy TEXT FOR YOU (2016). SWEETHEARTS marks her second outing as a feature film director.

GENRE Comedy
YEAR OF PRODUCTION 2019
DIRECTOR Karoline Herfurth
SCREENPLAY Monika Fäßler
CINEMATOGRAPHY Daniel Gottschalk
CAST Karoline Herfurth, Hannah Herzsprung, Frederick Lau, Anneke Kim Sarnau, Uwe Preuss, Katrin Sass, Ronald Zehrfeld
PRODUCERS Christopher Doll, Lothar Hellinger
PRODUCTION COMPANY Hellinger/Doll Filmproduktion, in co-production with Warner Bros. Film Productions Germany
RUNTIME 105 min
LANGUAGE German
SALES Picture Tree International
pti@picturetree-international.com
www.picturetree-international.com
Frido is a fun-loving kid and just like most kids his age, a little lazy in school. One day during a town fair he encounters a magical mirror. With the help of his double who is very smart in school Frido starts to give up more and more responsibility not only in school but also at home. At first it is a lot of fun and he tells his secret to his best friend Emil, but then all of his classmates find out and copy themselves. No one goes to school anymore but the freaky doubles start to take over. Slowly but surely, the kids realize that they miss their old lives and decide to take action by setting up a trap that will have the doubles return into the mirror.

**DOUBLE TROUBLE – THE MAGICAL MIRROR**


**GENRE** Family Entertainment **YEAR OF PRODUCTION** 2019 **DIRECTOR** Marcus H. Rosenmüller **SCREENPLAY** Simone Höft, Nora Lämmermann **CINEMATOGRAPHY** Stefan Biebl **CAST** Luis Vorbach, Jona Gaensslen, Margarita Broich **PRODUCERS** Benedikt Böllhoff, Max Frauenknecht **CO-PRODUCERS** Al Munteanu, Lars Wiebe **PRODUCTION COMPANY** VIAFILM, in co-production with MDR, KiKA, BR, WDR, SquareOne Entertainment, die film gmbh **RUNTIME** 92 min **LANGUAGE** German **SALES** ARRI Media International worldsales@arri.de www.arrimedia.de/international
It should have been a wonderful evening. Stephan and Elisabeth have invited family and friends for dinner, but as soon as Thomas announces that he and his pregnant girlfriend Anna are planning to name their unborn son Adolf, things get out of hand. Even family friend René is drawn into the fight, as secrets are revealed and truths are dragged to light, kicking and screaming. It's a clash of egos, of wounded prides, and as the evening escalates and unforgiveable things are said on all sides, the argument about baby names turns into a feast of childhood transgressions and hidden passions, served up for all to enjoy.

Director Sönke Wortmann deftly helms this incredible, did-he-just-say-that story of a family dinner gone awry, in which German guilt and angst over the Nazi past burst out into the open willy-nilly. HOW ABOUT ADOLF? is an outstanding social satire in which witty dialogue and perfect timing keep the audience on the edge of their seats. A breakout hit at the German box office.


GENRE Comedy YEAR OF PRODUCTION 2018
DIRECTOR Sönke Wortmann SCREENPLAY Claudius Pläging CINEMATOGRAPHY Jo Heim CAST Florian David Fitz, Christoph Maria Herbst, Janina Uhse, Caroline Peters, Justus von Dohnányi PRODUCERS Tom Spieß, Marc Conrad, Martin Moszkowicz PRODUCTION COMPANY Constantin Film Produktion RUNTIME 91 min LANGUAGE German

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

DER VORNAME

HOW ABOUT ADOLF?
GERMANIA explores young men on their search for identity in a time of impermanence and constant change. Amidst current populist upheaval, “traditional values” resurface while a surge of participation in fraternities becomes fashionable again. Today there are more than 1,600 student associations internationally with over 190,000 members of German-speaking origin. In observing scenes, the film approaches the members of Corps Germania. For the members of the conservative fraternity, it is lived democracy and a school for life. For outsiders, it is a claustrophobic cosmos with strict rules, rigid hierarchy and strange rituals. But what does it mean to be a man, what are they searching for in the digital age, where does a political attitude come from? The filmmakers take a look behind the usual lines of argumentation and find out how the young men find their bearings in the tension between tradition and modernity.

LION BISCHOF was born in 1988. After studies in Philosophy, he studied Directing at the University of Television and Film Munich. Active as a cameraman and director, his films include: SUPERVISION (2012), STATION: PATHOLOGIE (2013), HINTERWELTEN (2014), and GERMANIA (2018).

How do we go about making films for children fleeing wars and crises? What inspiration can cinema give these children? Can films relieve suffering or provide hope? Seven young filmmakers from all over the world created seven non-verbal short films, each of which addresses in its own highly unique way the needs of the refugee children. Each one offers a glimpse of a brighter future. Seven films woven into an episode film, adding documentary material from Lebanon, Jordan and Greece, which creates a near-poetic melancholy that is repeatedly broken up by the energy of children – beyond all borders.

BEYOND BORDERS is a feature length episode film. The single short films (fiction, animation and documentary) can also be shown individually.

GRENZENLOS - GESCHICHTEN VON FREIHEIT & FREUNDSCHAFT

How do we go about making films for children fleeing wars and crises? What inspiration can cinema give these children? Can films relieve suffering or provide hope? Seven young filmmakers from all over the world created seven non-verbal short films, each of which addresses in its own highly unique way the needs of the refugee children. Each one offers a glimpse of a brighter future. Seven films woven into an episode film, adding documentary material from Lebanon, Jordan and Greece, which creates a near-poetic melancholy that is repeatedly broken up by the energy of children – beyond all borders.

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GENRE Episodic
YEAR OF PRODUCTION 2018
DIRECTORS Johann Bentz, Sandra Dajani, Madeleine Dallmeyer, Nazgol Emami, Khaled Nawal, Diana Menestrey, Camilo Colmenares
PRODUCER Birgit Schulz
PRODUCTION COMPANY Bildersturm Filmproduktion
RUNTIME 80 min


AWARDS VFF Documentary Film Production Prize 2018

SALES
NEW DOCS
sales@newdocs.de
www.newdocs.de
This is the story of Anastasia Biefang, lieutenant colonel in the German military, who was assigned male at birth. At the height of her career she decides to finally come out as transgender. Much to her surprise, she does not face any negative consequences in her career in the military. After her transition she becomes the first female commander in the history of the German military, leading a German armed forces’ battalion for cyber and information domain service. The film follows her male to female transition and observes her taking over duties as a commander. Anastasia is not the only one transitioning – her battalion must also face up to changes in their mentality.

ICH BIN ANASTASIA I AM ANASTASIA

THOMAS LADENBURGER was born in 1975 and studied at the San Francisco Art Institute, the Kassel Art Institute, and at the University of Arts (UdK) in Berlin. Active as a cameraman, instructor and documentary filmmaker, his films include: the shorts TRANCE UND SCHLANGEN – DIE AISSAWA (2013), BOUIA OMAR – BÄNDIGER DER DAMONEN (2013), DIE HALQA DER SHRIFA AICHA BENBAHA (2013), and the feature documentaries FOR MYSELF AND THE OTHERS (2004), AL HALQA – IN THE STORYTELLER’S CIRCLE (2010), and I AM ANASTASIA (2019).

GENRE Biopic, Society YEAR OF PRODUCTION 2019 DIRECTOR Thomas Ladenburger CINEMATOGRAPHY Thomas Ladenburger, Elfi Mikesch, Ralph Netzer PRODUCTION COMPANY Thomas Ladenburger Filmproduktion LANGUAGE German, English RUNTIME 52 min/95 min

SALES Thomas Ladenburger Filmproduktion tladen@gmx.net www.thomas-ladenburger.com


People are filming and taking pictures of themselves like never before. Since the invention of the photograph, trillions of photos have been taken. But the easier it gets to “expose” everything and everyone, the more our self-evident freedom to portray the world is restricted by rules.

DER ILLEGALE FILM THE ILLEGAL FILM

MARTIN BAER and CLAUS WISCHMANN are Berlin-based documentary filmmakers, active in the fields of cinematography, writing and directing. In addition to their own films, together they have directed KINSHASA SYMPHONY (2010) and THE ILLEGAL FILM (2018).

GENRE Experimental YEAR OF PRODUCTION 2018 DIRECTORS Martin Baer, Claus Wischmann CINEMATOGRAPHY Martin Baer, Sebastian Hattop, Marcus Winterbauer, Boris Fromageot, Thomas Kutschker, Martin Koddenberg PRODUCER Claus Wischmann PRODUCTION COMPANY Sounding Images LANGUAGE German, English RUNTIME 84 min

SALES Sounding Images claus.wischmann@sounding-images.de www.sounding-images.de

FESTIVALS Hof 2018
As a young girl growing up in a rural village in Kenya, Beryl thought that all women in the world have to be circumcised by going through Female Genital Mutilation/Cutting (FGM/C) at a young age; therefore she went through the ritual at a tender age as a rite of passage. Little did she know about the effects of FGM/C. Many years later she learns about a rather new reconstructive surgery that promises to give back what was lost once. In her author-driven documentary IN SEARCH... she explores the emotional dilemma by talking to other women who went through similar experiences. Beryl is trying to find out whether she should undergo this surgery, a journey into the unknown for a second time.

IN SEARCH...

BERYL MAGOKO studied Mass Communication and TV/Video Production in Uganda, followed by post-graduate studies at the Academy of Media Arts Cologne. Sharpening her passion for cinema through documentary films, her debut film THE CUT (2012) won several international awards. Her other films include WATER FOR JANET AND FELICITAS (2013), IN SEARCH... (2018), and OTHER MOTHERS (2019, co-direction).

JOY IN IRAN accompanies the roadshow of the artists Susie Wimmer, Andreas Schock and Moni Single from “Clowns Without Borders” to various Iranian aid organizations for orphans and street kids, hospitals, psychiatric clinics and refugee camps. The film recounts not only intense human encounters but also the almost unbelievable story of the Iranian tour guide Reza Abedini. Travelling with the German artists, the smart guy from Tehran becomes infected with the “clowns-virus” and – in the end – performs in front of his own people as a new born clown. JOY IN IRAN is a cinematic reflection about altruism and the healing power of humor and joy – in Iran and elsewhere on our planet. The film sketches a very human portrait of this controversial country which is again in the focus of worldwide media coverage.

JOY IN IRAN

A poetic time travel fantasy through the imagined history of the United States as a modern fairyland, along the traces of our desire for illusion and escapism – fatally bound between fact and fiction. PLAYLAND USA questions the possibilities and limits of the representation of history and is a self-reflection regarding film as a medium. The film draws a line in cinematic images from Noah’s Ark to the colonization of Mars and asks essential questions: What is seeing? How do we see the world? What is invisible, for us, for others? The director has made many “American Dreams” into one “American Nightmare”, inscribing quotes of pop culture and Hollywood into a biblical history. When the film recounts the shooting at the Batman premiere in Aurora, reality and fiction have finally merged.

PLAYLAND USA

BENJAMIN SCHINDLER studied at the Academy of Media Arts Cologne. Also active in the fields of virtual stage design, space and video installations, and as a cameraman, his films as a director include: COSTA DEL SOL [2010], CHELLAPONNU [2011], PLAYHOUSE OF A. [2013], and PLAYLAND USA [2019].

GENRE Fantasy, History, Science Fiction, Society
YEAR OF PRODUCTION 2019
DIRECTOR Benjamin Schindler
CINEMATOGRAPHY Benjamin Schindler
PRODUCERS Levin Hübner, Benjamin Schindler, Fabian Wallenfels
Production Companies zeitgebilde Filmproduktion & Hübner/Wallenfels, in co-production with WDR, in cooperation with ARTE
RUNTIME 88 min

LANGUAGE English
FESTIVALS Filmfestival Max Ophüls Preis Saarbrücken 2019
SALES Hübner/Wallenfels levin@hwav.de www.hwav.de

In Lake Constance, the fifth store of Europe’s biggest pharmacy chain opened in 2017. Even more nappies and toothpaste for the tourist shoppers from Switzerland. Until 2016, the location used to be the residence of the Scala Filmplast. When Douglas Wolfsperger arrives, the protests are just in full swing – it’s the last rebellion of a dying cinema. He talks to movie enthusiasts and bureaucratic local councilmen. Town centers and the meaning of culture are changing. But who are the wire-pullers?

SCALA ADIEU – VON WINDELN VERWEHT


GENRE Educational, Film History, Tragedy
YEAR OF PRODUCTION 2018
DIRECTOR Douglas Wolfsperger
CINEMATOGRAPHY Frank Amann, Borres Weiffenbach
PRODUCER Douglas Wolfsperger
Production Company Douglas Wolfsperger Filmproduktion
RUNTIME 80 min

LANGUAGE German
FESTIVALS Hof 2018, Biberacher Filmfestspiele 2018
AWARDS Best Documentary Biberach 2018
SALES Douglas Wolfsperger Filmproduktion info@douglas-wolfsperger.de www.douglas-wolfsperger.com
STRESS follows five young veterans from Pittsburgh who served in Afghanistan or Iraq after 9/11. Joe, Torrie, Mike, James and Justin tell stories of their experience in the war and their process of adjusting to civilian life back home. Veterans only make up 2% of the U.S. population, but they carry almost all of the physical and psychological burden of recent wars – a decade of trauma and injury. The film finds a unique visual language, using extreme slow motion to make the difficulties of adjusting to civilian life after the experience of war emotionally tangible for the audience.

FLORIAN BARON was born in 1984 and studied at the Film University Babelsberg KONRAD WOLF. In 2015 he founded the production company Machnitzky Filmproduktion. His films include: RADIO TAXI (2010, short doc), THE FINAL CALL (2012, doc), JOE BOOTS (short doc, 2017), and STRESS (doc, 2018).

STRESS

Daniele Kihlgren is a visionary entrepreneur who tries to bring old Italian villages back to life and preserve their ancient charm, even at the cost of losing money. Though a sick man, he is a lively, eccentric character who uses all his stamina to fight against time and prevent Italian beauties from falling into oblivion.

ALESSANDRO SOETJE is a Milan-based director and cinematographer. His work includes the documentaries AFRICA AS SEEN BY AFRICANS (series) and the award-winning AFRICA’S CHILDREN, as well as numerous other television series and commercials. His work on the international campaign Aware Migrants was awarded the Best Social Campaign prize at the 30th International Grand Prix for Advertising Strategies. He is currently working on the documentary THE HAPPINESS OF PURSUIT.

UNSER STEIN

OUR STONE

ALESSANDRO SOETJE is a Milan-based director and cinematographer. His work includes the documentaries AFRICA AS SEEN BY AFRICANS (series) and the award-winning AFRICA’S CHILDREN, as well as numerous other television series and commercials. His work on the international campaign Aware Migrants was awarded the Best Social Campaign prize at the 30th International Grand Prix for Advertising Strategies. He is currently working on the documentary THE HAPPINESS OF PURSUIT.
How does living with a seriously sick or disabled child influence the family structure? What specific role do the healthy siblings have?

UNZERTRENNLICH accompanies children and young adults from four completely different families and seeks to find answers to these questions in their everyday lives.

Over three quarters of the population in Germany have at least one brother or sister. These siblings are playmates, confidantes and often best friends for life. But with a sibling there also emerges rivalry in the competition for affection, attention, freedom and respect. Conflicts are part of every healthy relationship between siblings. They are important to establish a lasting balance and to support the healthy development of a child. But what happens if that is not possible because one child has a special, shielded status in the family, due to a sickness or disability and is in need of constant care?

FRAUKE LODDERS’ other films include: MONDSCHEINSONATE (2008), UND SCHULDHAST DU (2009), VERLASSEN (2009), HIP HOP BRAUCHT KEIN MENSCH, Aber MENSCH BRAUCHT HIP HOP (doc, 2015), and the feature MORPHEUS (2015).

GENRE Human Interest, Society, Family
YEAR OF PRODUCTION 2018
DIRECTOR Frauke Lodders
CINEMATOGRAPHY Timo Schwarz, Fabian Schmalenbach
PRODUCERS Mike Beilfuß, Matthias Greving, Frauke Lodders
CO-PRODUCER Andreas Hellmanzik
PRODUCTION COMPANY Kinescope Film, in co-production with Soundbase Studios
RUNTIME 91 min
LANGUAGE German
FESTIVALS Kas sel Documentary Film & Video Festival 2018
AWARDS Golden Hercules Kassel 2018
SALES Kinescope Film
info@kinescope.de
www.kinescopefilm.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!
THE FUNERAL DANCER

The Funeral Dancer tells the story of Jazz, who works as a funeral entertainer, a profession which has become one of the best paid jobs in a world where funerals are a status symbol and at the same time an obligation to entertain relatives, friends and work colleagues alike. Expectations are high, morals are low. While Jazz tries to entertain the mourners, she is forced to face severe problems of her own.


GENRE Drama, Experimental, Science Fiction
YEAR OF PRODUCTION 2019
DIRECTOR Natalie MacMahon
SCREENPLAY Natalie MacMahon
CINEMATOGRAPHY Amber Palmer
CAST Mara Scherzinger, Michael Ihnow, Annette Pausch, Henry Morales, Saskia Mommertz, Frences Kulus, Natalie MacMahon, Theresa Scherhag, Inken Große, Marian Böing, Jennifer Kristin Lindner, Gernot Edelmann
PRODUCER Natalie MacMahon
PRODUCTION COMPANY Natalie MacMahon Films
RUNTIME 9 min 31 sec
LANGUAGE German

SALES Natalie MacMahon Films
nataliemacmahon@aol.com
www.nataliemacmahonfilms.com

JAMIL

Time is of essence, trapped under rubble, buried in the dust. Steve wakes up and realizes he cannot move. Darkness lies before him. Then he hears a voice, unknown and in a strange language. Khaled has awakened from a faint. He, too, realizes that he is under buried rubble and can’t move. Wasn’t he just with his daughter in the city? Didn’t he just want to go shopping and visit his parents? Where is his daughter? What happened? Steve tries to calm him down, but what is this American saying? Khaled hardly understands a word. Steve cannot understand Khaled either. Both are trapped in complete darkness close to each other...

In the evening Anja packs her bag in a small office in Germany. “Press” is written on it in white letters. Concentrated, she puts passports and cards into it. Her husband Leo is watching her closely. He knows that he has to let Anja go again. Into uncertainty. The next morning her flight is heading to the war zone. Leo stays behind. The waiting for the first sign of life begins.


GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Michele Gentile
SCREENPLAY Michele Gentile
CINEMATOGRAPHY Frank Barbian
CAST Tobias Langhoff, Beate Malkus, Sam Alexander, Fakhri Hamad, Alyssa Harting, Maria Gorka Uchmann
PRODUCERS Jennifer Schense, Michele Gentile
CO-PRODUCERS Holger Bergmann, Sascha Schmidt
PRODUCTION COMPANY Little Big Talents
RUNTIME 29 min
LANGUAGE German

SALES Little Big Talents
mike@littlebigtalents.com
www.littlebigtalents.com
8 TAGE

Stefan Ruzowitzky and the HFF Munich graduate Michael Krummenacher are co-directors of the eight-part drama series 8 DAYS to be aired by Sky in Germany and Austria in early 2019. The doomsday scenario focuses on the last days of humanity as we know it as a giant meteor rushes towards Earth. Hidden and familiar conflicts break out and intensify as the disaster looms: people suddenly can break the speed limit at will, have wild unprotected sex, do all the drugs they want, shop with no money, live without working, and love without any consequences. But, in the end, the only thing that matters is what is really important in one’s final days and hours...

**GENRE** Drama, Melodrama
**CATEGORY** Series
**DIRECTORS** Stefan Ruzowitzky, Michael Krummenacher
**SCREENPLAY** Peter Kocyla, Rafael Parente, Benjamin Seiler
**CAST** Christiane Paul, Mark Waschke, Lena Klenke, Luisa-Céline Gaffron, Devid Striesow, Fabian Hinrichs, Henry Hübchen, Murathan Muslu, Claude Heinrich
**PRODUCER** Florian Kambhuber
**PRODUCTION COMPANY** NEUESUPER, in co-production with Sky Deutschland
**LANGUAGE** German
**SALES** Sky Vision
leona.connell@sky.uk
skyvision.sky.com

BODY OF TRUTH

The internationally famous artists Marina Abramović, Sigalit Landau, Katharina Sieverding and Shirin Neshat have been influenced and politicized by their personal experiences of war, violence and oppression in their respective countries of origin. These experiences infiltrate their works. Their means of expression is the most intimate medium they possess: their own bodies. Their art challenges us to develop new perspectives and awareness, deepening our understanding of the issues of our times.

BODY OF TRUTH accompanies these artists on an emotional journey through their biographies, chronicling the connections and parallels among them, exhibiting the awareness-raising power of art.

**GENRE** Art
**CATEGORY** Documentary
**DIRECTOR** Evelyn Schels
**PRODUCERS** Arek Gielnik, Sonia Otto
**PRODUCTION COMPANY** INDI FILM, in co-production with DokLab
**LANGUAGE** English, German
**SALES** Autlook Filmsales
salma@autlookfilms.com
www.autlookfilms.com

DER CLUB DER SINGENDEN METZGER

Adapted from Louise Erdrich’s US-bestseller of friendship and great love against the background of German emigration to the US in the early 20th century, this is the story of WWI veteran Fidelis Waldvogel, who emigrates to Argus, North Dakota to establish an existence and provide for Eva, the pregnant fiancée of a fallen friend. Here, he meets the performing artiste Delphine and her alcoholic father Robert, a clown. Delphine finds work with the Lakota Indian Cyprian in a traveling circus while Fidelis opens his own butcher’s shop in Argus, and, as a way of dealing with his homesickness, founds a German singing club. When Eva arrives with her child she quickly forms a close friendship with Delphine. But then their happiness is put to the test.

**GENRE** Drama
**CATEGORY** Mini-Series
**DIRECTOR** Uli Edel
**SCREENPLAY** Doris Dörrie, Ruth Stadler
**CAST** Jonas Nay, Aylin Tezel, Leonie Benesch, Sylvester Groth, Vladimir Korneev, Therese Hämmer, Claudia Kottai
**PRODUCERS** Oliver Berben, Sarah Kirkegaard, Karsten Rühle
**PRODUCTION COMPANIES** MOOVIE, Constantin Film Produktion, in co-production with ARD Degeto, SWR
**LANGUAGE** German, English
**SALES** Global Screen
ulrike.schroeder@globalscreen.de
www.globalscreen.de
DER FALL COLLINI

Elyas M’Barek is cast as the young German defense lawyer Caspar Leinen in Constantin Film’s screen adaptation of Ferdinand von Schirach’s international best-selling courtroom drama The Collini Case.

As Leinen searches for clues to explain why his client brutally murdered a prominent industrialist, he discovers a personal connection to the victim and unearths a terrible truth at the heart of Germany’s legal system that nobody wants to know...

GENRE Drama CATEGORY Feature DIRECTOR Marco Kreuzpaintner SCREENPLAY Christian Zübert, Robert Gold, Jens-Frederik Otto CAST Elyas M’Barek, Alexandra Maria Lara, Franco Nero, Heiner Lauterbach, Manfred Zapata, Jannis Niewöhner, Rainer Bock, Catrin Striebeck, Pia Stutzenstein, Peter Prager, Hannes Wegener PRODUCERS Christoph Müller, Kerstin Schmidbauer, Marcel Hartges PRODUCTION COMPANY Constantin Film Production, in co-production with SevenPictures Film LANGUAGE German

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

HANNES

Shooting was completed last autumn at locations in Bavaria, Italy and Spain for Hans Steinbichler’s HANNES, an adaptation of Rita Falk’s moving bestseller of the same name about friendship, loss and parting, adventure and love of life.

Leonard Scheicher and Johannes Nussbaum are cast as Moritz and Hannes, who have been inseparable friends ever since birth. However, life for the 19-year-olds is radically changed when Hannes is seriously injured on a trip out on their motorbikes and remains in a comatose state in the hospital. Moritz is nevertheless convinced that Hannes will come through and decides to now live life as his best friend would have done...

GENRE Drama CATEGORY Feature DIRECTOR Hans Steinbichler SCREENPLAY Dominikus Steinbichler CAST Leonard Scheicher, Johannes Nussbaum, Lisa Vicari, Heiner Lauterbach, Hannelore Elsner, Jeanette Hain, Gabriela Maria Schmeide PRODUCER Nils Dünker PRODUCTION COMPANY Lailaps Pictures, in co-production with STUDIOCANAL Film, ARD Degeto LANGUAGE German

SALES STUDIOCANAL loubna.berrada@studiocanal.com www.studiocanal.com

DAS HAUS

Slumbering in the east of Ukraine lies Derzhprom, the House of State Industry. Built between 1925-28 in the Constructivist style, it was meant to embody the idea of communism. The film circles around the building, opening up a kaleidoscope of perspectives that include an aesthetic examination of the architecture, archive material from the 1920’s and the Soviet Revolution in Ukraine, careful portraits of the women who now work in the building, and two German filmmakers wandering about rather aimlessly. An associative and poetic musing over the historical possibility of building a new society, the material remnants of this possibility and the people inhabiting these remnants.

GENRE Art, Experimental CATEGORY Documentary DIRECTORS Tatjana Kononenko, Matilda Mester PRODUCER Myriam Eichler PRODUCTION COMPANY Deutsche Film- und Fernsehakademie Berlin (DFFB) LANGUAGE Russian, German, Ukrainian

SALES Deutsche Film- und Fernsehakademie Berlin j.aleyt@dffb.de www.dffb.de

© Constantin Film

© STUDIOCANAL/Luis Zeno Kuhn

© Matilda Mester/DFFB
HAVEN – ABOVE SKY

Shooting wrapped at locations in Germany and Switzerland at the end of November for the sci-fi spectacle HAVEN – ABOVE SKY which sees the director Tim Fehlbaum being reunited with producers Thomas Wöbke and Ruth Waldburger and DoP Markus Föderer from his 2011 award-winning debut, the apocalyptic thriller HELL.

The screenplay by Fehlbaum and his co-writer Mariko Minoguchi for the English-language production is set in a not-too-distant future: after a global catastrophe has wiped out nearly all of humanity, Blake, an elite astronaut from Space Colony Kepler, is sent back to Earth to make a decision that will seal the fate of the people on both planets.

NÖ

Dina and Michael are in their early 30s. At first they are happy. Then he suggests they should split up. To which she says, “Nö, not having it!” The film then follows them over the coming years as they try to navigate their way through life’s pitfalls, live up to their own parents’ expectations, keep their careers on track and be good parents themselves. NÖ is a film about love, our search for it and inability to live it when it is there. About the passing of time and that generation, now in their thirties, that has so much, tries so hard and often fails silently. It is also a film about something that cinema does especially well: showing those psychological states that lie beyond the visible, but are no less real and decisive for our life’s journey.

RETTET DAS FEUER

“I say: I believe in life, I believe in love, I believe in death. This is why I believe in transience. I take a photograph, I photograph a person, I photograph the world. I exist. When I imagine the stream of my ancestors standing behind me, I see my adoptive parents, my biological parents, and I see my queer ancestors.” Jürgen Baldiga

“Identity means history and vice versa. So what does it mean to not know one’s own history? Today, AIDS no longer means what it did thirty years ago, but the stories from the collective memory are now becoming history and I want to tell them.” Jasco Viefhues
SPIDES

Director-showrunner-producer Rainer Matsutani returns to his great passion of genre filmmaking with SPIDES, which will be aired on NBCUniversal’s SYFY channels around the world from late 2019.

Set in modern day Berlin, the eight-part series centers on a young woman who wakes out of a coma without any memory of her previous life after taking a mysterious drug. When she sets out to discover what happened to her, she begins to unravel a conspiracy of aliens who are using a synthetic drug to infiltrate humans to use as host bodies. The more she starts uncovering, the more of her own dark secret is revealed: she is the key to the invasion she is fighting.

GENRE Science Fiction, Thriller, Action
CATEGORY Series
DIRECTOR Rainer Matsutani
SCREENPLAY Rainer Matsutani, Eckhard Vollmar, Peter Hume, Carola Lowitz, Mark Wachholz
CAST Falk Hentschel, Florence Kasumba, Désirée Nosbusch, Damian Hardung
PRODUCTION COMPANIES Spides Production, Katapult Film, Red Sun Films, in co-production with Palatin Media, Aventin Film, Nevision Ltd., Baby Giant
LANGUAGE English
SALES Palatin Media
office@palatinmedia.com
www.palatinmedia.com

DAS VORSPIEL

Anna teaches violin at a music school, her husband is an instrument-maker. They have a 10-year-old son, Jonas. At school, Anna champions young Alexander, in whom she alone sees great talent. She devotes much energy and attention preparing him for the next stage exam to prove she was right. Soon Anna devotes more time to him than to Jonas, bringing the two boys into rivalry. At the same time her marriage is collapsing, she withdraws increasingly from her own family and starts an affair with her colleague Christian, who is encouraging her to join a quartet. When she fails during their joint concert, the pressure mounts. With Alexander now her vehicle, she drives him ever onwards and upwards. Come the day of the exam, events take a tragic turn...

GENRE Drama, Music
CATEGORY Feature
DIRECTOR Ina Weisse
SCREENPLAY Ina Weisse, Daphne Charizani
CAST Nina Hoss, Simon Abkarian, Ilja Monti, Serafin Mishiev, Sophie Rois, Jens Albinus, Thomas Thieme
PRODUCER Felix von Boehm
PRODUCTION COMPANY Lupa Film, in co-production with ZDF, ARTE, Idéale Audience, Port au Prince Film & Kultur Produktion
LANGUAGE German, French
SALES Les Films du Losange
a.lesort@filmsdulosange.fr
www.filmsdulosange.fr

DIE WOLF-GÄNG

A vampire who can’t stand the sight of blood, a fairy who has a fear of flying, and a werewolf with an animal hair allergy: teenagers Vlad, Faye and Wolf are frequently the butt of jokes at the world’s most famous magic school of the Penner Academy, but the trio band together as the Wolf Gang to uncover a secret conspiracy hatched by the mayor and his secretary that could spell the end of the town of Crailsfelden and its inhabitants of fairies, witches, trolls, dwarves and vampires. The fantasy adventure – which also features top comedians Rick Kavanian and Axel Stein – will be the first cinema adaptation of a book by Wolfgang Hohlbein, one of Germany’s most successful fantasy and sci-fi writers.

GENRE Children & Youth, Family Entertainment
CATEGORY Feature
DIRECTOR Tim Trageser
SCREENPLAY Marc Hillefeld
CAST Aaron Kissiov, Johanna Schrami, Arsseni Bultmann, Rick Kavanian, Christian Berkel, Sonja Gerhardt, Axel Stein, Waldemar Kobus
PRODUCER Christian Becker
PRODUCTION COMPANY Rat Pack Filmproduktion, in co-production with Deutsche Columbia Pictures
LANGUAGE German
SALES ARRI Media International
worldsales@arri.de
www.arrimedia.de/international

© Spides Production
© Peter Hartwig/Lupa Film
© Sony Pictures Entertainment Deutschland
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- and Medienstiftung NRW, Medienboard Berlin-Brandenburg, and the German Short Film Association.

German Films’ budget of presently €4.85 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The eight main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution towards the work of German Films.

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

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

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

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Sabrina Schrödl Assistant to the Managing Director
Bernhard Simek Regional Coordinator: Eastern Europe, Documentary Film

RANGE OF ACTIVITIES

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Sundance, Karlovy Vary, 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, Toronto, Clermont-Ferrand, Annecy, MIP, FILMART)
- 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
- Organization of the German Films Previews geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- Organization with UniFrance of the annual German-French film meeting
- Presentation of the annual FACE TO FACE WITH GERMAN FILMS campaign which shines a spotlight on some of the most influential German talents currently working in the industry, who represent just some of the many dynamic ‘faces’ of German filmmaking today.
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OPENING THE DOORS TO GERMAN CINEMA

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