IN CANNES
Maren Ade’s TONI ERDMANN in Competition

DIRECTORS Annekatrin Hendel & Thomas Stuber
PRODUCERS Irene von Alberti & Frieder Schlaich of Filmgalerie 451
ACTOR Christian Friedel
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Winfried doesn’t see much of his working daughter Ines. The suddenly student-less music teacher decides to surprise her with a visit after the death of his old dog. It’s an awkward move because serious career woman Ines is working on an important project as a corporate strategist in Bucharest. The geographical change doesn’t help the two to see eye to eye any better. Practical joker Winfried loves to annoy his daughter with corny pranks. What’s worse are his little jabs at her routine lifestyle of long meetings, hotel bars and performance reports. Father and daughter reach an impasse, and Winfried agrees to return home to Germany. Enter dazzling “Toni Erdmann”: Winfried’s smooth-talking alter ego. Disguised in a tacky suit, weird wig and even weirder fake teeth, Toni barges into Ines’ professional life, claiming to be her CEO’s life coach. Wilder and bolder than Winfried, Toni doesn’t hold back, and Ines meets the challenge. The harder they push, the closer they become. In all the madness, Ines begins to understand that her eccentric father might deserve some place in her life after all.

MAREN ADE studied at the University of Television & Film (HFF/M) in Munich. Together with Janine Jackowski, she founded the production company Komplizen Film in 2000. Also active as a producer, her award-winning films as a director include: the shorts EBENE 9 (2000) and VEGAS (2001), and the features THE FOREST FOR THE TREES (DER WALD VOR LAUTER BÄUMEN, 2003), EVERYONE ELSE (ALLE ANDEREN, 2009), and TONI ERDMANN (2016).
GENRE Drama  YEAR OF PRODUCTION 2016
DIRECTOR Maren Ade  SCREENPLAY Maren Ade
CINEMATOGRAPHY Patrick Orth  CAST
Peter Simonischek, Sandra Hüller, Michael Wittenborn, Thomas Loibl, Trystan Pütter, Hadewych Minis, Lucy Russell, Ingrid Bisu, Vald Ivanov, Victoria Cociș
PRODUCERS Janine Jackowski, Jonas Dornbach, Maren Ade, Michel Merkt
CO-PRODUCERS Bruno Wagner, Antonin Svoboda, David Keitsch, Sebastian Schipper
PRODUCTION COMPANY Komplizen Film, in co-production with coop99 knm, Missing Link Films, SWR, WDR, ARTE
RUN-TIME 162 min  LANGUAGE German, English
FESTIVALS Cannes 2016 (In Competition)

SALES
The Match Factory
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"... AND YET UNREST REMAINS"

A PORTRAIT OF DIRECTOR ANNEKATRIN HENDEL

Some people in the audience at the Berlin cinema “Babylon” were fuming. After a screening of the prize-winning documentary filmed in 2011, ENEMY OF THE STATE, director Annekatrin Hendel and writer Paul Gratzik, who had worked for the Stasi for many years, were sitting on the panel to discuss the film. Gratzik discontinued his work as an informant before the end of the GDR and came out as an informer to his friends. This courageous and unusual step makes his story unique, but that made no difference to those protesting so loudly in the auditorium. Harsh invective was poured over him and his director, as if the aim was to replay the 1989 revolution. Annekatrin Hendel bore this with astonishing equanimity, determinedly defending her protagonist. Those who had not known her before were given a good impression here of the Berlin-based producer and director. A woman who has no problem taking a seat between two stools. Fearlessly, she put herself between this man who had been guilty of betrayal during the GDR and an angry audience.

Annekatrin – an insubordinate, headstrong girl – was not even allowed to graduate from secondary school in the GDR, although she was an excellent pupil. Her mother, to whom she remains grateful to the present day, never put her under pressure to conform; on the contrary, she encouraged her defiant spirit. At home, Annekatrin experienced personal freedom within the general lack of freedom. What she learned then in the GDR also helps her today: to be rebellious, to know the rules well so that you can undermine them, to refuse to be intimidated by the authorities.

After school she went to the “Komische Oper” opera house in Berlin, where she learned the craft of bootmaking. Afterwards, she studied “Product Constitution and Construction”, which would probably just be called “Design” today. Annekatrin became departmental head of a leather works making special shoes at the age of only 22; her career seemed mapped out. But she dropped out, making unconventional fashion in the artistic underground
until 1986. It was a very profitable business amidst the country’s grey, uniform look. Even at that time she loved, passionately and self-confidently, doing things she had never learned, breaking into different professions through the side door. And because she was soon convinced that she could tell stories as well, ones that could not be expressed with fashion creations, she moved into the theater. She worked as a stage set and costume designer for almost twenty years. The word she uses to describe her unlearned activities is the wonderful old idea of “imposture”, which has a daring and playful aspect. Perhaps this is why she has often turned in her films to people with a similar tendency: to those whose existence is risky, illusory; those who walk an eternal tightrope. Her films about Rammstein’s idiosyncratic keyboard player, FLAKE (2011), the ENEMY OF THE STATE Paul Gratzik (2011), the poet and Stasi former ANDERSON (2014), and the film genius FASSBINDER (2015) betray a lively curiosity, free of prejudice, a sensitive empathy for people’s contradictory nature.

Her entry into the film business, initially as a producer, had an element of self-empowerment as well. Annekatrin Hendel wanted to reach more people than is possible in the theater. She was dissatisfied with many films about the GDR seen in the cinema, with their clichés of uniformity, melancholy, and constant despondence: as she saw it, passion was also a part of life in the GDR, along with youthful euphoria, diversity – albeit not immediately noticeable –, very different biographies, powerful stories of friendship and betrayal. And so she came to film with a program for content that is still valid today. She is interested in differentiated, German-German, contemporary historical material, in the unique nature of life during the far-reaching, radical changes that she experienced herself. She says that she is certain about her next seven or eight films. Annekatrin Hendel definitely knows just what she wants.

Her film production company IT WORKS! is based in Berlin’s “in” district, Prenzlauer Berg, in a spacious old apartment with its own cutting room. When visiting her, I can’t help thinking of a Brecht line about the revolutionary: “...wherever he is chased away, yet unrest remains.” I am sure that something of her infectious energy remains in these rooms when she leaves the office.

You won’t hear her voicing the complaints so common in the film business. She enjoys her life as an independent producer and considers it an immense privilege to gain the trust of financial sponsors, being able to make her films and realize her program as a result. She claims that she is a voracious person, and I believe her immediately.

The producer of successful feature films like ZUR ZEIT VERSTORBEN (2004) and ALLEALLE (2007) became the documentary film director Annekatrin Hendel, who knows that she belongs to the last GDR generation able to tell authentic stories about a country that has disappeared. When she realized that she set the same high standards for herself when producing that she set for her directors, she took over the directing work herself. In the near future she is planning to explore new territory again. By making a film version of Marion Brasch’s autobiographical novel Ab jetzt ist Ruhe, she is intending to direct a feature film for the first time; parallel to this, she plans to make a documentary film about this fascinating family of artists, who reflect Germany’s most recent history so dramatically. Annekatrin Hendel wants to become an international name with her works, as well. And because she is convinced that you should always embark on long distances if you hope to cover at least half of them, she says quite clearly – and only half jokingly – what she wants the Brasch film to achieve: she is looking for an Oscar®.

Knut Elstermann
We are standing in the entrance area of Starbucks in the great hall of Leipzig’s train station, directly opposite the tracks. Briefly, we look up at the old wooden, coffered ceiling and the glass skylight, through which soft, intense light falls as if in a painting by a 17th century Dutch master. We want to get a coffee, we have just under two hours for an interview, but we hesitate in face of the hot drink chain’s standardized world.

Then Thomas Stuber says: “Shall we go somewhere else, to the station pub? It’s a different world, though.”

During the short walk to the pub the Leipzig-based director tells me that where the Starbucks has moved in there used to be a Mitropa restaurant. “I was there when I was still a kid, in the days of the GDR, and I ate solyanka in this incredibly high space.” Somehow, it survived the station’s redevelopment along with its side arches and the four old, 24-piece chandeliers – but only somehow. “In the old days people still used to wait in stations,” Stuber says, “today you go there to shop.”

“… and now, a fresh draught beer!” it says on the red poster on the right beside the entrance to the bar “Gleis 8”, which must somehow have been overlooked in its stone niche during the station’s commercialization. “Open Mon. – Sun., 10 am – midnight” we read on a small cardboard sign; above that, there is a sticker indicating that smoking is definitely still permitted here. The center of the room is dominated by a square-shaped bar counter, around which there are a few small tables on high central pedestals. Bar stools as well. It’s just before midday and almost all those sitting here are men, with a lager or an ale in front of them, not the first beer of the day, I’m sure.

It is Thomas Stuber’s birthday. His 35th. I congratulate him. “It’s too early for a beer, really,” he says, but today it would be OK. But first he orders us two cappuccinos, anyway, which the barman accepts with stoicism, anyway, which he does our order of two small beers a bit later on. From an ash tray, a pillar of smoke
rises straight towards the ceiling, a long worm of ash hanging on a cigarette as if a joss stick has been lit to create the right atmosphere. Gleis 8 is a pub in which Herbert might sit, the poverty-stricken boxer suffering from ALS in Thomas Stuber’s first film – of the same name – for the cinema, which was launched in Germany in March. It’s a pub exuding the demi-monde, smelling of alcohol and smoke, where men huddle: leading peripheral lives, lonely and contemplative, gazing into their glasses, or – like the old guy opposite – slumped, staring at the tracks, as though waiting for a train that will carry them away and finally deliver them from this existence.

The pub suits Thomas Stuber. There is something real, something undisguised about it. He often comes here together with his friend and screenplay author, Clemens Meyer. When they return to Leipzig from events and cinema premieres, they end up in Gleis 8, entering this transit area before heading home, just for “one more Maria” (Mariacron), as writer Meyer affectionately calls Germany’s most-sold brandy. During tricky phases in the screenplay, the two of them sit here two or three times a week sometimes, talking about films, about the piece they are currently writing, or “just chatting,” as Stuber puts it.

Those wanting to grasp how this director who went to the Filmakademie Baden-Württemberg from 2004 to 2011 sees the world cannot get around Gleis 8. Watching life at work. Not showing the beautiful in a beautiful way but discovering the beautiful in the marginal – without turning it into kitsch or resorting to romanticizing. “I would like to be representative of cinema with great pathos and emotion, not the sort that anatomizes things,” Stuber says. “I stand for a celebration of pain, tragedy and emotion using powerful images. That’s what I want to see in our cinemas.”

His film A HEAVY HEART (HERBERT) is a melodrama that brings us closer to a man, to all his poverty and pathos, his helplessness and hopelessness, his isolation – but does so with such tenderness that it will be a long time before we can forget this fallen boxer from Leipzig (played by Peter Kurth). At the end of the film we want to embrace him.

A HEAVY HEART is one of the best German feature films of recent years, but the Berlinale still didn’t want to show it, so it ran at the big North American festival in Toronto, where it was much applauded, then afterwards at the Hof International Film Festival in Upper Franconia. The critique after its cinema launch in Germany was really good. The reviews repeatedly commented that this up-and-coming director from Leipzig – who had won the student Oscar® in silver for the best foreign language short with his graduation film OF DOGS AND HORSES – recalls Rainer Werner Fassbinder and his male melodramas of the seventies.

Thomas Stuber is surprised by this, as Fassbinder was never a role model he related to: “Someone in The Hollywood Reporter invented that business with my Fassbinder style after Toronto, and then it was read and copied by a critic here. That’s how that idea was born. But Douglas Sirk is a far more important director for me. Fassbinder loved his work, too. So there is a connection. What’s brilliant for me about Sirk, somehow, is that he was in Leipzig (from 1929 to 1935 artistic director of the Altes Theater) when he was still Detlef Sierck. Then he was banned from working. He escaped to America and called himself Sirk. Just like my boxer Herbert wants to make it over there, and dreams of Chicago.”

We could probably sit in this pub opposite platform 8 for much longer. There’s a lot to talk about, like how hard it is to combine a ca-

Moritz Holfelder
Filmgalerie 451 as a producer had its beginnings more than 20 years ago in the basement of Stuttgart’s Filmgalerie 451 video rental store which had been launched by Irene von Alberti and Frieder Schlaich during their university days with the company name as an homage to François Truffaut’s adaptation of the famous Ray Bradbury novel.

In 1995, the company made its first foray into production with the feature film PAUL BOWLES – HALF MOON, based on three short stories by the American ex-pat Paul Bowles and co-directed by von Alberti and Schlaich, and followed with such films as Monika Treut’s DIDN’T DO IT FOR LOVE (1997) and Schlaich’s OTOMO (1999).

“Our really active phase as producers came ten years ago when we made the move from Stuttgart to Berlin,” Schlaich recalls. “Since then, we have produced our own projects where we are the directors – such as Irene’s TANGERINE (2008) – as well as films by other directors such as Christoph Schlingensief and Werner Schroeter.”

“We always felt it to be very important to enable these artists to make their films because the increasing bureaucracy in the film funds made it more and more difficult for their kind of films to be made.”

The collaboration with Schlingensief on THE AFRICAN TWINTOWERS came after Filmgalerie 451 had been releasing the filmmaker’s previous titles on video and DVD for more than 10 years.

And the company served as the German production partner on Schroeter’s 2008 film DIESE NACHT – NUIT DE CHIEN which premiered in Venice that year, as well as for Elfi Mikesch’s intimate portrait of Schroeter, MONDO LUX, first shown in the Berlinale’s Panorama in 2011.

“It was a great blow when Christoph and Werner both died within the space of three months in 2010,” Schlaich says, pointing out that this then prompted them to make the decision as to whether they wanted to become more involved on the production side.

“I always had an admiration for those directors who didn’t want to make films just to please,” he adds. “Schlingensief was someone who really took risks, but nevertheless remained an anxious kind of person who needed support.”

Although Schlaich and von Alberti both work as directors, they have never imposed their own vision on the directors with whom they have worked over the years. “I have always...
said that I would never want to produce films where I am standing next to the director and telling him: ‘I could do that better’, he explains. “Especially because the sort of films I do myself are so much different. My role as a producer is to be at the service of the filmmakers and be prepared to show a curiosity for what they are wanting to achieve.”

Something approaching a filmmaking family had been created with Schlingensief and Schroeter before their untimely deaths cut this dialogue short. However, this concept has been continued with the experimental filmmaker Heinz Emigholz who began shooting his latest film STREETSCAPES (see Upcoming Films) at the beginning of April.

Schlaich was an assistant cameraman on Emigholz’s THE HOLY BUNCH some 20 years ago, and when Filmgalerie 451 produced the first film together – GOFF IN THE DESERT in 2003 – he suggested structuring it as part of a series rather than as a single film. This resulted in the ARCHITECTURE AS AUTOBIOGRAPHY series focusing on the works of such architects as Bruce Goff, Auguste Perret and Pier Luigi Nervi.

“We had such a marketing approach even for the smaller films, and it has paid dividends,” Schlaich observes, pointing that Emigholz’s films are constantly in demand for retrospectives around the globe, whether it is in São Paulo, Belgrade or Seville.

In addition, Emigholz’s films are one of the mainstays of Filmgalerie 451’s DVD label along with back catalogues of films by Roland Klick, Christoph Schlingensief and Pier Paolo Pasolini.

Another member of the ‘family’ is the Jerusalem-born visual artist Ömer Fast whose latest feature CONTINUITY, based on a short version premiering at the documenta13, was shown for the first time in the Forum Expanded section of the Berlinale in February. In addition, his previous two shorts 5000 IS THE BEST and EVERYTHING THAT RISES MUST CONVERGE are available for screenings in cinemas together with CONTINUITY.

A new chapter in the company’s production activities began last year with the work on Angela Schanelec’s latest feature THE DREAMLIKE PATH, which is currently in post-production. “This has a much bigger budget and also sees us co-producing with WDR and ARTE,” Schlaich says about the project which was shot between August and November last year.

Starring Miriam Jakob, Thorbjörn Bornsson, Maren Eggert and Phil Hayes as two couples separated in time by 30 years, the drama is described as being “a film about powerlessness and happiness, showing what it means to be part of a society that develops unheedingly of our needs and capabilities, putting economic and power political interests first.”

Moreover, von Alberti and Schlaich are set to be widening their horizon as producers with Robert Schwentke’s (FLIGHTPLAN, RED, INSURGENT) next feature project DER HAUPTMANN (working title, see Upcoming Films) which is set to go into production at locations in Poland and Germany later this year.

With a budget set at 5 million euros, DER HAUPTMANN will be the largest project ever tackled by the Berlin-based outfit. But an old friend, the Portuguese producer Paolo Branco of Alfama Films – who had been the lead producer on Schroeter’s DIESE NACHT – will serve as the French co-producer and also handle international sales, with Lodz-based Opus Film, the producer of the Oscar®-winning IDA, acting as the third partner.

“We see a great potential in Robert and believe that the film could be successful on an international level,” Schlaich says. “That’s something we definitely want to do: make films that find their place in the market.”

Martin Blaney
Taking a short break from the recording studio where he and his band, Woods of Birnam, are working intensely on their second album, Christian Friedel emerges blinking into the sunlight, gets his bearings, makes himself comfortable and switches into actor mode: “The first time I saw THE WHITE RIBBON was at its world premiere in Cannes,” he says of the now internationally celebrated film in which he made his feature length debut. “Michael Haneke wanted us all to see it there, together, so there I was, sitting behind Pedro Almodovar, surrounded by loads of stars, having this awesome experience!”

That’s pretty cool in itself, as you’d agree, but could it get any better? Hell, yes! Because the film, in which Friedel plays the village teacher, went on to win the Palme D’Or 2009! As he says: “What more do you want?! I was actually at home when I found out it had won, which taught me the importance of staying on in Cannes if you think you’ve a chance of getting lucky! But I watched the livestream from home and was jumping for joy anyway!”

Friedel got the role “through the classic casting process: they wanted a young man, end 20s, who could play the piano! I had four casting calls, three with Michael. The whole thing was incredibly educational, an honor even. But I never thought I’d get it, so I was very relaxed about it all, and then…”

“One of the many things I learned,” Friedel continues, “is that, as Michael says, ‘casting is half the film’. He looks a long time for the right actors and then on set you get the feeling of being given responsibility for the role, that it’s up to you. When you also have a script that is so wonderfully worked out, with no open questions, you get to fill the role with your own personality. Michael knew it was my first film and was always there to explain and show.”
As if the top award in Cannes was not enough, THE WHITE RIBBON went on to win the 2009 European Film Awards for Best Director and Best Script. The next year it won the Golden Globe for Best Foreign Film and was nominated in the same category for the Academy Awards®. Friedel “was with Burghart Klaußner at the time, rehearsing in Dresden for Don Carlos. We both got text messages and were beyond happy!”

It meant, of course, “going to L.A.,” Friedel continues, “sitting in the auditorium in a small group, six of us, the producer Stefan Arndt, Michael and his wife and Burghart and Susanne Lothar. We’d actually had a good luck party before the show so, okay we didn’t win, but just to be there, unforgettable.” And, as consolation prizes go, if consolation is the right word, the film went on to win at Austria’s Romy Awards 2010 and also took no less than ten accolades at the German Film Awards. Not at all bad for this young actor’s first film outing.

Unable to resist the lure of a certain bit of southern France, Friedel was back in Cannes again in 2014, playing Heinrich von Kleist in Jessica Hausner’s film, AMOUR FOU. “It had its world premiere in the Un Certain Regard,” he explains. “It was super to be back and by that time I knew how the place works!”

Friedel describes the film as “artistically uncompromising, so just my thing, really! Scenes were played like still lifes, frozen in a compromising, so just my thing, really!” Friedel describes the film as “artistically uncompromising, so just my thing, really! Scenes were played like still lifes, frozen in a compromising, so just my thing, really!”

Jumping forward a year to 2014, Friedel next played in the title role of 13 MINUTES, the story of the ‘lone wolf’ Georg Elser who came so close to assassinating Hitler and thus almost changing world history. Again, he says, “it was through classic casting. For a role like this the actor must fit it.” Can he identify with it? Can his personality merge with the character? “As an actor you need to know the artistic team and evolve with them, and here we had a change of director right before filming started!”

Other actors might have been daunted, but since it was Oliver Hirschbiegel picking up the reins, Friedel had no worries: “He did it incredibly and it was fantastic to experience such great teamwork on set. The DoP, Judith Kaufmann, was also fantastic, and there was such a great release of energy: we trusted each other and that flowed into the character.”

As an actor, Friedel finds “it’s important that I am challenged, ideally by multi-layered roles, with characters who have a secret that comes out slowly, who have tensions and questions marks. I love roles that are nothing like my own personality and am lucky to be offered them. I like discovering new things in a role that push me to my limits so I can overcome them.”

Of his upcoming projects Friedel singles out the television series BABYLON BERLIN, from Tom Tykwer, and various theater projects in his home town of Dresden, such as his playing Hamlet, Don Carlos and even Portia in The Merchant of Venice. But he’s keen to get back to the other love of his life, music. “The album’s out in spring 2017, our second one, and it’s called Grace. It’s pop with many 80s influences; very electronic at times, also experimental and atmospheric. Not so much mainstream as more indie, and certainly not smooth!”

Given he is an accomplished keyboard player and acciondist, as well as singer, it is no surprise that not only is music more important than him, for Friedel “it also goes hand in hand with me as an actor, it belongs to me since childhood. I don’t need to sing in films, of course, but take comedy, where tempo is essential. I love bringing in things from music, like the atmosphere. If I can work in both areas then I’m very happy: they’re my two artistic expressions.”

Friedel’s father was a doctor, his mother an economist. “They were interested in art and my mother was a regular theater-goer,” he says. “My grandfather was in a jazz swing band and played many instruments but I never met him, sadly.”

High on his wish-list, Friedel “would very much like to make a genre film, science fiction or fantasy, or a Western, perhaps, something in a world that is born in imagination but still has very much to do with our reality. My films to date,” he continues, “are very close to people, reality, psychological. I’d love to be in a really, really good comedy too.”

So far he has kept his directing experiences to the theater but, no surprise, “I’d love to do a film and am thinking about a story where the band plays a role so as to bring music and acting together. Not a musical itself, but something higher, like Björk’s DANCER IN THE DARK. But this is something for the future. I directed all our music videos and had fun doing as much as possible with the few means we had. I’d love more means, though!”

Friedel’s idea of relaxation is going to the cinema, something he “would do every day, if I could! I relax at home watching big series and love the new form of long narratives which really give actors opportunities to go longer and further with characters.” Among his recent viewings are WHIPLASH (“Impressive because it’s so physical and does so much with music and its demands”) and both series of FARGO (“one right after the other”). He is currently loving BETTER CALL SAUL, with its “feeling for great scripts and character development, the roles being given time to develop. It’s also very funny, so a pleasure to watch.”

In terms of his career, Friedel actively resists what he calls “the German tendency to put people in drawers and categories. I think of Peter Ustinov who was so good in so many areas, and that is important for me. I want to overcome limits and to find out what is inside me in artistic output, I need to work against myself and also increase people’s perception of me as an actor and musician.”

About acting itself, Friedel really enjoys “its child-like qualities, discovering without thinking, keeping the inner child alive. I love working with people who have this, this curiosity, who are open to new ideas and expression, still sometimes being like young children. You should never lose it,” he continues, “and I don’t understand why getting older means giving this up! I was, in the past, scared of growing up because all the beautiful things would be lost, but it doesn’t have to be like that.”

All this time Friedel’s been keeping his hand movements well under control, expressing himself verbally. “It’s not because I’m not physically expressive,” he replies when asked, “but on a subject I know very well I can explain calmly and let the subject have the front. We’re talking about acting and music, the sun is out and open air interviews are also fun!” But you can tell he’s now very keen to get back inside, to his bandmates and the recording studio.

Simon Kingsley
GERMAN FILM TOUR IN TURKEY

The traditionally strong German-Turkish film relations will be intensified this year with an impressive German presence in Turkey. After a kick-off at the Istanbul International Film Festival at the beginning of April, which included a brunch organized by German Films and the Goethe-Institut for the Turkish and international film industries, a selection of German films will be presented in Istanbul (7-17 April), Ankara (28 April-9 May) and Eskisehir (6-14 May) and later this year in Izmir and Diyarbakir. In the run-up to the tour, the 21st Film Festival Turkey Germany took place in Nuremberg from 4-13 March. Four German and five Turkish films in the competition presented the latest works from well-known and debut directors. Under the chairmanship of the Turkish director Derviş Zaim, the jury honored Peter Kurth as Best Actor for his performance in A HEAVY HEART (by Thomas Stuber) and awarded the Jury’s Special Prize to Dito Tsintsadze for his GOD OF HAPPINESS. The Turkish film TOZ BEZI (DUST RAG) won Best Film. The festival program also included Christian Zübert’s ONE BREATH, which was then screened at the Istanbul International Film Festival.

Michael Aue, Mariette Rissenbeek, Derviş Zaim, Felicitas Kleiner, Minaz Bezar (photo © Deutsch-türkisches Filmfestival Nürnberg)
25 YEAR ANNIVERSARY FOR FILM- UND MEDIENSTIFTUNG NRW

The Film- und Medienstiftung NRW is celebrating its 25th anniversary this year. Since its founding in February 1991, the NRW regional fund has supported over 7,600 projects for film and television, as well as the production and development of TV series, with some 762 million euros. Support was also granted for up-and-coming media talent and cinema modernization. With innovative programs, the Film- und Medienstiftung NRW also helps to fund new media content like games, apps and web videos. And with an annual funding budget of some 35 million euros, it is one of the financially strongest funding institutions in Europe.

37 admissions millionaires and numerous prizes and awards represent the variety of funding and filmmaking in NRW, including national hits like MANITOU’S SHOE and GOOD BYE, LENIN!, HANNAH ARENDT and THE PHYSICIAN, but also international productions like AMÉLIE and PERFUME – THE STORY OF A MURDERER, MELANCHOLIA, and the 2016 Oscar®-nominated MUSTANG.

The most important awards include 120 German Film Awards, 40 European Film Awards, one Oscar® and seven Berlinale Bears.

PROMOTING AND SUPPORTING

On January 1st of this year, Maria Köpf took over the reins at Filmförderung Hamburg Schleswig-Holstein. The Munich native intends to further strengthen the creative landscape in Hamburg and Schleswig-Holstein “in order to achieve great specific results – outstanding films.” She is looking forward to stronger communication and closer connections with producers to follow and intensify the support of new projects already in the development stage. Together with local partners, Maria Köpf (the former head of Zentropa Entertainments Berlin) plans to internationalize the region and further develop the established network with Scandinavian partners. “We will also be closely watching the exploitation of films in the digital age and provide support at the appropriate level,” says Maria Köpf.

THE JESTER” TO SHOOT IN BAVARIA

Actor Peter Dinklage and director Mark Palansky have already worked on two films together, and now their third project is due to be shot in Bavaria: the thriller THE JESTER will be in the style of GAME OF THRONES and centers on a puppeteer who, disguised as a court jester, plans his campaign of revenge. The Munich-based Aventin Filmproduktion is involved, with the producers Wolfgang Behr and Bernd Schlotterer producing together with the English co-producer Leon Clarance, of London-based Motion Picture Capital. Principle photography is set for the second half of 2016 in Bavaria. Last year, the initiative Filmkulisse Bayern presented director Mark Palansky with an impressive selection of locations which were able to convince the director to shoot his next project in Bavaria.

THE JESTER is based on the short story Hop Frog by Edgar Allan Poe: Pock, a small puppeteer, witnesses the King’s knights brutally murdering his uncle and kidnapping his best friend and secret love Tripetta. In order to free Tripetta and avenge his uncle’s death, he applies for a position as a court jester and wins over the despotic King’s favor. Soon thereafter, the number of missing persons begins to rise.

FFF Bayern is supporting the project within the framework of its special program for international co-productions with 1.5 million euros. Other projects which have benefited from the special international co-production program include BIG GAME with Samuel L. Jackson, THE HAPPY PRINCE by Rupert Everett, including the director himself as well as Colin Firth and Emily Watson among the cast, SNOWDEN by Oliver Stone with Joseph Gordon-Levitt and Shailene Woodley, and the CAPTAIN AMERICA films CIVIL WAR and THE LAKE, to which the Bavarian VFX producers Trixter and ScanlineVFX will be contributing their expertise.
GERMAN SHORT FILMS IN CANNES

Once again, the AG Kurzfilm – German Short Film Association and German Films offer German short films and short film makers a platform during the 69th edition of the Festival de Cannes. As every year, some of the most recent short film productions are available at the Short Film Corner for international industry professionals. Additionally, for the sixth time, the program NEXT GENERATION SHORT TIGER celebrates its premiere in Cannes. It features not only film school productions but also the winners of the 2016 Short Tiger Award granted by the German Federal Film Board. Upon request all films will be available on preview DVDs from German Films or AG Kurzfilm. In cooperation with ARTE, the German Short Film Association invites professionals from the German and international short film scene to their annual Short Film Lounge, giving filmmakers, festival representatives and buyers the opportunity to meet and connect. During the festival in Cannes, please contact us at the German Pavilion in the International Village. More information is available from www.shortfilmcorner.com and www.ag-kurzfilm.de.

SHORT GERMAN ANIMATIONS IN ANNECY

In 2016, an impressive line-up of fourteen German animated short films will be presented in the official selection of the Festival International du Film d’Animation in Annecy (13-18 June 2016), which is one of the most important festivals for animated film worldwide. With BAMBUSTEMPELSTRASSE by Baoying Bilgeri, DIE GESCHICHTE VOM FUCHS, DER DEN VERSTAND VERLOR by Christian Asmussen and Matthias Bruhn, KAPUTT by Volker Schluecht and Alexander Lahl, as well as SPOON by Markus Kempken, there are four German shorts competing for the “Cristal d’Annecy” in the International Competition. Another four German shorts have been invited to the competition for graduation films: AN EYE FOR AN EYE by Steve Bache, Luise Peter and Mahyar Goudarzi, FRANKFURTER STR. 99A by Evgenia Gostrer, MAZIER by Anja Grosswig, and WHAT THEY BELIEVE by Shoko Hara. Among the Commissioned Films in Competition are FMX 2016 “JAZZ ORGIE” by Irina Rubina, ITFS 2015 “FLEISCHWELT” by Ara Jo, LANDGRABBING by Lisa Schaffner, as well as the German-US co-production OTTO “THE LETTER” by Marie Hyon and Marco Spier. For the TV Films in Competition, PLAYMOBIL “PIRATES – DER FILM” by Regina Welker has been selected. TRIAL & ERROR by Antje Heyn will be screened out of competition.

For the ninth time, the AG Kurzfilm – German Short Film Association is once again, together with German Films, present with a booth at the festival’s film market MIFA (Marché International du Film d’Animation). This meeting point for the German and the international animation scene has developed into an asset for its visitors, providing useful information on German animated film, German filmmakers and a range of other important contacts. On the occasion of the festival, the German Short Film Association and German Films will once more publish a preview DVD with recent German animated short films. The ninth edition of the DVD “New German Animations” addresses festival representatives, curators and buyers and is available at the MIFA stand and from the AG Kurzfilm office upon request.
KINO! 2016 AUDIENCE AWARD GOES TO “A HEAVY HEART”

It’s a wrap! The audience of the third edition of KINO! 2016 Festival of German Films in New York City (7-14 April 2016) has spoken: A HEAVY HEART by Thomas Stuber was voted the favorite film of the festival. This year’s festival partner Fandor provided complimentary one-year memberships for the three viewers who were the most enthusiastic voters.

Organized by German Films, KINO! presented eleven new German feature films in the Cinema Village and no less than ten guests from the fields of direction, acting, cinematography and writing attended the screenings. Box office hits were Isabelle Stever’s THE WEATHER INSIDE, which opened the festival in the presence of the director and the lead actress Maria Furtwängler, as well as the two documentary films THE FASSBINDER STORY with the director Annekatrin Hendel and DoP Martin Farkas, and B-MOVIE: LUST & SOUND IN WEST BERLIN 1979 – 1989 with producer and screenwriter Klaus Maeck on site. Also in town to present their films at the festival were Gerd Schneider (THE CULPABLE), Franz Müller (HAPPY HOUR), Mara Eibl-Eibesfeldt (THE SPIDERWEBHOUSE) and Tom Sommerlatte (SUMMERS DOWNSTAIRS).

The newly restored silent movie classic THE CABINET OF DR. CALIGARI by Robert Wiene, which was screened as a special event with Raphaël Marionneau, one of the most well-known European chill-out DJs, in collaboration with Bertelsmann, was a great success with hundreds of enthusiastic supporters.

Other highlights during the festival included a panel discussion on THE FASSBINDER STORY with Annekatrin Hendel at the Deutsches Haus at New York University and a packed house at the Goethe-Institut for the filmmaker’s talk with B-MOVIE’s Klaus Maeck. The Q&A with author Daniel Kehlmann after the closing film, ME AND KAMINSKI, rounded off a successful edition of KINO with enthusiastic New York audiences.
more new German productions are presented on the following 20 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
Berlin students Ben, Jonas, Leo, Ozzi and Sophie are on a class trip to “boring” Hildesheim. Their schedule includes visiting the medieval cathedral and witnessing a complete solar eclipse, but destiny intervenes... A bomb goes off at the cathedral and the students are evacuated by the police, only to find themselves in the clutches of an occult secret society calling themselves the Lunaris Cult, who aim to use an ancient pagan artifact, the Irminsul, to harness the vital force of their teenage captives and use it for their own purposes on the eclipse. The evil cultists are after immortality and divine power, and are even prepared to sacrifice the friends’ lives.

Ben and his gang manage to escape. Chased from one danger to the next, the cultists pursue them, closing in on them more and more. The fanatics have it all planned out, it seems, leaving nothing to chance. They disable the cell phone networks and satellite connections, leaving the friends to fend for themselves...

CHRISTIAN THEEDE was born in 1972 and studied Literature and Theater in Tübingen before taking up studies in Film & Television in Dortmund and Cologne. Also active as a writer, his film work includes: various successful comedy formats, music videos, TV movies and series such as HANS IN LUCK, TILL EULENSPIEGEL, ALARM FOR COBRA 11 and the features IM WEISSEN RÖSSL and TIME HEROES (ALLEIN GEGEN DIE ZEIT – DER FILM).

GENRE Adventure, Family Entertainment, Fantasy, Thriller
YEAR OF PRODUCTION 2016
DIRECTOR Christian Theede
SCREENPLAY Michael Demuth, Ceylan Yildirim
CAST Ugur Ekeroglu, Stephanie Amarell, Janina Fautz, Timon Wloka, Timmi Trinks
PRODUCER Martin Hofmann
PRODUCTION COMPANY Askania Media Filmproduktion
RUNTIME 90 min
LANGUAGE German

SALES Global Screen
info@globalscreen.de
www.globalscreen.de
It’s summertime, and that means summer camp! Tina and Bibi are attending the camp as well as a number of students from an international partner school. The highlight will be a “Geocaching” competition, a modern day treasure hunt between different teams.

But one of the boys, Urs, stirs up trouble and creates a rivalry between the girls and boys, and now even Tina’s friend Alex wants to be on the boys’ team rather than with his friends Bibi and Tina. Their team is instead joined by François, a charming student from France.

Urs and his team are pulling out all the stops in order to beat the girls and when Urs provokes and insults Bibi harshly, she casts a spell on him, transforming him into the weirdest sort of bloke. But her powers are suddenly gone – and Urs is left with a giant head. Bibi is devastated: what’s a witch who can’t perform magic? Bibi and Tina try and get to the bottom of it, and are eventually pressed for time when there’s a huge forest fire and her magical powers are the only thing that can prevent a catastrophe...

DETLEV BUCK was born in 1962 and made his fame as an actor, director and screenwriter at the age of 22. His short film TIME TO KNOCK OFF quickly became a cult classic. His first feature as a director was RABBIT FEVER, which won the Bavarian Film Prize. He followed this up with NO MORE MR. NICE GUY, which garnered an honorable mention at the Berlinale and two German Film Awards. His next film, JAILBIRDS, which he directed and starred in, made stars of the two female leads, Heike Makatsch and Marie Bäumer. In 2004, he won the German Film Award as Best Supporting Actor for his role in BERLIN BLUES (dir: Leander Haußmann). His other works as a director include: TOUGH ENOUGH and HANDS OFF MISSISSIPPI, both of which won German Film Awards in several categories, SAME SAME BUT DIFFERENT, MEASURING THE WORLD, and all three BIBI & TINA films.

GENRE Family Entertainment YEAR OF PRODUCTION 2016 DIRECTOR Detlev Buck SCREENPLAY Bettina Börgerding CINEMATOGRAPHY Marc Achenbach CAST Lina Larissa Strahl, Lisa-Marie Koroll, Louis Held PRODUCERS Sonja Schmitt, Christoph Daniel, Marc Schmidheiny PRODUCTION COMPANY DCM Pictures RUNTIME 110 min LANGUAGE German

SALES Beta Cinema beta@betacinema.com www.betacinema.com
A family gathering on a boat brings a turning point in the life of 39-year-old engineer Markus. When his son Adam (4) returns with a little cut after going for a pee with grandma Renate, Markus remembers for the first time what his mother did to him when he was a child. From now on, Markus and his wife Monika have to face an unthinkable truth and violence that a mother never seemed to be capable of.

FLORIAN EICHINGER began working as a TV editor in the 1990s. He autodidactically learned the craft of writing and directing, supported by several workshops with Mogens Rukov and Wojciech Marczewski. After directing more than 50 commercials and music videos, his theatrical feature films WITHOUT YOU I’M NOTHING (2008) and NORDSTRAND (2013) were invited to numerous international festivals and won several national and international awards. Eichinger’s films question gender stereotypes and aim to explore human complexity against the background of interpersonal conflicts. His film HANDS OF A MOTHER (2016) is the final part of a trilogy about the interlacements of domestic violence.

DIE HÄNDE MEINER MUTTER

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Florian Eichinger
SCREENPLAY Florian Eichinger
CINEMATOGRAPHY Timo Schwarz
CAST Andreas Döhler, Jessica Schwarz, Heiko Pinkowski, Katrin Pollitt, Katharina Behrens, Sebastian Fräsdorf, Ursula Werner, Karin Neuhäuser
PRODUCERS Mike Beilfuß, Florian Eichinger, Matthias Greving, Cord Lappe
PRODUCTION COMPANIES Kinescope Film, Bergfilm Produktion & Verleih, in co-production with ZDF Das kleine Fernsehspiel
RUNTIME 106 min
LANGUAGE German
SALES Media Luna New Films info@medialuna.biz www.medialuna.biz
Marc Deville is a successful writer of erotic literature and he is a porn addict. He functions very well in his daily business but as soon as it comes to close encounters with the other sex he is completely unable to deal with it. He is totally afraid of letting people into his life – nobody ever entered his apartment, nor can he remember what it actually feels like to touch another person. His sex-life only works for him if he puts a camera between him and the other person, satisfying himself by watching the image.

Marc meets the charming nurse Justine during a reading in a bookstore. Justine is married to Eric, a successful theater director who loves her very much. But he can’t adapt to Justine’s sexual desires and out of that frustration he started to beat her up frequently. Justine has a death fetish – she likes to be strangled or choked during sex. In her garden she keeps rotting roadkill in a shed. They are kept in jars and terrariums and Justine watches them for hours. Death doesn’t scare Justine – it relaxes her – it’s her refuge. At the same time it’s her inner prison with her husband.

Marc and Justine are prisoners of their twisted sexual desires but at the same time they long for a normal, romantic relationship. Justine and Marc fight against their inner demons and in the end they are able to adjust. And there is a chance of a relationship between them.


THE SKIN OF THE OTHERS

GENRE Drama, Love Story
YEAR OF PRODUCTION 2016
DIRECTOR Thomas Stiller
SCREENPLAY Thomas Stiller
CINEMATOGRAPHY Marc Liesendahl
CAST Oliver Mommsen, Isabel Thierauch, Torsten Michaelis, Judith Hoersch, Marco Hofschneider, Filip Januchowski, Sylta Fee Wegmann, Pierre Kiwitt, Lasse Myhr, Peter Hommen, Sonja Kerskes
PRODUCERS Adrian Topol, Thomas Stiller
CO-PRODUCER Steffen Baermann
PRODUCTION COMPANIES Lopta Film, Cubatorfilm International, in co-production with Volle Pulle Filmproduktion
RUNTIME 110 min
LANGUAGE German

SALES Lopta Film
adrian.topol@loptafilm.com
www.loptafilm.com

photo © Lopta Film/Cubatorfilm International
A childhood in the industrial region of the Ruhr in the early 1960s. Confronted with sex and violence, death and guilt and the intoxicating new sensation of freedom, a coalminer’s son experiences a summer full of seduction, when everything changes – and yet remains the way it was.

Julian Collien is 12 and lives in a mining village characterized by constrictions, poverty and brutality. Julian doesn’t see any point in school: he wants to be a miner, just like his father. When his mother, who suffers from colic, has a nervous breakdown and takes his little sister to the sea to recuperate, Julian and his father are left by themselves during the summer holidays. Now Julian feels responsible for the household, making bread and butter for his father and meeting him at the pit at the end of his shift. Julian doesn’t much like spending time with the other boys in the village, whose games tend to be violent. However, their landlord, Gorny, lends him a camera and tells the boy to take photographs of his friends when they go swimming. But Julian would much rather watch Marusha, Gorny’s precocious 15-year-old step-daughter, who has captivated him with her charms – and also cast a spell over his father...

It’s no surprise when Karo is fired. She is loud, over-emotional and egocentric, more so than the average Berliner wise-ass, says her best friend Anna. Karo is not one to give up easily, though: she opts for radical change and goes into therapy. Although her therapist advises her to keep calm, Karo throws herself into it. She wants to be a ‘super patient’, catch up on the mourning she hasn’t done, put her mother on the spot and break up with her boyfriend Philipp. But it’s all too much in one go, her witty façade breaks and she slides into a depressive mood, to the extent that neither her closest confidant Max nor her grandmother Bille can help her. It is only when her mother takes Karo in that she slowly pulls herself together again. She now declares war on her crisis, because ‘depression is a f***ing event’.

LAURA LACKMANN was born in 1979. After working as an assistant director and production assistant, she studied History and Art History, followed by studies in Directing at the New York Film Academy and the German Film & Television Academy Berlin (DFFB). Her films include: ROSA UND TAXI (short, 2008), GEGENÜBER VON TROST (short, 2009), BAR-LINALE (3 shorts, 2009), MITTEN AM RAND (short, 2012), and her feature debut TOO HARD TO HANDLE (2016).

GENRE Tragicomedy YEAR OF PRODUCTION 2016 DIRECTOR Laura Lackmann SCREENPLAY Laura Lackmann CINEMATOGRAPHY Sten Mende CAST Claudia Eisinger, Katja Rie mann, Barbara Schöne PRODUCER Jochen Laube PRODUCTION COMPANY UFA Fiction RUNTIME 112 min LANGUAGE German

SALES Beta Cinema beta@betacinema.com www.betacinema.com
In adventure comedy romp OFFLINE, computer game star Jan fights for his digital identity and reclaims his real life.

Usually, gamer Jan (17) isn’t Jan, he’s brave warrior Fenris (Level 69), one of the top players in the Battle of Utgard fantasy game. He’s busy preparing for the upcoming online tournament, called “Ragnarok”, when he is suddenly expelled from the game. He frantically realizes he’s been hacked by another player, dark sorcerer Loki (Level 70).

It’s the start of the biggest quest of his life – in the real world! He encounters a plethora of analog obstacles on his journey to regain his digital identity, terrifying opponents, and even crazy Karo ... an actual, honest-to-goodness girl!

FLORIAN SCHNELL was born in 1984 and studied Fictional Artwork at the University of Hildesheim, Directing at the Filmakademie Baden-Württemberg, and participated in the UCLA Hollywood Workshop. Also active as a writer, his films include ZWEI MENSCHEN [experimental, 2004], HYBRIS [animation, 2009], MEINUNGSMEER [animation, 2010], FRISCH GESTRICHTEN [short, 2011], MIA AND THE MINAUTOR [2012], IM SCHATTEN EUROPAS [doc, 2016], and his graduation film OFFLINE [2016].

GENRE Adventure, Comedy, Coming-of-Age Story, Fantasy
YEAR OF PRODUCTION 2016
DIRECTOR Florian Schnell
SCREENPLAY Jan Cronauer, Florian Schnell
CINEMATOGRAPHY Dominik Berg
CAST Moritz Jahn, Mala Emde, Ugur Ekeroglu, David Schütter, Hannes Wegener, Marc Zwinz
PRODUCERS Christian Becker, Benjamin Munz, Anne Büttner, Marc Junker
CO-PRODUCER Stefanie Groß
PRODUCTION COMPANY Rat Pack Filmproduktion, in co-production with SWR, BR, ARTE, Filmakademie Baden-Württemberg, Karl Filmproduktion
RUNTIME 87 min
LANGUAGE German
FESTIVALS Max Ophüls Festival Saarbrücken 2016
SALES Picture Tree International yuan@picturetree-international.com www.picturetree-international.com
For the first time ever, Rico has a friend coming over for a sleepover! After weeks of not seeing each other, Rico and Oskar are reunited again and start their adventure with the weekly bingo at the retirement home. But although Tanja even wins two handbags, Oskar seems suspiciously grumpy and Tanja oddly sad. On top of things Oskar’s dad leaves a bag in front of the door because he needs some distance from his son. So much heart affliction is too much for Rico!

When Oskar finally tells Rico that Tanja was cheating at bingo the other night and that those ugly handbags she wins all the time are really expensive leather bags, Rico refuses to accept that his mother could be a crook. Ellie Wandback, the bingo host, must be blackmailling her. Since the Bühl is too occupied with a champagne drinking redhead, Rico and Oskar seek help from the sprightly pensioner Mr. van Scherten and together they try to find out what is going on. Not everything goes as planned, but in the end the two young detectives shall discover more than just the truth about the bingo-cheat and the handbags.


GENRE Family Entertainment YEAR OF PRODUCTION 2015 DIRECTOR Wolfgang Groos SCREENPLAY Martin Gypkens CINEMATOGRAPHY Stefan Biebl CAST Anton Petzold, Juri Winkler, Karoline Herfurth, Henry Hübchen, Moritz Bleibtreu PRODUCERS Philipp Budweg, Robert Marciniak PRODUCTION COMPANY Lieblingsfilm RUNTIME 95 min LANGUAGE German

SALES Beta Cinema beta@betacinema.com www.betacinema.com
West Germany 1982: Hubertus and Sebastian don’t want to end up like their fathers, ever. Music and their shared love for punk princess Debbie are the only way to escape the foul smell of polishing wax and bourgeois self-pride. When a cool rockabilly band is looking for a support act to their upcoming tour, it’s obvious: This is their one and only chance to get away from middle-class life with all its rules and constraints! But Hubertus’ father leaves nothing untried to stop his son’s musical aspirations. As they are invited to an audition, the situation is about to explode.

TILL MÜLLER-EDENBORN was born in 1965 and studied Film, Philosophy and French in Paris and Cologne. He has directed several short films and numerous episodes of the series GUTE ZEITEN, SCHLECHTE ZEITEN, SOKO MUNICH / SOKO 5113, HERZENS-BRECHER and SCHLOSS EINSTEIN. His films include: BABY PLEASE DON’T GO (1999), WEITE (2001), TANGO (2002), BLACK MARK (2003), DIE LIEBE IST EIN HAUS (2006), and his feature debut ROCKABILLY REQUIEM (2016).

GENRE Coming-of-Age Story, Drama, Music
YEAR OF PRODUCTION 2016
DIRECTOR Till Müller-Edenborn
SCREENPLAY Till Müller-Edenborn, Jörg Bruhn
CINEMATOGRAPHY Sönke Hansen
CAST Ben Münchow, Ruby O. Fee, Sebastian Tiede, Martin Feifel, Margarita Broich, Barbara Romaner, Alexander Hauff, Roland Schreglmann, Jeremias Koschorz, Hendrik Dury, Marko Dyrlich, Dietrich Mattausch, Jutta Wachowiak, Lena Schultz
PRODUCER Elke Peters
CO-PRODUCERS Marcel Noll, Carsten Rocker
PRODUCTION COMPANY Neue Mira Film
RUNTIME 92 min
LANGUAGE German
FESTIVALS Max Ophüls Festival Saarbrücken 2016
AWARDS Best Newcomer Actor (Ben Münchow) Saarbrücken 2016
SALES
Neue Mira Filmproduktion
kontakt@neue-mira-film.de
www.neue-mira-film.de
Hedi is the new neighbor of Iva, who raises her daughter Sophia by herself. The two women start a relationship and Iva is desperately in love with Hedi. Suddenly Iva’s father appears. Hedi feels strongly attracted to him. It seems that only one world exists for Hedi. Her own.

DON’T LOOK AT ME THAT WAY pushes you into a world where you start to doubt your own being. What does it mean to love? Isn’t it always connected with sacrificing and oppressing? Then you try to find your own identity in a world which points to where you actually don’t belong. Iva and Hedi make love, they make hate, watch them how they act in this regime.

UISENMA BORCHU was born in 1984 in Ulan-Baatar/Mongolia and moved to Germany in 1989. She studied French, History and Linguistics at Mainz University from 2004-2006 and worked as a journalist. She then studied Directing in the documentary department of the University of Television & Film Munich. Her films include: DONNE-MOI PLUS [short doc], THOS [image film], HIMMEL VOLLLER GEIGEN [doc], DIE TRIANGEL [music video], KHUYAGAA – LIFE OF A NOMAD CHILD [doc], and her feature debut DON’T LOOK AT ME THAT WAY.


SALES DREIFILM hello@dreifilm.de www.dreifilm.de
ERNST GÜNTER HANSING LIFE AND WORKS is the first documentary about the 1929 born and 2011 deceased total artist. With an impressive mixture of documents, painted and sculptural artwork, historic shots, self-certificates and interviews, the filmmakers create an entertaining documentary, opening up a different perspective on the artist and promoting a deeper understanding of artistic motivation, thinking and inner inspiration. The film tells, in 11 chapters, about the formative stations of his life, the multitude of his artwork and familiarizes the spectator with his portraits, his sculptural works and his abstract-expressionist painting. Interviews with contemporaries, his family, companions, friends and portrayed people complete a faceted, deeply reflected image of the man and artist.

MANUELA ZIMMER and HARALD KÜHR are active as filmmakers, artists and musicians in the realms of media, arts and music. Their spectrum reaches from the development of audio-visual concepts to documentaries, screenplays and computer-based animation and visual effects. The central point of their artistic expression is the interaction of film, artwork and musical compositions, expanded cinema, video art, mental sculptures, and complex image and film installations.

GENRE Art
YEAR OF PRODUCTION 2016
DIRECTORS Manuela Zimmer, Harald Kühr
SCREENPLAY Manuela Zimmer, Harald Kühr
CINEMATOGRAPHY Manuela Zimmer, Harald Kühr
PRODUCERS Manuela Zimmer, Harald Kühr
PRODUCTION COMPANY Ten Directions Media
RUNTIME 120 min
LANGUAGE German
SALES Ten Directions Media
tendirectionsmedia@arcor.de

Surfers glide across the wild waves of the Southern Ocean, and on the small island of Maremma, marine biologists fight for the survival of the little penguin. Along the coast, paleontologists dig for fossils, while lobster fishers battle against meter-high waves. With impressive images and stories, the series explores the Australian continent along the Great Ocean Road. The spectacular coastal road leads through rain forests and past the eucalyptus trees providing a home to Koala bears. Numerous ships have gone under here and to this day seafarers still have great respect for the area – the legendary Shipwreck Coast. Legendary too are the beaches of Bells Beach, where surfers ride the best waves the country has to offer. Toward the south there is only Antarctica.

GENRE Adventure, Wild Life, Road Movie
YEAR OF PRODUCTION 2016
DIRECTOR Joachim Haupt
SCREENPLAY Sabine Pollmeier
CINEMATOGRAPHY Peter Zakharov
PRODUCER Sabine Pollmeier
PRODUCTION COMPANY Parnass Film
RUNTIME 3 x 52 min
LANGUAGE English
SALES Parnass Film
mail@parnassfilm.de
www.parnassfilm.de
Czech photographer Josef Koudelka grew up behind the Iron Curtain and always wanted to know “what was on the other side”. Forty years after capturing the iconic images of the Soviet invasion of Prague in 1968, the legendary Magnum Agency photographer arrives in Israel and Palestine. On first seeing the nine-meter-high wall built by Israel in the West Bank, Koudelka is deeply shaken and embarks on a four-year project in the region which will confront him once again with the harsh reality of violence and conflict.

KOUDELKA: SHOOTING HOLY LAND

GILAD BARAM is a photographer, visual artist and documentary filmmaker based in Berlin and Jerusalem. His work, focusing primarily on lens-based images in the era of Internet and big data, has won scholarships and prizes and has been exhibited in art venues worldwide. KOUDELKA: SHOOTING HOLY LAND is his directorial debut.

Mali, situated in the heart of Western Africa, is often regarded as the cradle of today’s Blues. For centuries, music has strengthened Mali’s cultural identity. When Mali’s North came under the rule of Islamic fundamentalists, the fighters went after the country’s culture, destroyed ancient cultural heritage and imposed an incredibly strict Sharia law, which banned all worldly music. Musicians had to flee. Following Fatoumata Diawara, the young shooting star of the global pop scene, MALI BLUES explores the country’s rich musical culture and it’s threat by radical Islamists. In the film we meet other committed musicians who are fighting for unity and the freedom of artistic expression, like the traditional Griot Bassekou Kouyaté, Rapper Master Soumy, and Tuareg musician Ahmed Ag Kaedi.

MALI BLUES


Her paintings are disturbing and tender, painful and touching at the same time. Naked, sexless, and disfigured bodies; blissful smiles, places that look like paradise, people who can fly. Originally from Bulgaria, Oda Jaune studies at the Kunstkademie Düsseldorf, becomes Jörg Immendorff’s student. And she becomes his wife. After Immendorff’s death in 2007 she leaves Germany to move to Paris. Years pass before she agrees to being in this film.

The plan seems simple: the director and her cinematographer will join her in the studio and film the process of creating new paintings for an upcoming exhibition. But it soon becomes apparent that the nature of what is supposed to be captured makes it almost impossible not to destroy it in the process...

WHO IS ODA JAUNE?

KAMILLA PFEFFER was born in 1982. She studied Political Science and Romance Philology in Mainz and Strasbourg before beginning her studies in Documentary Filmmaking and Photography at the Academy of Media Arts Cologne. Also active as a freelance journalist and script consultant, her films include: DAS ARCHIV – WIE KÖLN SEIN GEDÄCHTNIS WIEDERFINDET (doc, 2010), MENSCHEN, KEINE NUMMERN MEHR (report, 2012, in co-direction with Felix Kuballa), and her graduation film WHO IS ODA JAUNE? (doc, 2016).

GENRE Art
YEAR OF PRODUCTION 2016
DIRECTOR Kamilla Pfeffer
SCREENPLAY Kamilla Pfeffer
CINEMATOGRAPHY Magdalena Hutter
PRODUCER Christian Beetz
PRODUCTION COMPANY gebrueder beetz produktion, in co-production with Kunsthochschule für Medien Köln (KHM)
RUNTIME 75 min
LANGUAGE German, French
FESTIVALS Berlinale 2016
SALES Wide House
ac@widehouse.org
www.widehouse.org

WHO IST ODA JAUNE?

KENNY (31) arrived from Sri Lanka, having come to Germany to further his career as a musician. He rents a spare room from Rola. Rola (80) lives alone on the outskirts of Berlin, where she sometimes needs to protect herself by carrying a gun. In living together these two different individuals find that life is not merely dependent on personal security, instead discovering the possibility that our dreams may define our true reality.

YOUKALI

OSWALDO DIAZ MEDINA was born in 1980 in Lima/Peru. He studied Communications at the University of Lima and Audiovisual Production at the Autónoma University of Barcelona and currently studies Directing at the German Film & Television Academy Berlin (DFFB).

GENRE Experimental, Tragicomedy
YEAR OF PRODUCTION 2015
DIRECTOR Oswaldo Diaz Medina
SCREENPLAY Oswaldo Diaz Medina
CINEMATOGRAPHY Paul Rohlfs
PRODUCER Tara Biere
PRODUCTION COMPANY Deutsche Film- und Fernsehakademie Berlin (DFFB)
RUNTIME 73 min
LANGUAGE German

SALES Deutsche Film- und Fernsehakademie Berlin
festival@dffb.de
www.dffb.de
DIE BADEWANNE
THE BATHTUB

Three brothers in a bathtub. It would actually sound normal, if they weren’t way over thirty. Responsible for this is the youngest brother Niklas, who had the idea to re-enact an old picture from their childhood for a present. On the evening before their mom’s birthday party he is arguing with his older brother Georg, who thinks the idea is just stupid. The argument develops into a fight which shows how much time has passed since the old photo. Filmed as a one-take from the perspective of the photo camera.


GENRE Comedy
YEAR OF PRODUCTION 2016
DIRECTOR Tim Ellrich
SCREENPLAY Tim Ellrich, Dominik Huber
CINEMATOGRAPHY Lukas Gnaiger
CAST Simon Jaritz, Rainer Wöss, Stefan Pohl
PRODUCER Tim Ellrich
RUNTIME 13 min
LANGUAGE German
FESTIVALS Clermont-Ferrand 2016, 17th Short Shorts Film Festival & Asia 2016, Oberhausen 2016, Shortfilm Week Regensburg 2016, Palm Beach International Film Festival 2016, Filmfest Dresden 2016, Brussels Short Film Festival 2016, Regard – Saguenay 2016, International Film Festival Bratislava 2016, Vienna Independent Shorts 2016, FEC Festival European Short Film Festival 2016, Hamburg Int. Short FF, and many more

KAPUTT
BROKEN

Gabriele Stötzer and Birgit Willenschutz were political inmates at Hoheneck Castle, the most notorious women’s prison in East Germany. Their story is one of overcrowded cells, despotic hierarchies, ruthless everyday, and the enduring effects of incarceration. Most of all, however, it is about the crushing pressure of forced labor. Prisoners at Hoheneck manufactured millions of pantyhose, bed sheets, and other products for West German retailers, bringing enormous profits to both sides of the Iron Curtain. Part of the young animadoc tradition, the seven-minute film pairs original audio interview extracts with abstract, monochrome animation.

VOLKER SCHLECHT was born in 1968 and works as an illustrator and filmmaker in Berlin. He studied Communication Design at the Burg Giebichenstein University of Art and Design Halle and taught in the Animation department of Film University Babelsberg KONRAD WOLF. Currently he also works as a professor of Sequential Illustration at the BTK University of Art and Design.

ALEXANDER LAHL was born 1979 and studied Cultural Sciences in Berlin, Wroclaw and Frankfurt (Oder). He works as a writer, filmmaker and producer and co-founded the media label Die Kulturingenieure.

GENRE Animation
YEAR OF PRODUCTION 2016
DIRECTORS Volker Schlecht, Alexander Lahl
SCREENPLAY Alexander Lahl, Max Mönch
CINEMATOGRAPHY Volker Schlecht
ANIMATION Volker Schlecht
PRODUCERS Alexander Lahl, Max Mönch
PRODUCTION COMPANY Die Kulturingenieure
RUNTIME 7 min
LANGUAGE German

SALES
Die Kulturingenieure
info@diekulturingenieure.de
www.diekulturingenieure.de
Set against the backdrop of post-war Germany, the screen adaptation of Siegfried Lenz’s short story released in 1949 shows a snapshot in time of Mr. Schwamm, an indulgent husband and caring father, who wants to save his depressed son. During the pivotal night of this mission, he has an odd encounter: Paired up by destiny, he confides his troubles to a bitter and insensitive stranger, who in the very last minute manages to turn the story into a touching parable for kindness and humanity.

KONSTANTINOS SAMPanIS studied Media Management and is an autodidactic filmmaker. His films include: the Emmy-winning SIX FEET DEEP (short, 2012) and SON (2016).

GENRE Drama, Literature
YEAR OF PRODUCTION 2016
DIRECTOR Konstantinos Sampanis
SCREENPLAY Konstantinos Sampanis
CAST Heinz Hoenig, Dirk Böhling, Maurizio Magno, Wilfried Pucher
PRODUCER Konstantinos Sampanis Filmproduktion
PRODUCTION COMPANY Konstantinos Sampanis Filmproduktion
RUNTIME 19 min
LANGUAGE German

SALES
Konstantinos Sampanis Filmproduktion
konstantinos.sampanis@moodboard-film.de
www.moodboard-film.de

photos © Leif Thomas/Konstantinos Sampanis Filmproduktion
DIE ANFÄNGERIN

Alexandra Sell’s feature debut is a coming-of-age tale with a difference about the grumpy doctor Annebärbel Buschhaus donning her ice skates again at the age of 58 after an absence of 40 years. Back on the ice, she tries to revive long suppressed childhood dreams – and makes a new friend, Jolina Kuhn, Berlin’s youth figure skating champion. Through her new friend, Annebärbel begins to open up and break away from her dominant mother. The film also features a cameo by the real-life figure skater Christine Stüber-Errath, who won the Olympic bronze medal in 1976, and was the world champion and three-times European champion.

GENRE: Children & Youth, Drama, Sports
CATEGORY: Feature
DIRECTOR: Alexandra Sell
SCREENPLAY: Alexandra Sell
CAST: Ulrike Krumbiegel, Annekathrin Bürger, Christine Stüber-Errath, Maria Rogozina, Rainer Bock, Stephan Grossmann
PRODUCER: Martin Heisler
CO-PRODUCERS: Joachim Ortmanns, Katrin Schlösser, Helge Neubronner
PRODUCTION COMPANY: Lichtblick Media, in co-production with Lichtblick Film, cine plus Filmproduktion
LANGUAGE: German
CONTACT: Lichtblick Media
info@lichtblick-media.com
www.lichtblick-media.com

DER AUSFLUG

Trapped in a small Polish village in the middle of nowhere, desperate to escape and live a different life, young Anna suddenly sees her opportunity to change everything when Andrzej and Joanna, a rich couple from Warsaw, stop off in their search for a nearby ruin. Offering to be their guide, Anna seeks to make herself indispensable to them, not only driving a wedge between Andrzej and Joanna but also becoming a ‘better’ Joanna than the original! And the more and more she assumes the role, the greater a threat she becomes as her pursuit for freedom, her longing for the existence she does not have, becomes fatally destructive to all concerned.

GENRE: Drama, Thriller
CATEGORY: Feature
DIRECTOR: Bartosz Grudziecki
SCREENPLAY: Bartosz Grudziecki
CAST: Anna Ilczuk, Katarzyna Wajda, Piotr Domalewski
PRODUCERS: Martin Kosok, Alexander Fritzemeyer, Julian Anselmino
PRODUCTION COMPANY: DREIFILM, in co-production with Hochschule für Fernsehen und Film München
LANGUAGE: Polish
CONTACT: DREIFILM
hello@dreifilm.de
www.dreifilm.de

CRESCEndo

CC Filmkunst’s latest feature project centers on events set in motion when an Israeli-Palestinian youth orchestra comes to Potsdam for a concert on the invitation of the German government. The idea for CRESCENDO is inspired by the example of the West Eastern Divan Orchestra which was founded in 1999 by Daniel Barenboim and Edward Said to bring young Israeli, Palestinian and other Arab musicians together in the spirit of peaceful co-existence as a way of contributing to a solution of the Middle East conflict. As in CCC’s 2011 production CHILD PRODIGIES, Martin Stock will once again write the score and this new film will also show that music has the power to build bridges between people from different religions and nationalities despite the many challenges and obstacles.

GENRE: Drama
CATEGORY: Feature
DIRECTOR: Marcus O. Rosenmüller
SCREENPLAY: Stephen Glantz, Marcus O. Rosenmüller
CAST: Thomas Kretschmann, Pegah Ferydoni, Michael Nouri, Ralph Herforth
PRODUCERS: Alice Brauner, Michael Zechbauer
PRODUCTION COMPANIES: CCC-Filmkunst, MZ-Film
LANGUAGE: English, Hebrew, Arabic
SALES: Global Screen
info@globalscreen.de
www.globalscreen.de
**ES WAR EINMAL INDIANERLAND**

Adapted from Nils Mohl’s eponymous novel, İlker Çatak’s feature debut is a wild genre mix between a boxer film, urban western, road movie and music video, set at the end of the summer holidays in a drab neighborhood on the outskirts of Hamburg. Young boxing talent Mauser is preparing for a pivotal competition when his father kills his step-mother and flees. Trying to find his father, Mauser embarks on a journey through the world of music, psychedelia, violence, love, and a biblical thunderstorm. And where does the Native American come into all of this? **ONCE UPON A TIME IN INDIAN COUNTRY (WT)** is a story radiating both heat and poetry.

**GENRE** Drama, Road Movie, Western  
**CATEGORY** Feature  
**DIRECTOR** İlker Çatak  
**SCREENPLAY** Nils Mohl, Max Reinhold  
**CAST** Leonard Scheicher, Emilia Schüle, Clemens Schick, Johanna Polley  
**PRODUCER** Michael Eckelt  
**PRODUCTION COMPANY** Riva Film  
**LANGUAGE** German  
**CONTACT**  
Riva Filmproduktion  
hamburg@rivafilm.de  
www.rivafilm.de

**DER HAUPTMANN**

Later this year, Robert Schwentke will return to German-language filmmaking for a true-life story set during the final days of the Second World War when anarchy and arbitrary murder prevail as the demoralized Wehrmacht hunted down any soldier separated from his company as a potential deserter and traitor. While escaping from the patrols through the bleak Ems estuary, 19-year-old private Willi Herold discovers the abandoned uniform of a highly decorated Luftwaffe captain. Now masquerading as ‘Captain Herold’, Willi gathers soldiers around him to complete an imaginary assignment allegedly given by Hitler himself – and reveals an unexpectedly dark side to his character...

**GENRE** Drama  
**CATEGORY** Feature  
**DIRECTOR** Robert Schwentke  
**SCREENPLAY** Robert Schwentke  
**CAST** Max Hubacher  
**PRODUCER** Frieder Schlaich  
**CO-PRODUCERS** Paolo Branco, Ewa Puszczyńska  
**PRODUCTION COMPANY** Filmgalerie 451, in co-production with Alfama Films, Opus Film  
**LANGUAGE** German  
**SALES**  
Alfama Films  
alfamafilms@orange.fr  
www.alfamafilms.com

**IGUANA TOKYO**

What happens when an ordinary nuclear family lives in different realities in a city that is arguably at its most advanced? What happens when the line between the reality and phantasm starts to disappear, when a computer game is (re-)defining the spaces of existence, when a giant green iguana is the observer of the realities of their being? **IGUANA TOKYO** tells the story of this family who installs a computer game in their small flat in Tokyo. The rule of the game is simple: the one who wins, leads the house and accordingly each one’s own room enlarges or shrinks via moving walls. As the computer game becomes the center of their ordinary lives, the relationship among the three starts to shift. Only the iguana can witness this dangerous tension among the mother, father and their 14-year-old daughter. After his acclaimed **SIVAS**, Kaan Müjdeci’s latest project **IGUANA TOKYO** will be participating in the Cinéfondation L’Atelier 2016 in Cannes.

**GENRE** Drama  
**CATEGORY** Feature  
**DIRECTOR** Kaan Müjdeci  
**SCREENPLAY** Kaan Müjdeci  
**PRODUCER** Yasin Müjdeci  
**PRODUCTION COMPANY** COLOURED GIRAFFES  
**LANGUAGE** English, Japanese, German  
**CONTACT**  
COLOURED GIRAFFES  
nazli.kilerci@gmail.com
IN THE MIDDLE OF THE RIVER

led to believe his abusive grandfather is responsible for his sister’s recent death, Gabriel (26) returns to his humble home in rural New Mexico. Yearning to protect his family, he swears to secretly kill his grandfather, yet at the moment of truth his plan is foiled and they are forced to spend the day together. The two men, both war veterans, begin speaking about their distinct yet similar traumatic experiences. Despite his rage, Gabriel realizes the world is not as black and white as he once thought and slowly he is forced to accept responsibility for his own part in the family crisis.

REPLACE

Young and beautiful, Kira is afflicted with a strange disease, her skin starts to age rapidly, dry out and crumble away. When she discovers that she can replace her own skin with somebody else’s, she has to choose: watch her own body wither and die – or give in to temptation... whatever the price.

SIMPEL

Markus Goller follows such films as FRIENDSHIP! and FRAU ELLA with an adaptation of My Brother Simple by the French children’s novelist Marie-Aude Murail. Ben and his brother Barnabas have been bosom buddies for as long as he can remember. Although Barnabas, known as “Simple”, is now 22, he has stayed at the mental age of a three-year-old. He may get on his brother’s nerves at times, but Ben could never imagine life without him. However, when their mother unexpectedly dies, it is decided to put Simple in a home. The brothers go on the run and Ben realizes after a crazy odyssey that only one option is left open to him: he must find the father they last saw 15 years ago.
STREETSCAPES – CHAPTER III

There are streets, paths, motorways, alleys, sandy paths and promenades. And there are also life paths, dry stretches, crossroads and cul-de-sacs...

Director Heinz Emigholz’s latest project sees him combining various elements of his previous films as he focuses on streetscapes as well as the buildings of the late Uruguayan engineer and architect Eladio Dieste and the Berlin-based architect Arno Brandlhuber. This is Emigholz’s first film to have three performers appearing on camera – the Argentinian filmmaker Jonathan Perel, the German actress-screenwriter Natja Brunckhorst, and the American actor John Erdman – and featuring a continuous, analytical text.

GENRE Experimental
CATEGORY Documentary
DIRECTOR Heinz Emigholz
SCREENPLAY Heinz Emigholz
PRODUCER Frieder Schlaich
PRODUCTION COMPANY Filmgalerie 451
LANGUAGE English
SALES Filmgalerie 451
info@filmgalerie451.de
www.filmgalerie451.de

UND DAS STREBEN NACH DEM GLÜCK

Paul is from Cameroon. He made his way via the Sahara to Morocco to cross the Mediterranean. Jakob experienced the fall of the Wall as a Berlin teenager, which motivated him to make a film on today’s borders of Europe. This is how he meets Paul, who soon after gets to Spain. He survives – half die on the tragic 50 hour odyssey. There, instead of getting psychological help, he is sent to a deportation center. It is only on his release that Jakob and Paul meet again. Increasingly, Germany becomes the destination. At this point Jakob has to decide: will he become an active part in Paul’s pursuit of happiness or remain the observing filmmaker? In the end Jakob himself finds it hard to believe that Paul now lives in his former childhood room.

GENRE Society
CATEGORY Documentary
DIRECTOR Jakob Preuss
SCREENPLAY Jakob Preuss
PRODUCTS Jakob D. Weydemann, Jonas Weydemann
PRODUCTION COMPANY Weydemann Bros., in co-production with ZDF Das kleine Fernsehspiel
LANGUAGE French
CONTACT Weydemann Bros.
info@weydemannbros.com
www.weydemannbros.com

DAS UNVERLÄSSLICHE LEBEN

(DRAGONFLIES) is a poetic documentary-fiction hybrid dealing with the inevitable and eternally reoccurring patterns of personal transformation. At the celebration of his parents’ 30th wedding anniversary, Florian, a phlegmatic young German, struggles to relate to the love he is receiving and decides to break all bonds forever. He flees to rural Mexico where he tries to construct an independent and self-determined life, but is ultimately forced into an unexpected transformation of his own, thus confirming the inevitability and eternity of the cycle.

GENRE Poetic Hybrid
CATEGORY Docu-Fiction
DIRECTOR Florian Seufert
SCREENPLAY Florian Seufert, Raffaela Then
CINEMATOGRAPHY Moritz Tessendorf
CAST Florian Seufert
PRODUCTS Martin Kosok, Alexander Fritzemeyer
CO-PRODUCTS Jim Stark, Carlos Sosa
PRODUCTION COMPANY DREIFILM, in co-production with Hochschule für Fernsehen und Film München, Viento del Norte Cine
LANGUAGE German, Spanish
CONTACT DREIFILM
hello@dreifilm.de
www.dreifilm.de
DIE VIERHÄNDIGE

Director Oliver Kienle’s long-standing fascination for stories about multiple personalities has inspired him to write the screenplay for his second feature film featuring the Burgtheater actress Frida-Lovisa Hamann and Friederike Becht as sisters Sophie and Jessica. When Jessica is killed in an accident, Sophie wavers between grief over losing her sister and the hope that she will now be able to lead a normal life after having been subjected to Jessica’s morbid paranoia. But she keeps having blackouts and gradually realizes that another person is controlling her spirit and life. Sophie fights back against this other person residing in her body, but will she succeed?

WHATEVER HAPPENS

Dutch Shooting Star Sylvia Hoeks (THE LAKE) and Fahri Yardim (NICK: OFF DUTY) are the leads for Niels Laupert’s second feature film WHATEVER HAPPENS. Hannah and Julian have just split up and are forced to meet one last time in order to complete the process of moving out of their shared flat. But nothing goes as planned and this last night turns into a wild rollercoaster ride: the handover falls through and the two are condemned to spending New Year’s Eve – of all evenings – together after weeks of avoiding one another to give the flat that one final coat of paint. But what might have looked like the end can sometimes turn out to be the start of something new...

WHO’S THAT MAN

In the 70s and 80s, artists such as Kraftwerk, David Bowie, Brian Eno, Gianna Nannini, Ultravox and the Eurythmics queued to record in Conny Plank’s studio, a farmhouse near Cologne. Plank, one of the most innovative sound experimentalists, produced recordings that revolutionized music and are still as valid as ever.

Dying at only 47, Plank left behind a wife, actress Christa Fast and a 13-year-old-son, Stephan. Now, 20 years on, Stephan sets out to find his father, the film taking a journey through music history as well as around the world, to give an unusually intimate and emotional view of the artists, their work with Conny Plank and the many musical traces he left behind.
REMUNERATION IN GERMANY

FOR

PRIVATE COPYING – VIDEO RENTAL – CABLE RETRANSMISSION

VGF, a collecting society under German law, was founded in 1981 when private copying of TV-programs (in particular feature films) by means of video recording equipment started to become commercially important.

Since 1982 VGF collects blank tape levies due to German and foreign film producers under Art. 54 of the German Copyright Act and distributes them to the respective rightsholders. The German Collecting Societies Act obliges VGF to make sure that all rightsholders and owners of neighbouring rights of motion pictures, including foreign rightsholders who enjoy national treatment under the international copyright conventions, receive an equitable share of the monies collected for all rightsholders of programs broadcasted by German TV-Stations. Since it is virtually impossible for the individual rightsholders to control the use of the property and to make claims individually, Art. 54 provides that the respective rights must be administered collectively and claims can be made through a collecting society only.

VGF now administers a great number of film rights of important film and TV producers from USA, Great Britain, Germany and other countries who have joined VGF as members. Since VGF’s activities come under the supervision of the German Patent Office, it is safeguarded that a fair division of monies among all rightsholders concerned takes place and that producers receive an equitable share of the royalties in Germany.

The following rights are administered by VGF:

Art. 54 German Copyright Act – Private Copying

Art. 54 of the German Copyright Act provides a remuneration for private copying of films. As rightsholders cannot prevent private copying, makers of recording devices and storage media which are used to effect private copying are charged with a levy. The claim can be made by a collection society only (Art. 54h German Copyright Act). VGF as a trustee administers the rights for film and TV producers and distributes the respective amounts to the rightsholders. Licensing of television rights does not imply transfer of the above mentioned right.

Art. 27 German Copyright Act – Video Rental

Art. 27 of the German Copyright Act entitles rightsholders to a supplementary remuneration for the rental and lending of videograms by video-retailers. The money must be paid by the video retailer. It is provided by law (Art. 27 Sec. 3) that claims can be made by collecting societies only.

Art. 20 b German Copyright Act – Cable Retransmission

Rightsholders whose programs are broadcast by German TV stations and retransmitted via cable are also entitled to a remuneration for such cable retransmission. VGF is also active in collecting this fee. Administration of the above mentioned fees by VGF incurs no costs for the rightsholders. If your company is interested in collecting these remunerations, please contact VGF for more detailed information.

www.vgf.de
info@vgf.de

VGF Berlin (for non-German films)

VGF Munich (for German films)
Beichstraße 8, D-80802 München – T: +49-89-1 89 37 84-0 – F: +49-89-1 89 37 84-29
GERMAN FILMS Service + Marketing

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

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

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

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

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

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

SUPERVISORY BOARD

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Katharina Cramer-Hadjidimos
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Sabrina Schrödl Assistant to the Managing Director
Bernhard Simek Regional Coordinator: Eastern Europe & Australia, Documentary Film
Konstanze Welz Television, Regional Coordinator: Asia

RANGE OF ACTIVITIES

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Rome, Karlovy Vary, Montreal, Toronto, New York, Shanghai, Warsaw, Moscow, and Busan
- Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM Los Angeles, Shanghai, Toronto, Clermont-Ferrand, Annecy)
- Staging of Festivals of German Films in selected international territories in cooperation with the Goethe-Institut
- Staging of industry screenings in key international territories
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, home entertainment, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual Next Generation Short Tiger short film program, which presents a selection of shorts and is internationally premiered in Cannes
- Publication of informational literature about current German films and the German film industry, as well as international market analyses and special festival brochures
- A website (www.german-films.de) offering information about new German films, a film archive, information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best Foreign Language Film
- Collaboration with Deutsche Welle’s DW-TV KINO program which features the latest German film releases and international productions in Germany
- Organization of the German Films Previews geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- Organization with UniFrance of the annual German-French film meeting
ASSOCIATION OF GERMAN FILM EXPORTERS

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NEW FILMS FROM GERMANY IN CANNES 2016