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Oliver Adam Kusio’s ELA – SKETCHES ON A DEPARTURE in Semaine de la Critique

DIRECTORS Anne Zohra Berrached, Jakob & Tom Lass
PRODUCER Dan Maag of Pantaleon Entertainment
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Katja's life collapses after the death of husband and son in a bomb attack. After the time of mourning and injustice, here comes the time of revenge.

**Fatih Akin** is a German filmmaker of Turkish origin. He won the Golden Bear for *Head On* in 2004 and became, at the age of 30, one of the most influential European directors. 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.


**AUS DEM NICHTS**

**IN THE FADE**

**Fatih Akin** is a German filmmaker of Turkish origin. He won the Golden Bear for *Head On* in 2004 and became, at the age of 30, one of the most influential European directors. 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.


**GENRE** Thriller  **CATEGORY** Feature  **YEAR OF PRODUCTION** 2017  **DIRECTOR** Fatih Akin  **SCREENPLAY** Fatih Akin, Hark Bohm  **CINEMATOGRAPHY** Rainer Klausmann  **CAST** Diane Kruger, Denis Moschitto, Johannes Krisch, Numan Acar, Samia Chancrin  **PRODUCERS** Nurhan Sekerci-Porst, Fatih Akin, Herman Weigel  **CO-PRODUCERS** Mélita Toscan du Plantier, Marie-Jeanne Pascal, Jérôme Seydoux, Sophie Seydoux, Ardavan Safaee  **PRODUCTION COMPANY** bocom international, in co-production with Warner Bros. Film Productions Germany, Macassar Productions, Pathé, corazón international  **RUNTIME** 105 min  **LANGUAGE** German  **FESTIVALS** Cannes 2017 (In Competition)

**SALES**  The Match Factory  info@matchfactory.de  www.the-match-factory.com
A group of German construction workers start a tough job at a remote site in the Bulgarian countryside. The foreign land awakens the men’s sense of adventure, but they are also confronted with their own prejudice and mistrust due to the language barrier and cultural differences. The stage is quickly set for a showdown when men begin to compete for recognition and favor from the local villagers.

VALESKA GRISEBACH studied Philosophy and German Studies in Berlin, Munich and Vienna. In 1993 she began studying to be a director at the Viennese Film Academy under Peter Patzak, Wolfgang Glück and Michael Haneke. Her graduation film BE MY STAR was nominated for the Adolf-Grimme-Award in 2002 and received the Critics’ Award at the Toronto International Film Festival as well as the Grand Jury Award at the Turin Film Festival. Her second feature film, LONGING, premiered in 2006 in the Berlinale Competition. The film received several awards, including the Special Jury Award in Buenos Aires, the Grand Prix Asturias at the Gijón International Film Festival and the Special Jury Award at the Warsaw International Film Festival. WESTERN is her third feature film.

GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Valeska Grisebach
SCREENPLAY Valeska Grisebach
CINEMATOGRAPHY Bernhard Keller
CAST Meinhard Neumann, Reinhardt Wetrek, Syuleyman Alilov Letifov, Veneta Frangipova, Viera Borisova
PRODUCERS Jonas Dornbach, Janine Jackowski, Maren Ade, Valeska Grisebach, Michel Merkt
CO-PRODUCERS Boris Chouchkov, Viktor Chouchkov, Antonin Svoboda, Bruno Wagner
PRODUCTION COMPANY Komplizen Film, in co-production with Chouchkov Brothers, coop99, KNM, ZDF Das kleine Fernsehspiel/ARTE
RUNTIME 120 min
LANGUAGE German, Bulgarian, English
FESTIVALS Cannes 2017 (Un Certain Regard)

SALES Films Boutique
contact@filmsboutique.com
www.filmsboutique.com
The lives of three strong-willed women and a young musician cross paths in Tehran’s schizophrenic society where sex, adultery, corruption, prostitution and drugs coexist with strict religious law. In this bustling modern metropolis, avoiding prohibition has become an everyday sport and breaking taboos can be a means of personal emancipation.

Ali Soozandeh was born in 1970 in Iran and studied Media Design at the University of Cologne, where he founded CARTOONAMOON Film Production. Since then he has worked as a freelance filmmaker. He is responsible for numerous activities in the short, feature films and documentary fields.

Genre: Animation, Drama
Category: Feature
Year of Production: 2017
Director: Ali Soozandeh
Screenplay: Ali Soozandeh
Cinematography: Martin Gschlacht
With: Elmira Rafizadeh, Zar Amir Ebrahimi, Arash Marandi, Bilal Yasar
Producers: Frank Geiger, Ali Samadi Ahadi, Mark Fencer, Armin Hofmann
Co-Producers: Antonin Svoboda, Bruno Wagner
Production Company: Little Dream Entertainment, in co-production with coop99 filmproduktion, ZDF/Das kleine Fernsehspiel, in collaboration with ARTE, ORF
Runtime: 96 min
Language: Farsi
Festivals: Cannes 2017 (Semaine de la Critique), Annecy 2017 (In Competition)

Sales:
Celluloid Dreams
info@celluloid-dreams.com
www.celluloid-dreams.com
Ela wants to escape the tristesse of her daily life and move West, into a better life. The story of separation as a new beginning.

OLIVER ADAM KUSIO was born in 1988 and studied Art History, Visual Studies and Philosophy in Frankfurt and Berlin. During internships in theater and film, he began writing and directing his own films. Since 2011 he has been collaborating with Rosa von Praunheim and is currently studying Film Directing at the Film University Babelsberg KONRAD WOLF.

His films include: EIN HARTES LEBEN (doc short, 2012) and PRAUNHEIM MEMORIES (doc, 2014), both in co-direction with Rosa von Praunheim, as well as ANDY’S MY FRIEND (short, 2017) and ELA – SKETCHES ON A DEPARTURE (short, 2017).

ELA – SKIZZEN ZUM ABSCHIED
ELA – SKETCHES ON A DEPARTURE

GENRE Coming-of-Age Story, Drama, Melodrama
CATEGORY Short
YEAR OF PRODUCTION 2017
DIRECTOR Oliver Adam Kusio
SCREENPLAY Oliver Adam Kusio
CINEMATOGRAPHY Marco Müller
CAST Karolina Romuk-Wodoracka, Bartosz Sak, Karolina Porcari, Mikolaj Trzybinski, Björn Heienbrock
PRODUCER Simon B. Stein
PRODUCTION COMPANY Filmuniversität Babelsberg KONRAD WOLF
RUNTIME 25 min
LANGUAGE Polish
FESTIVALS Dresden 2017, Cannes 2017 (Semaine de la Critique)
AWARDS Golden Horseman Best National Short Dresden 2017

SALES
Filmuniversität Babelsberg KONRAD WOLF
distribution@filmuniversitaet.de
www.filmuniversitaet.de
Actually, Anne Zohra Berrached had expected to face opposition when her film 24 WEEKS ran in the competition of the Berlinale 2016. At least from part of the audience. After all, it deals with a subject that divides society into two camps, even outside the cinema: cabaret artist Astrid and her husband Markus – brilliantly played by Julia Jentsch and Bjarne Mädel – discover in Astrid’s sixth month of pregnancy that their child will be born with Down’s syndrome and a serious heart defect. The film accompanies the couple throughout the tortuous, difficult process of deciding whether to carry the unborn child to full term or undergo an abortion – which is permitted in Germany until shortly before the birth in case of corresponding medical indications.

Anne Zohra Berrached brings everything painfully close to the viewers, and in great detail. She does not spare them the injection that ultimately kills the foetus in Astrid’s womb or Astrid’s face when she brings her child dead into the world afterwards. “We had really expected the viewer to lose all empathy with the main character when she aborted her child in the sixth month,” recalls the director on the balcony of her apartment in Berlin-Kreuzberg.

Amazingly, she was to be proved quite wrong there: the film, which has now sold in sixteen countries, has actually been received with unanimous approval. Even in those places with considerably less flexible abortion laws than in Germany, or where abortions are illegal. “People have tended to feel with the film’s protagonists rather than judging intellectually,” Berrached tells herself as an explanation for this phenomenon. “I believe that we succeeded in making the film so that no side could condemn it, but no side could misappropriate it for their own arguments, either.”

In short, with 24 WEEKS the director succeeds in the feat of getting viewers to ask themselves the morally difficult question: “What would I do if I was in the leading character’s situation?”

We might even be justified in referring to this as Berrached’s trademark: born in Erfurt in 1982 as the daughter of a German mother and an Algerian father, she is definitely one of those artists who do not moralize or make
judgements. Instead, she shows things as they are - with maximum complexity and with a sometimes positively unbearable precision.

Logically, to succeed in this you need to be a free-thinker, both behind and away from the camera: Berrached, who lives in Kreuzberg on a street populated with numerous in-bars, feels as much at home on the red carpet as she does in the district’s "unregulated" nightlife. "I need to keep experiencing the world as a loud and intense place. How else would I tell its stories?," she says with a laugh. Now and then, the 34-year-old reports, she can be seen in her pink mini-skirt in “notorious Berlin clubs”. “I think it’s fantastic that there are places here where it’s possible for a load of weird guys to crawl around on the floor naked, or someone to suddenly appear in front of you holding his penis.”

Extreme alertness and a vital hunger for experience are not Berrached’s only assets, however. “I think that sometimes I’m very pushy indeed,” she explains. “I simply will not give up until the result is just as I imagined it!” In 24 WEEKS, for example, many of the parts were not given to actors for reasons of authenticity. The doctors and midwives participating in the film actually work in those professions; they play themselves. For this, Berrached invited up to fifty people to castings – per part! A gigantic effort – which can also be seen clearly in the outcome, however. After all, the director believes there is nothing worse than dialogues that seem contrived, artificial poses, or sentences simply recited.

Even during her studies at the Filmakademie Baden-Württemberg, she put her whole heart and soul into her art. “I’m pretty sure that I wasn’t a very congenial fellow student,” the avowed outsider admits straight out. She obviously has no interest in window dressing, even when it concerns her own person. "While the others got together in the evenings to chat, I was working on my films." Or watching other films – nationally, Berrached admits to being a fan of her colleagues Maren Ade and Christian Petzold, “because they think everything through with such incredible precision and in absolute detail.” Internationally, she particularly likes Iranian and Rumanian cinema, "because what a director like Asghar Farhadi or an author like Răzvan Rădulescu is doing is so utterly intelligent, with absolutely no respect for conventions."

In fact, Berrached pays a high price for her zeal: she puts herself under such pressure to work and succeed that she repeatedly develops a serious skin condition. “I am always getting something, then I fly over to India, where a guru gets rid of it and warns me that I should be working less,” she reveals casually. At least she is suitably rewarded – it should prove very hard to emulate the way that Berrached has taken off!

Her first full-length film TWO MOTHERS, about a lesbian couple wanting to have a child, which she made during her third year of study, won a prize in the section Perspektive Deutsches Kino at the Berlinale in 2013. And three years later, 24 WEEKS – her graduation film – was the only German entry to make it into the competition of the Berlinale!

And, by the way, Berrached already completed a course in Social Paedagogics and lived for periods in London and Madrid before coming to the film world. And that came about in a rather interesting way: she once accompanied an actor she knew to a shooting session, observed the director there, and thought – being the way she is: “I can do that better!”

Berrached’s next film will be about a very special love story: the protagonist is based on a real woman, who – unsuspectingly – discovered after the attack on the World Trade Center on September 11th 2001 that her husband was one of the four pilots. And of course Berrached would not be Berrached if her work did not lead again to some extremely productive material for discussion!

Christine Wahl
CIRCUMVENTING LIMITATIONS
A PORTRAIT OF THE DIRECTORS JAKOB & TOM LASS

Jakob Lass, with the big beard and older by two years, and Tom Lass, are keen to clear up one question immediately: “We are brothers,” Tom explains, “but not in the sense of the Coen Brothers or Wachowskis, in that we don’t work together as a directing team.” To which Jakob adds: “We both have strong visions and support each other.” It is not that the Brothers Lass go as far as to finish each other’s sentences, but they are clearly very much sympatico and on the same wavelength.

Tom Lass was born in Munich in 1983 and, in his own words, “didn’t study anything!” What brought him off his original course of computer programming, was becoming an actor by accident: “I went to a casting when I was fifteen and after six rounds I ended up playing one of the leads in ANTS IN THE PANTS,” he relates. “I finished school, kept on acting, doing more theater and film, and then we started directing.”

Jakob Lass also has thespian blood in his veins, starting his acting career “when I was nine! Then training when I was seventeen.” After young and wild years on the stage he applied to study film direction and “was turned down repeatedly by every film school in the country!” (Lesser mortals would have buckled but another thing he and Tom share is a WTF!-attitude: brothers are gonna do it for themselves!) “So I decided to make my own film.” The result was the irreverent, very funny and also touching, short film PAUL THE LIFEGUARD (2007). The mockumentary won several awards, propelling Jakob to the Berlinale Talents, to studying at the Filmarche Kreuzberg and, “finally”, a place to study directing at the Film University Babelsberg KONRAD WOLF.

“I first got behind a camera in 2005,” says Tom. “I started as a production assistant and driver, then unit- and location manager and eventually first A.D.” He then made a big leap with his first, improvised and low budget feature, PAPA GOLD (2011): it was nominated for the Max-Ophüls-Award and the First Steps Award and won, amongst others, the Association of German Film Critics Award at the Achtung Berlin festival. He followed it in 2013 with another low budget feature, CAPTAIN OSKAR, which took the top award at the Oldenburg Film Festival and its lead actress Martina Schöne-Radunski taking home the Seymour Cassel Award.

Meanwhile in Babelsberg, in the kind of game of leapfrog that happens in such a familial constellation, Jakob directed a feature in his first year: FRONTAL WOOL with Franz Rogowski in the lead role. “The dialogue was improvised,” Jakob says, “the lecturers were against it!” Two years later, in 2013, his LOVE STEAKS won every award in the Neues Deutsches Kino sidebar at the Munich Film Festival and was nominated in the Best Film category of the German Film Award.
Recently the Lass Brothers got themselves known as “the Laser Brothers!” [Tom], for throwing laser-themed parties for filmmakers and organizing weekend workshops in the countryside called “Lass Bros Nature Camp.”

Around 2005 both moved to Berlin, because “in Berlin you have a different infrastructure than in Munich. There is a place for every subculture here,” Tom continues, “in Munich every subculture only has one bar and sometimes they even have to share it!” Jakob echoes his agreement: “Berlin simply has more to offer. It’s creative, more flexible, livelier whereas Munich is more exclusive.”

When it comes to their working methods there are more similarities than differences. Both have a great love of improv – not because they don’t know how to write a screenplay, but specifically because they want to circumvent the limitations of a screenplay and utilize the direct impact of reality you get from improv. “You need authors, of course!” Tom exclaims. “You need a good dramatic structure to rely on, and to be able to get inspiration in the moment: that’s how I made my last three films.”

Tom doesn’t “start with the idea but with reality. I look at what is around me, what interests me, a person or theme, locations, a cool apartment to film in, what I can put together. When you start in your head, you can have all the ideas you are capable of, but when you try to reconcile them with what’s really out there, you have to make compromises, especially if you don’t have the money and means to manipulate that reality. That’s how aspiring filmmakers batch up their first films. If I don’t have what I want, then I only need what I have! This gives me access to much more honest stories than I could ever come up with when struggling to write a script. With my head. On paper.”

For Jakob, LOVE STEAKS started as an idea of reduction in logistics. We had just one location, a remote hotel. I don’t need 1,000 possibilities and 1,000 options. I brought two actors, wrote a love story and filmed it with the hotel staff. We brought actors and real people together, filming in the hotel kitchen.”

Jakob’s next film, TIGER GIRL (2017) follows the same pattern. The background is real, a school where people are trained to become security personnel. “It’s a combination of almost documentary moments combined with fiction, we have fight sequences and hyper-dimensional power. It’s Martial Arthaus!” he says, inventing a new genre for the industry! “Dogma 95 inspires me,” he continues, “I like my set to be a creative lively place, and I like story material that is larger than life.”

Both Lass brothers are on a roll and enjoying the opportunities they see before them. Jakob calls it “a loosening up, a new generation of decision makers coming in and up” and Tom agrees: theirs is a relationship built on what they have in common, not what they don’t.

Each one is, of course, finishing his latest project. For Tom this is UGLY AND BLIND, his third feature. It’s about a guy who is ugly, who really wants a girlfriend but can’t, because – well... ugly. Then he meets a girl who’s blind and BAM! The film will have its festival premiere in June. Jakob is editing SO WAS VON DA, an improvised version of the novel of the same name. “It plays in one night at a club that is about to go bust,” he says. “We filmed it in a real club we set up ourselves.”

And if Hollywood came knocking? They would both stay “improv- and actor focused.” Tom wouldn’t refuse to expand into other genres “to utilize improv in a sci-fi film.” Jakob claims it would still “not be about how many helicopters blow up in the background.” Except you can tell both of them are already considering the possibility!

Simon Kingsley
Aiming for a Wide Audience

A Portrait of Pantaleon Entertainment

“We are not the people for niche markets, our goal is to reach a wide audience with our productions,” says producer Dan Maag, one of the co-founders of Pantaleon Entertainment along with investor Marco Beckmann and actor-producer-director Matthias Schweighöfer.

“I first got to know Matthias during the production of THE RED BARON more than 10 years ago,” Maag recalls. “We immediately hit it off and soon realized that we had a lot in common as far as what we wanted to achieve and the kind of films we liked to see.”

They then brought their friendship onto a more formal level when Schweighöfer started preparations for his directorial debut with the 2011 comedy WHAT A MAN and Maag became the third partner in the company which the popular actor had previously set up with Marco Beckmann to pursue his ambitions in the area of production and direction.

This first feature production – in co-production with Fox International Productions and distributed by Twentieth Century Fox of Germany – was then followed by a raft of comedies directed by and starring Schweighöfer such as BREAK UP MAN, THE MANNY and JOY OF FATHERHOOD.

But the young company didn’t restrict itself to only handling projects by its co-founder. “Pantaleon may have begun with films by and with Matthias, but it was never conceived as just being a vehicle for his projects,” Maag explains.

Indeed, the production powerhouse soon widened its sights to bring such directors as Markus Goller (FRAU ELLA), Aron Lehmann (HIGHWAY TO HELLAS) or Florian David Fitz (THE MOST BEAUTIFUL DAY) and Torsten Künstler (HOT DOG) into its roster of talent.

“I’m not a great believer of contractual constraints, but prefer the idea of building up a family of like-minded collaborators,” Maag observes, pointing out that, from the outset, Pantaleon “has had a long-term vision of the direction we want to go in, and we have been interested in developing lasting partnerships with creative artists rather than going from one project to another.”

Moreover, the company has built up working partnerships with other German production companies on its projects – ranging from Erfttal Film- und Fernsehproduktion through Wiedemann & Berg to Barefoot Films – and last year served as a co-producer on Erfttal’s first in-house production, DIE VIERHÄNDIGE by Oliver Kienle.

And the decision to become listed on the stock exchange in Frankfurt in 2015 gave Pantaleon the financial means “to realize our bigger dreams. We haven’t regretted doing this,” Maag declares, “but it was a new experience to have shareholders as partners who are following what we are doing.”
While Pantaleon might initially have seemed rather typecast as a highly successful purveyor of crowd-pleasing comedies, this changed a couple of years ago when the German office of Warner Bros. came to Maag and his two partners with the idea for a TV series which subsequently evolved into YOU ARE WANTED, with Schweighöfer directing and starring as well as producing. “That really was a godsend because it allowed us to try something else,” Maag recalls.

At the same time, they were aware that all eyes in the German film and TV industry would be watching to see how they fared in producing what became the first German Amazon Original series. The six-part thriller series about a young hotel manager and family man whose existence is turned upside down when someone hacks his personal data and starts messing with his life featured Schweighöfer in the lead role appearing opposite an A-list cast including Alexandra Maria Lara, Karoline Herfurth, Tom Beck, Catrin Striebeck, Edin Hasanovic, Louis Hoffmann, Lucie Aron and Katrin Bauerfeind.

“We didn’t want to make an international series à la TRANSPORTER, and Amazon and Warner wanted a series for Germany that would function first and foremost here,” Maag says. “But the issue being addressed – the risk of being observed online – has a universality that makes it something which people can also relate to in other countries as well.”

Working on a television series instead of for the cinema where the people leave after 100 minutes,” Maag observes.

But what they didn’t know during the production of YOU ARE WANTED was that Amazon Prime Video would decide to release the series this past March simultaneously in more than 200 countries and territories on six continents in English, French, Italian and Spanish as well as with Portuguese, Hindi and Japanese subtitles. This was the widest release ever for a German TV series, but it only took Amazon a matter of a few days after the online premiere on 17 March to announce that an order had been made for Pantaleon to deliver a second season of YOU ARE WANTED. In 70 countries – ranging from Canada and Mexico to Brazil, France and Spain – the series was among the five most seen on Amazon Prime Video during the weekend after the premiere.

And there were also critical plaudits from beyond Germany’s borders: describing the series as “a gut-twisting German cyber thriller in six neat episodes,” The Guardian’s TV critic Julia Raeside enthused that Pantaleon’s first foray into TV series production “will make you want to burn all technology, but not until you have downloaded YOU ARE WANTED on to all your portable devices and binge-watched it under a blanket in a basement with gaffer tape over the webcam.”

The company’s portfolio – which also includes a music publishing arm Pantasound and TV production outfit Creative Cosmos 15 – expanded last year to launch an online streaming platform – Pantaflix – which adopted a unique approach by allowing producers to cut out the gatekeepers and middlemen and retain 75% of the sales on a film, while pantaflix.com takes a 25% commission. By dispensing with the need to acquire expensive licenses, the platform is able to operate a lean transaction-based business model, Pantaflix had already amassed some 5,000 titles by the end of last year and is now aiming to have 40,000 in its catalogue by the end of 2017, with plans to establish a potential joint venture with a Chinese partner on taking the VoD platform to a new stage.

In addition, Pantaflix’s visibility at home in Germany will have been given a welcome boost this year by the decision of the German Film Academy to enter into an exclusive agreement with the platform whereby the 1,700 voting members were able to screen the nominated films on pantaflix.com before deciding on the winners of this year’s German Film Awards, the Lolas.

While a second season of YOU ARE WANTED will now be on the company’s future roster, Pantaleon has also been continuing its close working relationship with the private broadcaster Sat.1. Last autumn saw the TV movie JACK THE RIPPER by Sebastian Niemann attracting good ratings, and this was followed in the spring by the shooting of the romantic comedy DEIN SONG (working title), starring Tom Beck and Cristina do Rego in the leads. Moreover, work is currently underway on the screenplay for an adaptation of Jessica Koch’s bestselling semi-autobiographical debut novel So Near the Horizon (Dem Horizont so nah) which will mark Pantaleon’s first collaboration with the distributor Studio-Canal.

And the company has teamed up with the veteran director and DoP Joseph Vilsmaier for a two-part TV event movie based on Peter Seewald’s biography of Josef Ratzinger who later became Pope Benedict XVI.

So, there’s plenty to look forward to from the Pantaleon trio – definitely a name to watch!

Martin Blaney
Emilia Schüle has chosen the setting well. On this fine spring morning we meet in the Potemkin, a café on the idyllic square Viktoria-Luise-Platz in Berlin, homage to Sergei Eisenstein’s film classic BATTLESHIP POTEMKIN from 1925. The 24-year-old actress picked the café, although not as a cineastic reference. She likes the Russian food here, which she knows from her own family. They moved from Russia to Germany when she was a baby.

Even though she has no conscious memories of Russia, she does believe that she feels an affinity to the language and culture. Since then, she has never returned to the town where she was born, Blagoveshchensk near the Chinese border. That is all going to change this June, however. “I am going to be travelling with the Trans Siberian Railway, six days starting from Moscow!,” she explains, beaming all over her face. “It’s a dream come true, it has been on my bucket list for a long time.”

For several years now, Schüle has had very little free time. She is a veteran of the film and television business already, at the age of only 24. When she was six she had her first stage experience with a dance group, and “soon noticed how much I enjoyed it, and also learned to blank out the audience.” And so as a young girl she had no problem with castings or staying relaxed in front of other people on set. After a commercial spot in 2006, she was given her first role in Lars Kraume’s TV drama GOOD MORNING, MR.
GROTHE about a teacher at a secondary school in Berlin – she had just turned 13. Then one thing led to another: with the successful film comedy CHEEKY GIRLS (2007), the teenage drama GANGS (2008), and a film version of the fairy-tale CINDERELLA (2010), she was given an early opportunity to participate in some very different projects.

And yet, as she now reveals, it was rather by chance that she became an actress. Actually, at the time she was only accompanying her sister to an agent’s office – and was then taken on by the agent herself as well. She refers to the first shoots in those days as “great adventures”, which she enjoyed in a playful way. “It was not until I was 17 or 18 that I reflected on things more and approached them more seriously,” she says. “I began to choose my roles more consciously, to leave things less to chance.”

Above all, she felt she had missed out on art-house films because she had often appeared in teenie comedies. “Then I began to search more purposefully, but it was difficult for a long time, although at castings I often made it to the last two.” Until right in the middle of her school graduation exams, when she was offered a role in the double TATORT episode WEGWERFMÄDCHEN/DAS GOLDENE BAND about forced prostitution. “And so at last I was able to show what I can do and what I had always wanted.” She was highly praised for her achievement, drawing the attention of many directors and receiving a Golden Camera and the German Acting Award as Best Young Actress.

Emilia Schüle herself was surprised by the force of the response, and looking back she calls it a “perfect start signal, helping me to see acting as a real profession”. The time before this was her biggest challenge, and since then she has been less tense, able to extend her range.

Oskar Roehler cast her as a junkie in his semi-autobiographical satire TOD DEN HIPPIES!! ES LEBE DER PUNK, she played a teenage delinquent in the thriller BOY 7, and a victim of cyber-bullying in LENALOVE. The genre or era in which a story is set is not so important to her. “It is always about the same fundamental issues for the characters – about love or trauma. The circumstances and backgrounds change, and the costumes and the language, of course, but they are driven by very similar things.”

Emilia Schüle has no classical training; the many shoots since childhood have schooled her. Since last year she has been working together with a coach to prepare her roles, and “this framework gives me a sense of security,” she says. And, of course, the fact that she is currently one of the most sought-after shooting stars in Germany.

Most recently, Emilia Schüle could be seen in two of the most important event-TV productions: in the acclaimed three-part drama set in the fifties, KU’DAMM 56, and in Sönke Wortmann’s historical hospital series CHARITÉ. 2017 may well prove her most significant year to date. As many as five films for the cinema will be screened for the first time in the coming months, including Alain Gsponer’s adaptation of YOUTH WITHOUT GOD, Marcus Goller’s drama of friendship, MY BROTHER SIMPLE with Frederick Lau and David Kross, the directing debut ES WAR EINMAL IN INDIANERLAND by Student Oscar®-winner Ilker Çatak, and another comedy with a top-class cast, HIGH SOCIETY. The Berlin-based actress is especially proud of Stefan Kromer’s two-person, intimate drama, PROFESSOR WALL GEHT INS BORDELL, with which she hopes to fulfill a long-cherished dream: “I would so love to present a film at a major festival.”

Besides working for cinema and TV, she volunteers for the organization “Plan International Germany”, which offers help to girls in need. So does she have any time for a private life? She laughs. “Sure. I’m definitely not a couch potato. And I share a flat with two good friends, there’s always something going on.” And in June, of course, she is travelling to deepest Russia with the Trans Siberian Railway. There’s very little chance of Emilia Schüle getting bored.

Thomas Abeltshauser
It’s a wrap! The audience of the fourth edition of KINO! Festival of German Films in New York City (31 March – 6 April 2017) has spoken: ORIGINAL BLISS by Sven Taddicken, which was highlighted in the festival by an ARTIST TALK with star actress Martina Gedeck, was voted the favorite film of the festival. This year’s festival partner Fandor provided complimentary one-year subscriptions for the five viewers who were the most enthusiastic voters.

Organized by German Films, KINO! presented twelve feature-length films in the Sunshine Cinema (Landmark Theatres) in the East Village, and four guests from the fields of directing, acting and producing attended the screenings. Box-office hits were Christian Schwochow’s PAULA which opened the festival in a full house in the presence of producer Ingelore König, the audience award winner ORIGINAL BLISS by Sven Taddicken, and the special event THE VERDICT by Lars Kraume, where audience members were invited to cast their own verdict in this ambiguous case. This interactive experiment went really well, also thanks to the serious discussion after the film with actress Martina Gedeck. Also in town to present their films at the festival were producer Ulrich Limmer for the North American premiere of FOG IN AUGUST by Kai Wessel, and director/screenwriter Nicolette Krebitz for WILD. Both screenings were followed by long controversial discussions.

The newly restored silent movie classic DESTINY by Fritz Lang, which was screened as the centerpiece with Raphael Marionneau, one of the most well-known European DJs, in collaboration with Bertelsmann, was almost sold out with hundreds of enthusiastic supporters.

Another highlight during the festival included a panel discussion on PAULA with producer Ingelore König at the Deutsches Haus at New York University.
19.2 MILLION EUROS FOR THE FFA INDUSTRY TIGERS 2017

The German Federal Film Board (FFA) awarded reference funding to last year’s most successful producers, distributors, short film makers and cinema operators.

The FFA Industry Tiger Awards were presented in a gala ceremony on 6 April 2017 in Berlin, with the limelight cast on the makers of the most successful German films of 2016, including: Karoline Herfurth, Matthias Schweighöfer and Florian David Fitz. The winning producers, distributors, short film makers and cinema operators were pleased to be awarded with funding support totaling 19,185,170 euros. The award in the distribution category went to Warner Bros. with eight films weighing in first place and received 772,000 euros in funding – achieved in part by the “admissions millionaires” WELCOME TO GERMANY and THE MOST BEAUTIFUL DAY. A total of 3.2 million euros in reference funding was disbursed among 60 distribution companies. The most successful producers of 2016 prize went to the Munich-based Wiedemann & Berg Film. Three of their productions, including Germany’s top admissions hit of 2016, WELCOME TO GERMANY, ensured them reference funding in the amount of 1.6 million euros. An Industry Tiger also went to the most successful female producers Maren Ade and Janine Jackowski of Komplizen Film for TONI ERDMANN. A total of 12.8 million euros was awarded in the production category for 61 theatrical features. The funding money may be utilized by the producers and distributors within the next three years without further co-determination by funding committees.

GERMAN FEDERAL FILM BOARD PUBLISHES FACTS ON GENDER DISTRIBUTION IN THE GERMAN FILM INDUSTRY

From studies to film completion: how do matters stand with gender equality in the German film industry? Concrete answers and figures are provided by the German Federal Film Board [FFA]’s new publication Gender and Film. The FFA study presents, for the first time, facts, general conditions and principles of gender distribution – and casts light on the challenges faced by men and women in the film industry. Personal interviews and a comprehensive online survey with filmmakers in key areas – direction, screenwriting, production, cinematography, production design, costume design, editing and sound – provide a broad and representative understanding of working conditions, stereotyping and factors of gender distribution. The FFA study on gender distribution in Germany is available (in the German language) online at www.ffa.de.

FACE TO FACE WITH GERMAN FILMS PRESENTS ITS NEXT SIX ‘FACES’

FACE TO FACE WITH GERMAN FILMS, which launched last year at the London Film Festival, will be taken forward in its 2nd year with the support of six of Germany’s most exciting male actors: Volker Bruch, Alexander Fehling, Louis Hofmann, Jannis Niewöhner, Tom Schilling and Ronald Zehrfeld. The six acclaimed German actors, who together demonstrate the diverse range of German cinema styles and stories, will be positioned as ambassadors for the promotion of German films outside of their home country.

German Films’ Managing Director Mariette Rissenbeek said of the announcement, “A new generation of German filmmakers is spreading its wings, either on the big screen or in the digital world. FACE TO FACE WITH GERMAN FILMS gives us the unique opportunity to visualize this trend and to put a spotlight on the faces either behind or in front of the camera. Through FACE TO FACE WITH GERMAN FILMS the audience will discover these talents and find access to the latest German films.”
SHORT GERMAN ANIMATIONS IN ANNECY

In 2017, a line-up of nine German animated short films, commissioned films and TV series will be presented in the official selection of the Festival International du Film d’Animation in Annecy (12-17 June 2017), which is one of the most important festivals for animated film worldwide. With NACHTSTÜCK by Anne Breymann and ZUG NACH PEACE by Jakob Weyde and Jost Althoff there are two German animated short films competing for the Cristal d’Annecy in the International Competition. The films of the 3rd edition were selected by well-known representatives of German film festivals: Alfred Rotert of the European Media Art Festival Osnabrück, Insa Wiese of the International Short Film Week Regensburg, Giovanna Thiery of Stuttgarter Filmwinter, and Gerhard Wissner of the Kasseler Dokumentarfilm- und Videofest curated the program with eight works from more than 120 submissions. The program is available for screenings at international festivals, in museums or art galleries. The premiere screenings took place during the Festival Stuttgarter Filmwinter and the Clermont-Ferrand Short Film Festival. It was presented at the festivals in Regensburg and Osnabrück and will be shown this May at the International Short Film Festival Oberhausen. The third edition of Emerging Artists is available from the AG Kurzfilm or German Films on DVD or online for pre-selecting upon request.

EMERGING ARTISTS – CONTEMPORARY EXPERIMENTAL FILMS AND VIDEO ART FROM GERMANY VOL. 3

With Emerging Artists – Contemporary Experimental Films and Video Art from Germany, the AG Kurzfilm – German Short Film Association and German Films aim to focus on short experimental works of young German artists. The films of the 3rd edition were selected by well-known representatives of German film festivals: Alfred Rotert of the European Media Art Festival Osnabrück, Insa Wiese of the International Short Film Week Regensburg, Giovanna Thiery of Stuttgarter Filmwinter, and Gerhard Wissner of the Kasseler Dokumentarfilm- und Videofest curated the program with eight works from more than 120 submissions. The program is available for screenings at international festivals, in museums or art galleries. The premiere screenings took place during the Festival Stuttgarter Filmwinter and the Clermont-Ferrand Short Film Festival. It was presented at the festivals in Regensburg and Osnabrück and will be shown this May at the International Short Film Festival Oberhausen. The third edition of Emerging Artists is available from the AG Kurzfilm or German Films on DVD or online for pre-selecting upon request.

CHERCHEZ LES FEMMES!

During the Berlinale, the German Federal Film Board (FFA)’s presentation of its Gender and Film study met with a great response from all of the industry. This is now being followed by a study initiated by the actress Maria Furtwängler and backed by DEGETO, ZDF, the Filmstiftung NRW, ProSiebenSat.1, FFA, FFF Bayern and RTL about images of men and women in cinema and television. The women’s mentoring program “Into the Wild” was launched at film schools, and the Erich Pommer Institut has started its “Sparkk” women’s leadership program. State Minister for Culture and the Media Prof. Monika Grütters invited women working in the arts and media to take part in a roundtable to work together on developing a package of measures for gender equality. The 30th edition of the International Women’s Film Festival has just come to an end in NRW, and Margarethe von Trotta, one of Germany’s most important women directors, is to receive the Helmut Käutner Prize in Düsseldorf in May. The German Film Awards have also seen a total of 26 nominations going to women and their films, including TONI ERDMANN by Maren Ade, WILD by Nicolette Krebitz, 24 WEEKS by Anne Zohra Berrached and CAHIER AFRICAIN by Heidi Specogna. Thanks to Pro Quote Regie, nobody can avoid the gender perspective in Germany these days. It’ll be interesting to see what Cannes brings!
VFX AND ANIMATION MADE IN BADEN-WÜRTTEMBERG

The MFG Medien- und Filmgesellschaft Baden-Württemberg contributes to establishing Baden-Württemberg as Germany’s top location for visual effects and animation through its subsidies programs, e.g., line producer funding for David Leitch’s new movie ATOMIC BLONDE, or through financing the Animation Media Cluster Region Stuttgart (AMCRS). The region’s visual effects specialists have achieved an excellent worldwide reputation, as demonstrated by countless prestigious awards (e.g., Oscars®, Emmy® Awards, VES Awards, German Computer Games Awards).

Behind these achievements lies the professional work of the AMCRS, which promotes and enhances the transfer of know-how and technology in the region. The AMCRS creates synergies and strengthens interdisciplinary cooperation. Currently, the cluster comprises over 20 Baden-Württemberg-based VFX service providers, animation studios, and game studios, which in turn draw on numerous microenterprises and regional freelance groups. Depending on demand, up to 500 artists may be employed in the sector.

An outstanding education and training situation assures sustainability in the region. Each year, eminently qualified young talents graduate from such internationally respected film schools as the Filmakademie Baden-Württemberg or the Stuttgart Media University. The aim of the MFG and AMCRS is to develop sustainable employment for these VFX and animation specialists.

The AMCRS promotes the development of technical and organizational structures, bundling the region’s capacities in order to attract international film production companies. Prospective clients with attractive, large-scale projects will thus find suitable conditions here, guaranteeing both reliability and quality.

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 70th 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. The selection German Short Films – Cannes Edition 2017 and Emerging Artists Vol. 3 will be available at the Short Film Corner and on DVD at the German Pavilion. Additionally, the program NEXT GENERATION SHORT TIGER celebrates its premiere in Cannes. It features not only film school productions but also the winners of the 2017 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. Thus, filmmakers, festival representatives and buyers are given the opportunity to meet and connect. During the festival in Cannes, the German Short Film Association will be present at the German Pavilion, #125, International Village.
NEW FILMS

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WHATEVER HAPPENS (© Marc Reimann)

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45 more new German productions are presented on the following 31 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
When patients’ rights lawyer Colette Hughes goes to meet her new client, Eleanor Riese, a patient in the psychiatric unit of St. Mary’s Hospital, she has no idea that besides taking on Eleanor’s uphill legal battle to improve treatment for mental patients in hospitals, Eleanor will make it her mission to transform the life of the work-obsessed Colette.


GENRE Drama YEAR OF PRODUCTION 2017
DIRECTOR Bille August SCREENPLAY Mark Bruce Rosin CINEMATOGRAPHY Filip Zumbrunn CAST Hilary Swank, Helena Bonham Carter, Jeffrey Tambor PRODUCERS Anita Elsani, Sara Risher CO-PRODUCERS Peter de Maegd, Tom Hameeuw, Philip Borbély, Bastie Griese PRODUCTION COMPANY Elsani Film, in co-production with Potemkino Port, MMC Movies Köln RUNTIME 114 min LANGUAGE English
SALES Sony Pictures Worldwide Acquisitions Culver City, CA
For Marie, a young medical student, the catastrophe of her life begins when she awakes every morning. She lives in social isolation with her strict and dominant mother, a successful gynecologist. Marie has suffered from her mother’s emotional suppression all her life; it is almost as if the umbilical cord had never been cut. Marie wants to escape this environment and seeks sexual contact with men in order to force her mother into resignation. Under the guise of love and dependency, a power struggle between mother and daughter begins to grow.

CONSTANTIN HATZ was born in 1989 in Korneuburg/Austria and grew up in Vienna. After graduating from the Vienna Art School for Photography and Media Design, he worked in arthouse cinemas and began making his own films. Since 2012 he has been studying at the Filmakademie Baden-Württemberg. His award-winning films include: NÄHE (short, 2014), HELIKOPTER – HAUSARREST (doc, 2014), the feature FUGE (2015) which won the German Cinema New Talent Award at the Hof International Film Festival, TALSPERRE (short, 2016), and his graduation film BROOD (BRUT, 2017).

GENRE Coming-of-Age Story, Drama
YEAR OF PRODUCTION 2017
DIRECTOR Constantin Hatz
SCREENPLAY Constantin Hatz
CINEMATOGRAPHY Rafael Starman
CAST Anja Schneider, Luise Aschenbrenner, Nicolai Despot, Hendrik Heutmann, Manuel Harder
PRODUCERS Katharina Würthner, Martin Schwimmer
PRODUCTION COMPANY Filmakademie Baden-Württemberg, in co-production with DOMAR Film
RUN TIME 123 min
LANGUAGE German
SALES Filmakademie Baden-Württemberg
festivals@filmakademie.de
www.filmakademie.de
For her television debut – a remake of Fassbinder’s THE BITTER TEARS OF PETRA VON KANT – director Vera is looking for the perfect cast. The first day of shooting is rapidly approaching, but after numerous casting sessions, she has yet to find a suitable actress to play the leading role. While producer and crew are getting ever more exasperated with Vera, Gerwin is happy about the extra work as he earns his money as an audition reader, delivering lines of dialogue to the starry candidates. When suddenly the male lead backs out as well, Gerwin senses his chance to step in.

Director Nicolas Wackerbarth captures the complex essence of Fassbinder’s film and simultaneously creates a profound work of his own. CASTING takes an unflinching look at the murky depths of human relationships driven by power, passion and desperation. Yet Wackerbarth also brings bitter truths to light about power relations and dependencies in the German film industry, almost in passing.

CASTING is both intelligent and entertaining, marked by exciting turning points, humor and the breathtaking acting performances by a truly virtuoso ensemble.

NICOLAS WACKERBARTH was born in 1973 in Munich. He studied acting at the Bavarian Theater Academy in Munich. After his first roles at the Frankfurt Theater, he became a permanent member at the theater Stadtische Bühnen in Cologne. Afterwards, he studied Directing at the German Film and Television Academy (DFFB) in Berlin. He also teaches at several German film academies, curates film programs and film talks and is co-editor of the film magazine Revolver. He lives as director and writer in Berlin. A selection of his films includes: ANFÄNGER (2004), WESTERNSTADT [doc, 2005], HALF HOURS [short, 2007], UNTEN MITTE KINN (2011), EVERYDAY OBJECTS (2013), and CASTING (2017).

GENRE Drama YEAR OF PRODUCTION 2017 DIRECTOR Nicolas Wackerbarth SCREEN-PLAY Nicolas Wackerbarth, Hannes Held CINEMATOGRAPHY Jürgen Carle CAST Andreas Lust, Judith Engel, Milena Dreissig, Nicole Marischka, Stephan Grossmann, Ursina Lardi, Marie-Lou Sellem, Corinna Kirchhoff, Andrea Sawatzki, Victoria Trauttmansdorff, Tim Kalkhof PRODUCERS Franziska Specht, Katharina Dufner, Jan Berning PRODUCTION COMPANY SWR RUN-TIME 91 min LANGUAGE German FESTIVALS Berlinale 2017

SALES The Match Factory info@matchfactory.de www.the-match-factory.com
Frankfurt, 1946. David Bermann and his Jewish friends have escaped the Nazi regime and are now dreaming of leaving for America. But how will they get the money in these tough post-war times? The smooth-talking businessman focuses on what the Germans now need most: fine bed linens nicely wrapped in amusing stories! The six talented entertainers go from home to home, raising housewives with flashy chutzpah until the flattered ladies have no choice but to buy their irresistible items. Business flourishes and a bright new future can be seen on the horizon. But questions about Bermann’s past catch up with him. Why does he have two passports? What about his visit to Hitler’s mountain retreat? Could he have collaborated with the Nazis? The smart and attractive but uncompromising US officer Sara Simon refuses to close the interrogation. She wants to get to the heart of Bermann’s wartime memories. Sara matches his quick wit with iron severity, but it becomes increasingly difficult for her to escape his charm...

SAM GARBARSKI continues his successful collaboration in BYE BYE GERMANY with actor Moritz Bleibtreu, who also starred in his 2013 English-language film VIJAY AND I. Garbarski’s 2007 feature IRINA PALM was an international hit, distributed in over 40 countries and shown in some 30 festivals after premiering in Berlin in competition. Starring Marianne Faithfull, the crowd-pleaser also won prestigious awards, including Italy’s David di Donatello for Best European Film. Garbarski made his directorial debut with RASHEVSKI’S TANGO, which screened at numerous festivals and won the Jewish Experience Award for Best Feature at the 2004 Jerusalem Film Festival. He also directed the French-language feature A DISTANT NEIGHBORHOOD (QUARTIER LOINTAIN), based on Jiro Tanaguchi’s popular manga. His early shorts (THE TURKEY, LIFE, DEATH, SOCCER and MERRY CHRISTMAS, RACHID) were big hits at festivals and benefited from a wide TV broadcast. Born in Germany in 1948, but based in Belgium since the age of 22, Garbarski started his career as a commercials director, having founded the advertising agency Garbarski Euro RSCG. He directed more than 50 commercials, many of them award-winners in international festivals.

GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Sam Garbarski
SCREENPLAY Michel Bergmann, Sam Garbarski
CINEMATOGRAPHY Virginie Saint-Martin
CAST Moritz Bleibtreu, Antje Traue, Tim Seyfi, Mark Ivanir, Anatole Taubman, Hans Löw, Pál Mácsai, Václav Jakoubek
PRODUCERS Jani Thiltges, Roshanak Behesht Nedjad, Sebastien Delloye
PRODUCTION COMPANIES IGC Films, Samsa Film, Entre Chien et Loup
RUNTIME 101 min
LANGUAGE German
FESTIVALS Berlinale 2017
SALES The Match Factory
info@matchfactory.de
www.the-match-factory.com
Habitual truant Isabell, 16, is sent to a self-knowledge seminar in the Sudeten Mountains for summer holidays by her desperate single mother. In the midst of untouched nature, she encounters a group of psycho-esoterics led by therapist Einar and his wife Julia: both are considered to be luminaries of so-called “systemic family constellation”. Though Isabell initially refuses to take an active part in the eccentric group meetings, after a while she gets convinced by an arising feeling of togetherness. Above all, she is highly attracted by Einar himself – it flatters her being aware that the charismatic man also has cast an eye at her. What seems like an exciting adventure in the beginning shifts as one of the participants – Saskia, a young woman who has lost her own daughter some years ago – loses her mind and disappears without a trace. Though Einar claims that the young woman just went home, surprisingly, Isabell can’t get rid of the feeling she’s been a victim of a violent crime.

A horror story (told by 19-year-old local Teresa during an exciting night hike in the mountains) about Einar’s grandfather, who has allegedly been at that time the leader of a demonic mountain cult, makes Isabell’s confusion perfect. While there’s increasing evidence that the therapist is constantly lying, Isabell is bewitched by him more and more. The stay in the romantic German-Czech-Polish border region becomes a nightmare when Saskia’s mutilated body is found in the woods. When it comes to her own family constellation shortly thereafter, Isabell begins to sense that the relationship between Einar and herself is closer than she could ever imagine...

A gloomy, erotic, psychological thriller about the universal trials and tribulations of growing up.

CONSTANZ KNOCHE studied Dramaturgy at the Academy of Music and Theater in Leipzig and Directing at the Film University Babelsberg KONRAD WOLF, the Film Academy Vienna and the Escola Superior de Teatro e Cinema in Lisbon. Active as a director, writer and producer, her films include: TERESA’S ROOM (2007), VISITORS (2012), SAD SONGS OF HAPPINESS (doc, 2014), and FAMILY (2017).

GENRE Psycho Thriller YEAR OF PRODUCTION 2017 DIRECTOR Constanze Knoche SCREENPLAY Leis Bagdach, Constanze Knoche CINEMATOGRAPHY Andreas Bergmann CAST Stephanie Amarell, Godehard Giese, Karin Hanczewski, Miroslaw Baka, Claudia Geisler-Bading, Emma Drogunova, Alma Leiberg, Leon Ullrich PRODUCER Leis Bagdach PRODUCTION COMPANY Neufilm, in co-production with ZDF, Avantgarde Film Studio, Cinelight Spolka, Lightburst Pictures RUNTIME 90 min LANGUAGE German

SALES Neufilm lbagdach@neufilm.com www.neufilm.com
Franz and Julia love each other. They have been a couple for two years since he helped her out with some coins for the self-service laundry. From that day on, helping Julia out is Franz’ duty in life. He tries to keep everything bad away from her. But that one night he loses control. On their way home, Franz and Julia get harassed by some random aggressive guys on the street. Franz wants to de-escalate the situation by not saying anything while one of the men approaches Julia’s face and whispers in her ear. Luckily nothing “bad” happened, their friends say afterwards. But that’s not the truth. For Julia something did happen: Franz didn’t protect her. He is so ashamed about this situation that he refuses to talk about it. Because the only thing he cares about is: “what did this guy whisper in your ear?”


GENRE Drama, Love Story
YEAR OF PRODUCTION 2017
DIRECTOR Pablo Kaes
SCREENPLAY Wolfgang Kaes
CINEMATOGRAPHY Stephan Buske, Christoph Rohrscheidt
CAST Rainer Sellien, Luise Wolfram
PRODUCER Pablo Kaes
PRODUCTION COMPANY Filmuniversität Babelsberg KONRAD WOLF, in co-production with Light Bridge Production
RUNTIME 80 min
LANGUAGE German

SALES Filmuniversität Babelsberg KONRAD WOLF
distribution@filmuniversitaet.de
www.filmuniversitaet.de
92-year-old Eduard Leander, a former German Wehrmacht officer, has never talked about his wartime experiences, despite the dark shadows they cast over his family. His granddaughter Adele can’t stand the bitter old man. When Eduard’s wife dies, his daughter tries to put him in a rest home. But instead, he sets off to find Svetlana, the woman he fell in love with during the war when he fought the Red Army with the Cossacks. Eduard has no idea if she survived. Adele goes after him to try and get him off the train to Kiev, but then finds herself unwillingly joining him in his quest. On the way, they meet Lev, a charismatic Russian Ukrainian. He and his family are also trapped by their history. Adele falls in love with him, but it is 2014 and war between Russia and Ukraine is looming.

The gripping and touching drama about love, forgiveness and the long shadows of the past sends its protagonists Jürgen Prochnow (THE BOAT, THE ENGLISH PATIENT, THE DA VINCI CODE) as the old man and Petra Schmidt-Schaller [STEREO, MY LIFE IN ORANGE], one of the most talented German actresses as his granddaughter, on an exciting road trip through a land in turmoil.

NICK BAKER-MONTEYS was born in Berlin in 1964. He gained a Bachelor of Arts at the University of Stirling in Scotland and worked as a journalist for different London newspapers before moving to Berlin in 1990 shortly after the Wall came down. Since then he has worked in Germany as a writer, director and script consultant on films for cinema and television, and is a guest lecturer and tutor at the German Film and Television Academy (DFFB) in Berlin. His films include: PERFECT MOMENT (short, 2006), THE MAN WHO JUMPED CARS (2010), and THE FINAL JOURNEY (2017).

GENRE Drama, History, Love Story, Melodrama, Road Movie YEAR OF PRODUCTION 2017 DIRECTOR Nick Baker-Monteyys SCREENPLAY Nick Baker-Monteyys, Alexandra Umminger CINEMATOGRAPHY Eeva Fleig CAST Jürgen Prochnow, Petra Schmidt-Schaller, Tambet Tuisk, Suzanne von Borsody PRODUCERS Sigi Kamml, Christian Alvart, Timm Oberwelland PRODUCTION COMPANY Syrreal Entertainment, in co-production with TOBIS Film, RBB, Family Production RUNTIME 105 min LANGUAGE German, Russian

SALES Global Screen info@globalscreen.de www.globalscreen.de
Our parents always told us that we were special. They were lying.

Karl is about to finish high school, his future lies ahead of him. His father is an architect, his mother a former singer who spends all her time on the computer with role playing games. They are liberals, so the sky's the limit for their kids. Karl's ambitious sister Anna already knows she's moving to Canada to study International Communications. Paul, his best friend, wants to marry his childhood sweetheart and start a family. Karl finds this ludicrous – and sees in his parents' world an ill omen of his own future.

He spends most of his time on the Internet with his blog “LOMO – The Language of Many Others”, collecting photographs and videos and compiling them into series. Is identity just an illusion? Many of his followers ask themselves this very question.

When Karl falls in love with Doro, he thinks he finally knows what he wants. Doro is also taken with her opinionated and rebellious classmate. But Karl's luck is short-lived and Doro loses interest. For Karl, one thing is clear now: nothing is true, everything is random.

Disillusioned, he starts playing a dangerous game. His followers take increasingly more control of his life, making decisions for him, and eventually ruling over matters of life and death. Only at the last moment does Karl understand that he cannot step back from his own life because he has a responsibility towards the people who matter to him.

LOMO – THE LANGUAGE OF MANY OTHERS

KILLTIME.COM (2010), and her debut feature LOMO – THE LANGUAGE OF MANY OTHERS (2017). She is currently working on her next feature BONNIE’S RANCH.

GENRE Coming-of-Age Story, Drama

YEAR OF PRODUCTION 2017

DIRECTOR Julia Langhof

SCREENPLAY Thomas Gerhold, Julia Langhof

CINEMATOGRAPHY Michal Grabowski

CAST Jonas Dassler, Lucie Hollmann, Eva Nürnberg, Karl Alexander Seidel, Peter Jordan, Marie-Lou Sellom, Julika Jenkins, Rainer Sellien, Barbara Philipp

PRODUCERS Martin Heisler, Eva Kemme

CO-PRODUCERS Frank Evers, Helge Neubronner

PRODUCTION COMPANY Flare Film, in co-production with BASIS BERLIN Filmproduktion, cine plus Filmproduktion

RUNTIME 101 min

LANGUAGE German

SALES Flare Film
info@flare-film.com
www.flare-film.com
COWBOY has a vision. He wants to save the planet with his movement of Free Swingers. That's why he applies for a grant at The Central Agency, who then sends a representative named Fey of Sweden to approve Cowboy's proposal. She demands results and he decides to stage a charity bicycle rally featuring a roster of two-wheeled Berlin misfits. Meanwhile Cowboy's neighbor kills his mother's budgie and sets the Devil of Hermannplatz on him to sabotage his plans. Pretty bad timing considering that he also has to rescue his stubborn mother from a shady retirement home. Torn between Cowboy's budding crush on Fey of Sweden, his hot neighbor Angel and his innate drive towards chaos, the rally soon turns into a race against time. Soon his mother will be taken away from him and the rally racers are doing anything other than what they should: cycling. Pace, Cowboy, Pace!

TIMO JACOBS began his career as an actor in hundreds of theater, film and television productions, winning numerous prizes and awards. In 2012 he celebrated his directing debut with KLAPPE COWBOY! at the Film festival Max Ophüls Preis in Saarbrücken. Jacobs was awarded at the Deposhir Film Festival in St. Petersburg for his role and for Best Direction at the Achtung Berlin festival and at the Louisville IFF. After numerous short films, PACE, COWBOY, PACE is his second feature.

GENRE Road Movie, Tragicomedy
YEAR OF PRODUCTION 2016
DIRECTOR Timo Jacobs
SCREENPLAY Federico Avino, Timo Jacobs
CINEMATOGRAPHY Dominik Friebel
CAST Timo Jacobs, Clemens Schick, Natalia Belitski, David Scheller, Meret Becker, Dorothea Hagen, Rolf Zacher, Claude Oliver Rudolph, Olli Schulz, David Bredin, Werner Daehn, Mona Mur, Volker Michalowski, Ketel Weber, Hanni Bergesch, Eden, Bonaparte, Hans-Ulrich Laux, Friedrich Liechtenstein, Miron Zownir, Texas Terri, Susanne Wuest
PRODUCER Timo Jacobs Productions
PRODUCTION COMPANY Timo Jacobs Productions
RUNTIME 89 min
LANGUAGE German

SALES Timo Jacobs Productions
contact@timojacobs.de
www.timojacobs.de
On their class trip, Mia and Basti investigate a mysterious curse. Did farm boy Luca bring the curse of the Black King on his family when he was trying to find the fabled hoard? Together they uncover an evil plot...

12-year-old Mia and her classmate Basti take a class trip to the Gruber family’s mountain ranch, where they begin to suspect something’s fishy: Mysterious witching symbols appear, the Gruber’s cattle falls sick, the well water turns black and the barn burns down. What the heck is going on here? Are they being haunted by an evil mountain spirit? Or is someone trying to put the Grubers out of business? Mia and Basti get unexpected support from their new classmate Johannes, whom Mia can’t stand because she thinks he’s full of himself. But Johannes soon turns out to be a brilliant logical thinker. Together they follow their handful of clues and leads: How did the poison the kids found wind up in the stable? What is the new cook hiding, and why? And what about the Mayor, who wants to get at the Gruber’s property? Young Luca Gruber blames himself for trying to find the fabled Hoard of the Black King up on the mountain. Did he bring the curse of the Black King on his family? But Mia is too sensible to believe in fairy tales...

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 TATORT, and the features IM WEISSEN RÖSSL, TIME HEROES, and THE PEPPERCORNS AND THE CURSE OF THE BLACK KING.
PUYA – IM KREIS DER ZEIT
PUYA – IN THE CIRCLE OF TIME

PUYA, a German-Iranian who has lived in Germany for nearly thirty years, is trying – with difficulty – to make it as a filmmaker – so far to no avail. The path to a feature length film is long. So he makes his way as a wedding videographer and occasional actor. One day he encounters Nimrod, a protagonist of the script on which he is working feverishly. The figure, a German-Jewish doctor fleeing from the Nazi regime, now finds a home in Puya. First, Nimrod urges Puya to terminate the script and thus his suffering. But when Nimrod comes into contact with the current refugee crisis in Europe, he starts to become more and more interested in the present...


GENRE Drama YEAR OF PRODUCTION 2017
DIRECTOR Shahbaz Noshir SCREENPLAY Shahbaz Noshir CINEMATOGRAPHY Nicolas Mussell, Florian Gartenbaum CAST Matthias Rott, Joana Duyster-Borreda, Matthias Paul, Shahbaz Noshir PRODUCERS Shahbaz Noshir, Gülten Öz PRODUCTION COMPANY Noshir Film RUNTIME 86 min LANGUAGE German, Farsi

SALES
Noshir Film shahbaz.noshir@web.de www.puya-film.com
When his mentally handicapped brother is to be sent to a home, Ben and Simple run away, trying to find their long-lost father.

Ever since Ben can think, he and his brother they call “Simple” have been thick as thieves. Simple is 22 years old, but mentally he’s a three-year-old. Even if Simple can be a nuisance, Ben can’t imagine life without him. When their mother dies unexpectedly, Simple is supposed to be sent to a care home. But Ben won’t stand for it. They run away together, and after a crazy odyssey and a night spent outside under the stars, Ben realizes there’s only one way out: They have to find their Dad, whom they haven’t seen for 15 years.

MY BROTHER SIMPLE is based on the novel by world-famous French writer Marie-Aude Murail and stars two of Germany’s most talented young actors: David Kross as Simple (THE READER, TOUGH ENOUGH) and Frederick Lau as Ben (VICTORIA, THE WAVE). This touching and entertaining buddy-road-movie is directed by Markus Goller, whose FRIENDSHIP! was the most successful German film at the German box office in 2010.


GENRE Drama, Literature, Road Movie YEAR OF PRODUCTION 2017 DIRECTOR Markus Goller SCREENPLAY Dirk Ahner CINEMATOGRAPHY Ueli Steiger CAST David Kross, Frederick Lau, Emilia Schüle, Devid Striesow, Annette Frier PRODUCER Michael Lehmann PRODUCTION COMPANY Letterbox Filmproduktion, in co-production with C-FILMS (Germany), Amalia Film, ZDF RUNTIME 111 min LANGUAGE German

SALES Global Screen info@globalscreen.de www.globalscreen.de
Tiger gets what she wants. Rule #2: The biter will bite. Vanilla does not even know what she wants. Apart from one important thing: a uniform – an assignment. But she fails the police exam and ends up at a private security firm. Tiger is intrigued by the girl, who just desperately tries to belong. Tiger teaches her to bite, and Vanilla tastes blood. Tiger needs to learn a new rule: They sow the wind and reap the whirlwind.

TIGER GIRL

JAKOB LASS was born in 1981. He trained as an actor and was a member of the Filmarche in Berlin-Kreuzberg and participated in the 2008 Berlinale Talent Campus. He studied Film Directing at the Film University Babelsberg KONRAD WOLF. His films include: the shorts NEBOT (2004), TÜR (2005), BADEMEISTER PAUL (2007), THEM BRAKES (2008), FELINES HIRSCH (2009), SUCHTGARTEN (2011), KISS OFF (2012), and the features FRONTALWATTE (2011), LOVE STEAKS (2013), and TIGER GIRL (2017).

GENRE Action, Drama
YEAR OF PRODUCTION 2017
DIRECTOR Jakob Lass
SCREENPLAY Jakob Lass, Ines Schiller, Hannah Schopf, Nico Woche, Eva-Maria Reimer
CINEMATOGRAPHY Timon Schäppi
CAST Ella Rumpf, Maria Dragus
PRODUCERS Ines Schiller, Golo Schultz
PRODUCTION COMPANY FOGMA, in co-production with Constantin Film Produktion, RBB
RUN TIME 90 min
LANGUAGE German
FESTIVALS Berlinale 2017

SALES Picture Tree International
yuan@picturetree-international.com
www.picturetree-international.com
SHORT MOMENTS AND CONVERSATIONS piece together the portrait of three women’s working day. Lidia raises pigeons and lives a mundane existence with a husband and two children. Denisa, the feistier of the three, wants to buy her freeloader boyfriend a new pair of sneakers. Vanesa, the youngest, dreams of finding the perfect guy with green eyes. All three share a workplace as sex-workers under a bridge on the highway connecting Bucharest to the next city. In spite of their rivalry, the three women try to make their time worthwhile by sharing food or spawning stories about their hardships and their loves. Besides the constant competition, they are also pressured by the threat from the local police. Most days are punctuated by visits from the district policemen, who come to collect their ‘pocket money’. The men enjoy playing a game of ‘cat and mouse’ with them and one day, such a visit takes an unexpected turn.

ALEXANDRA BALTEANU was born in Romania and has been living in Germany since 2003. She studied Media Studies at Bauhaus University in Weimar until 2008. After a film internship and shooting a short documentary in Romania, she started studying in 2010 at the DFFB in Berlin. PROWL is her first feature film.
Boxer Chris, washed-up actor Peter and eccentric advertising specialist Max have been saving for ages – for their lifetime dreams, for the future! Unfortunately bank manager Schumacher has deliberately let their investment accounts plummet to zero in order to get rid of neurotic investment advisor Tobias. Suddenly all four men are left without any perspective. So they come up with a crazy plan...


GENRE Comedy YEAR OF PRODUCTION 2016 DIRECTOR Wolfgang Petersen SCREENPLAY Tripper Clancy, Lucy Astner CINEMATOGRAPHY Daniel Gottschalk CAST Til Schweiger, Matthias Schweighöfer, Michael Bully Herbig, Jan Josef Liefers, Alexandra Maria Lara PRODUCERS Christopher Doll, Lothar Hellinger PRODUCTION COMPANY Hellinger/Doll Filmproduktion, in co-production with Warner Bros. Film Productions Germany RUN TIME 96 min LANGUAGE German

SALES Picture Tree International yuan@picturetree-international.com www.picturetree-international.com
12-year-old Wendy doesn’t care too much for her parents’ decision to spend all of summer break at her grandmother’s run-down horse ranch. Ever since grandpa died, grandma is singlehandedly running the ranch which has its direct competitor in the large, modern stable owned by Ulrike. After Wendy has a severe riding accident, she refuses to get back into the saddle – even though she used to be quite enthusiastic for and successful at competitive horseback riding. Yet as soon as she arrives, she meets the invalid horse Dixie, which just escaped from the butcher. Dixie seems to be quite fond of Wendy and follows her wherever she goes. The two loners are building a friendship which has the potential to forever change not only Wendy’s life but could also save grandma’s ranch from being sold. But for how long will Wendy be able to hide Dixie from the adults?

DAGMAR SEUME initially studied Sports Education and worked as a trainer for gymnastics. She took to filmmaking by working as a director’s assistant for various feature and image film productions. Her short film REMEMBER (2005) was screened at numerous international film festivals. Her other films include: VERDAMMT, ICH BIN ERWACHSEN (doc, 2010), the award-winning comedy series DANNI LOWINSKI (2011), her feature debut HANNI & NANNI 3 (2013), ALLEIN WAR GESTERN (TV, 2014), and WENDY – THE MOVIE (2017).
WHATEVER HAPPENS begins where other love stories end – with a couple’s last night together. Their break-up is decided – until dawn Hannah and Julian have to leave and clear out their apartment. This turning point of their lives condenses past decisions, fulfilled and unfulfilled expectations, kept and broken promises. And both of them understand: The most important decisions in life have to be taken again and again – and the end sometimes represents a new beginning.

Dutch Shooting Star Sylvia Hoeks (RENEGADES, BLADE RUNNER 2049) and Fahri Yardim (NICK: OFF DUTY, THE PHYSICIAN) show outstanding on-screen chemistry and deliver nuanced performances in this authentic and emotionally inspiring depiction of falling in love. Niels Laupert (SEVEN DAYS SUNDAY) directs this couple’s very last night as a rollercoaster ride through all stages of modern relationship.

NIELS LAUPERT was born in 1975 in Frankfurt. He studied Production and Film & Television Directing at the University of Television & Film in Munich. Also active as a writer and producer, he has directed over 80 music videos and commercials and the features SEVEN DAYS SUNDAY (2007) and WHATEVER HAPPENS (2017). He is currently working on the international series IMMUNITY.

GENRE Drama, Love Story, Tragicomedy
YEAR OF PRODUCTION 2017
DIRECTOR Niels Laupert
SCREENPLAY Niels Laupert
CINEMATOGRAPHY Markus Nestroy
CAST Fahri Yardim, Sylvia Hoeks
PRODUCERS Benjamin Grosch, Niels Laupert, Benedikt Bollhoff, Max Frauenknecht
PRODUCTION COMPANIES Jumpseat Film, VIAFILM
RUNTIME 100 min
LANGUAGE German

SALES
Global Screen
info@globalscreen.de
www.globalscreen.de
The recently retired teacher Angelika decides, against her skeptical husband Richard’s will, to take in a refugee. Soon afterwards, the young Nigerian Diallo moves into the Hartmann home and a whirlwind of complications ensue. These events not only disrupt the lives of Angelika and Richard’s adult children Philip and Sophie, they also put their own marriage as well as Diallo’s chances of integration to the test. Despite all the chaos, hope prevails that the family will recover its stability, confidence, and peace – like the rest of Germany.

SIMON VERHOEVEN was born in 1972 in Munich. He studied Performing Arts at the Lee Strasberg Theater Institute in New York, Film Music at Berkley College of Music in Boston and Film Directing at the Tisch School of the Arts in New York. He has appeared as an actor in numerous television and feature films. In addition to numerous music videos and short films, his films as a director include: WATER (1997), PHONE (1997) and NICE MEETING YOU (1999), all three of which were Showcase Winners at NYU Film Festivals, 100 PRO (2001), MEN IN THE CITY 1 & 2 (2009), UNFRIEND (2016), and WELCOME TO GERMANY (2016).

GENRE Comedy  YEAR OF PRODUCTION 2016
DIRECTOR Simon Verhoeven  SCREENPLAY Simon Verhoeven
CINEMATOGRAPHY Jo Heim  CAST Senta Berger, Heiner Lauterbach, Florian David Fitz, Palina Rojinski, Elyas M’Barek, Eric Kabongo
PRODUCERS Simon Verhoeven, Quirin Berg, Max Wiedemann, Michael Verhoeven
CO-PRODUCER Stefan Gartner
PRODUCTION COMPANY Wiedemann & Berg Film, in co-production with Sentana Filmproduktion, SevenPictures Film
RUN-TIME 116 min  LANGUAGE German
FESTIVAL Montecarlo Comedy Film Festival 2017
AWARDS Bavarian Film Prize 2016 (Audience Award & Best Production)

SALES
Picture Tree International
yuan@picturetree-international.com
www.picturetree-international.com
YOU ARE EVERYTHING

J ournalist Georg and his girlfriend Vera meet DJ and bon vivant Dave Zuma at an open-air festival. When the three board the hippie bus, the trip of their lifetime begins, through the Balkans heading south. Side-by-side, under the sun of the ancient continent a passionate amour fou unfolds between the three and shows them what it means to be alive.

LENA GELLER was born in Yekaterinburg/Russia and moved to Germany in 2000. After studying Film Directing in Kassel, she founded the production company OstWest Film together with Matthias Becker and made short films and commissioned works. YOU ARE EVERYTHING is her feature film debut.

GENRE Road Movie, Love Story, Music    YEAR OF PRODUCTION 2016    DIRECTOR Lena Geller
SCREENPLAY Lena Geller    CINEMATOGRAPHY Matthias Becker    CAST Grégoire Gros, Eva Kessler, Adam Nümm
PRODUCER Matthias Becker    PRODUCTION COMPANY OstWestFilm    RUNTIME 98 min    LANGUAGE German, English
AWARDS Founders Award, Outstanding Actor & Outstanding Cinematography NC Film Awards 2016, Best Comedy Feature ECAFF 2016, Best Feature, Best Cinematography Santiago 2017, Best Feature Narrative Annual Crossroads 2017, Best Cinematography Dada Saheb Phalke 2017

SALES OstWestFilm info@ostwestfilm.de www.ostwestfilm.de
E
evry summer, when the major football teams fly their star athletes to training grounds in expensive and sunny locations, some other players meet on a football field in Duisburg. Even though they are professional footballers, they are all unemployed. The film sheds a new and completely different light on the mythologies of contemporary football. It shows the intricate economic and moral complexities behind the façade of entertainment. The achievement-oriented society does not allow too many dreams even though it is exactly dreams that are sold to audiences everywhere. Footballers looking for a breakthrough but living constantly on the verge of failure are exchanged at a fast rate. THE OTHER FIELDS shows how the entertainment and sports system fits and basically is just another cog of the capitalistic production system.

MARC O K UGE L and SIMON QUAC K both studied Media Arts & Film at the Kartsruhe University for Arts & Design. Marco Kugel’s other non-feature film is RIVERS VALLEYS MOUNTAINS (2014). Simon Quack’s other non-feature films are: THE BIBLE FACTORY (2005), EINSMALEINS (2010), and PROCEDERE (2016).

In 1988 the 20-year-old Finn Kirsi Marie Liimatainen heads for the GDR to study Marxism-Leninism. Students come from around the world – from both sides of the Iron Curtain. They are functionaries, freedom fighters and left-wing activists. Young people united in the hope for a better world. The international solidarity at the academy is convincing, but the real socialism is marked by contradictions – the gap between theory and reality is obvious. In the summer of 1989 the course ends – a few months later the Berlin Wall falls.

24 years later, Liimatainen sets out on a cinematic journey around the world to meet up once more with her former fellow students. What remains of their dream of revolution? Are there any utopias left, which are worth fighting for?

KIRSI MARIE LIIMATAINEN was born in 1968 and studied Theater and Drama. From 1991-1999 she worked as an actress in films, television and theater in Finland. From 1999-2006 she studied Directing at the Film University Babelsberg KONRAD WOLF. Her other works include: MODLICHA (2001), THE TIME OF THE SPRING (2002), SONJA (2006), FORTRESS (2011), and ALAVILLA MAILA HALLANVAARA (mini-series, 2011).

Imagine a society in which animals are no longer exploited for human use. Where the rights and needs of animals are respected and taken into consideration. And where our relationship with them is one based on compassion and understanding instead of domination.

This documentary explores the idea of a world without meat. Philosophers, scientists, artists and activists offer their insight and progressive ideas about the role of animals in our society.

**THE END OF MEAT**


**GENRE** Veganism, Ecology, Educational  
**YEAR OF PRODUCTION** 2017  
**DIRECTOR** Marc Pierschel  
**SCREENPLAY** Marc Pierschel  
**CINEMATOGRAPHY** Jeff Wirth, Marc Pierschel  
**WITH** Mark Post, Gene Baur, Steven Wise  
**PRODUCER** Marc Pierschel  
**CO-PRODUCER** Holger Recktenwald  
**PRODUCTION COMPANY** Black Rabbit Images, in co-production with mindjazz pictures  
**RUN TIME** 90 min  
**LANGUAGE** English, German  
**SALES** mindjazz pictures international  
  alessandro@mindjazz-international.com  
  www.mindjazz-international.com

How do we want to live and work? To what extent are the crises of today’s workplaces crises of consciousness? Can meditation and awareness training help to free people from stress-provoking patterns of thinking and behaving, and get back to themselves? What skills will be required from business leaders in the future and how do organizations in a globalized world have to be re-thought and restructured towards more collaboration? In their search for answers, the filmmakers meet experts from economy, science and meditation who build bridges between “business” and “being” and give new impetus for a cultural change in the business world, focusing on the well-being of all stakeholders.

**FROM BUSINESS TO BEING**

**HANNA HENIGIN** and **JULIAN WILDGRUBER** have both made numerous music videos, commercials and concert films. *FROM BUSINESS TO BEING* is their first documentary film.

**GENRE** Society  
**YEAR OF PRODUCTION** 2016  
**DIRECTORS** Hanna Henigin, Julian Wildgruber  
**SCREENPLAY** Hanna Henigin  
**CINEMATOGRAPHY** Gregor Schönfelder, Nathan Hunt  
**WITH** Dr. C. Otto Scharmer, Prof. Dr. Jon Kabat-Zinn, Prof. Dr. Tania Singer & many more  
**PRODUCERS** Julian Wildgruber, Rudi Baltreich  
**PRODUCTION COMPANY** MadeVision  
**RUN TIME** 89 min  
**LANGUAGE** English, German  
**FESTIVALS** DOK.fest Munich 2016, Docville 2017  
**SALES** mindjazz pictures international  
  alessandro@mindjazz-international.com  
  www.mindjazz-international.com
CRAZY FOR OPERA is the first film about this unique establishment. We meet prominent figures, both on stage and behind the scenes and witness how three opera productions come to life: Richard Wagner’s DIE MEISTERSINGER VON NÜRNBERG, Jean-Philippe Rameau’s LES INDES GALANTES and Giuseppe Verdi’s UN BALLO IN MASCHERA and are introduced to the Bavarian State Ballet during rehearsals for Ludwig Minkus’ LA BAYADÈRE. It is a declaration of love for an art form that is so often unjustly characterized as elitist. And for the people who so passionately practice that art.

TONI SCHMID was born in Munich as an artistic mix: father Bavarian, mother Austrian – just like Mozart. He started his career as a journalist before working as a freelance author and director for documentaries.

GENRE Art, Music, Theater YEAR OF PRODUCTION 2017 DIRECTOR Toni Schmid CINEMATOGRAPHY Roland Wagner

Daniel Hope is one of the greatest violinists of our age: an internationally-celebrated star, who performs on the greatest concert stages from Beijing through London to New York, and who is part of the avant-garde of a new, young generation of classical musicians. His biography is a story of an extraordinary career, a story of escape, expulsion and desire for self-discovery.

Today Hope is music director of the Zurich Chamber Orchestra, artistic partner of the New Century Chamber Orchestra San Francisco, and artistic director of the Savannah Music Festival.

HOPE – DER KLANG DES LEBENS

NAHUEL LOPEZ was born in 1978 in Hamburg. He studied Advertising and Political Science and completed a traineeship at the TV production company Cinecentrum. He then worked as a freelance journalist and commissioning editor. Also active as a writer, producer, and instructor at the Media Academy Hamburg, his films include: EL VIAJE and HOPE – THE SOUND OF LIFE.

GENRE Biopic, Music YEAR OF PRODUCTION 2017 DIRECTOR Nahuel Lopez SCREENPLAY Nahuel Lopez, Oliver Keidel CINEMATOGRAPHY FlorianKirchler WITH Daniel Hope, Menahem Pressler, Zamira Menuhin, Zakhar Bron, Sebastian Nordmann, Eleanor Hope, Christopher Hope, Silvana Hope, Toni Hope PRODUCERS Nahuel Lopez, Stephanie Porezag CO-PRODUCER Stefan Jager PRODUCTION COMPANY GRANVISTA Media, in coproduction with tellfilm RUNTIME 100 min LANGUAGE English, German

SALES mindjazz pictures international alessandro@mindjazz-international.com www.mindjazz-international.com
Why is the life of a fire-fighter who died a hero in the Twin Towers on September 11 worth on average a million euros less than that of a stockbroker who lost his life in the same disaster? How much money should oil giant BP pay the countless fishermen on the Gulf of Mexico who are fighting for their livelihoods in the wake of the largest oil spill in history? How can hundreds of ailing Vietnam vets be compensated for their suffering, which stems from exposure to Agent Orange? These are questions that almost appear cynical, but not for America’s most famous compensation specialist: Ken Feinberg. Hardly a national tragedy has befallen the USA without Feinberg being called upon to play his part. PLAYING GOD is more than just the story of a charismatic man who manoeuvres between capital and justice, between US politics and people who have lost everything. The film reveals what happens within our Western system of values when economic interests and people’s lives become intertwined through tragedy.

KARIN JURSCHICK's other award-winning films include: IT SHOULD HAVE BEEN NICE AFTER THAT [2000], THE PEACEKEEPERS AND THE WOMEN [2003], AFTER THE MURDER OF THEO VAN GOGH [2005], CERTIFICATE IN GERMAN [2009], THE CLOUD, TSCHERNOBYL AND ITS CONSEQUENCES [2011], ON THE TRAIL OF EVIL [2012], and WAR AND GAMES [2015].

GENRE Human Interest, Politics, Society YEAR OF PRODUCTION 2017 DIRECTOR Karin Jurschick CINEMATOGRAPHY Timm Lange PRODUCER Birgit Schulz CO-PRODUCER Annemiek van der Helt PRODUCTION COMPANY Bildgesturm Filmproduktion, in co-production with Windmill Film RUN TIME 90 min LANGUAGE English FESTIVALS Hot Docs Toronto 2017 SALES Films Transit International janrofekamp@filmstransit.com www.filmstransit.com

A provincial village in Calabria, southern Italy. Three young men living with their parents in their late twenties spend the last weeks of the summer together. Unemployment in the area has reached a point where there is nothing more to say. Benito (26) and Massimiliano (28) wander through the desolate places in the area, while their friend Bruno (26) is looking for a job in Chicago. The first rain marks the beginning of a winter full of greyness. But something seems to pull the young men from their lethargy, while the days in the village seem endless.

ANTONELLO SCARPPELLI was born in Cosenza/Italy in 1988. He studied Visual Arts at the Academy of Fine Arts in Rome from 2007 until 2012, followed by post-graduate studies at the Academy of Media Arts Cologne (KHM) with an emphasis on Directing. His films include: AL CONFINE [2009], PEPPINO [2011], MICHELE [2013] and his graduation film LATE SUMMER (2017).

GENRE Coming-of-Age Story, Semi-fictional Documentary YEAR OF PRODUCTION 2017 DIRECTOR Antonello Scarpelli SCREENPLAY Antonello Scarpelli CINEMATOGRAPHY Stefania Bona WITH Benito Falcone, Bruno Granata, Massimiliano Mele PRODUCER Antonello Scarpelli PRODUCTION COMPANY Kunsthochschule für Medien Köln RUN TIME 70 min LANGUAGE Italian FESTIVALS Visions du Réel Nyon 2017 SALES Kunstschule für Medien Köln dilger@khm.de www.khm.de

SPÄTSOMMER LATE SUMMER

© Bildersturm Filmproduktion

© KHM/Antonello Scarpelli

© KHM/Antonello Scarpelli
The daily routine of 87-year old Vida changes when a neighbor foretells her future, announcing the upcoming arrival of an extraordinary guest. In the same scattered mountain village in the Balkans, young Slavoljub is experiencing an overwhelmingly strong attraction to his peer Vladana. Three days of blossoming are enough time for a hundred years of waiting to vanish.

**Dragana Jovanovic** was born in 1985 in Belgrade, where she studied Production at the Academy of Dramatic Arts, followed by work as a producer, casting agent and director’s assistant. She then received a scholarship to attend the Academy of Media Arts Cologne for post-graduate studies in Screenwriting and Directing. Her films include: the shorts AUGUST (2012), DECEMBER (2013), LE FOYER (2014), THE PRINCESS AND THE PEA (2015), and ON THE OTHER SIDE OF A PILLOW A ROSE WAS BLOSSOMING (2016).

**Vreme**


**Genre**: Biopic, Coming-of-Age Story, Drama, Love Story, Semi-fictional Documentary

**Year of Production**: 2016

**Director**: Dragana Jovanovic

**Screenplay**: Dragana Jovanovic

**Cinematography**: Maurice Wilkerling

**With**: Vidosava Vida Marjanovic, Slavoljub Knezevic

**Producer**: Dragana Jovanovic

**Co-Producer**: Aleksandra Bajovic

**Production Company**: Kunsthochschule für Medien Köln

**Runtime**: 53 min

**Language**: Serbian

**Festivals**: Duisburg 2016, IFF Dortmund 2017, dokKa Karlsruhe 2017

**Sales**: Kunsthochschule für Medien Köln
dilger@khm.de
www.khm.de

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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!
CALL OF CUTENESS

Whilst we remain safe and sound, watching the highest grossing cat fail compilation gets back to us in this consumerist nightmare. On a global playground, without bounds, the cat’s body is devoured, exploited and controlled – its fear of pain being stronger than its longing for freedom. Objects are fetishized and subjects made into things that are quantifiable and ready for use. They are the natural resources of a luxury they will never know. We are here because you were there – and waste is dumped in the ocean. In the end, bodies reveal the causes and effects of power, pleasure and hate.

BRENDA LIEN was born in 1995 in Offenbach am Main. She works as an independent filmmaker and film music composer. She has won several prizes for her film and musical works and is a scholar at the Studienstiftung des deutschen Volkes. Since 2012 she studies Art at the University of Art and Design Offenbach. Her films include: the shorts STRIATED STONE MEETS FRAGILE IDEAS (2015), CALL OF BEAUTY (2016), and CALL OF CUTENESS (2017).

IT’S GETTING DARKER EVERY DAY

In a world where light has become a luxury, a young woman who has been living in the darkness for the last couple of years faces the last minute before she is going to see the daylight again. Alina, a young hard-working woman, feels like she has won the lottery, because today it’s her turn to leave the darkness for one whole day. While waiting to be picked up to start her adventure, she has mixed feelings about it and can’t decide whether she should be the happiest person in the world or if it would be better to continue living without this experience, one which could change her life forever.

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

SALES
Natalie MacMahon Films
nataliemacmahon@aol.com
www.nataliemacmahonfilms.com
A young man and a veteran meet for the last time before the war will separate them. The 88-year-old veteran Anatoly has taught everything he knows about being a soldier to his 18-year-old foster-grandson Artiom. But one day before Artiom wants to go to war as a volunteer, Anatoly is no longer sure if he should let him go.

IGOR KOSENKO was born in 1983 in Ukraine. He studied at the ESCAC in Barcelona and at the AFI Conservatory in Los Angeles. Also active as a cinematographer, THE LAST TAPE marks his directing debut.


FLORIAN KUNERT studied Audiovisual Media and Directing and is currently in a postgraduate program at the Academy of Media Arts Cologne. His films include: SHACK THEATRE [video installation, 2011], POCO A POCO [doc short, 2012], THE PLURAL OF ONE PERSON [doc short, 2013], and OH BROTHER OCTOPUS [doc short, 2017].
THE SHARK IN THE PARK

THE SHARK IN THE PARK is an animated short, exploring natural phenomena in a most fantastical way. Focusing on the unexpected magic of the inner workings of Mother Nature, Polynoid dives in deep to showcase how extraordinary the seemingly mundane can be. With enough patience and luck in timing, nature can reveal itself in a surprisingly beautiful and insightful manner. THE SHARK IN THE PARK is set to be the first in a series of edutainment films slated to discover the unseen magic of the world in which we live.

FABIAN PROSS is a member of Polynoid, which works as a collective since 2006, directing and producing award-winning short films and commercials. The body of work encapsulates a unique style in storytelling and pace, creating emotionally driven moments and stories out of opportunities and inspiration they see in the most ordinary, tiniest things.

GENRE Animation, Experimental, Fantasy, Science Fiction
YEAR OF PRODUCTION 2016
DIRECTOR Fabian Pross
SCREENPLAY Fabian Pross
CINEMATOGRAPHY Fabian Pross
PRODUCER Selina Schmitt
PRODUCTION COMPANY Woodblock, in co-production with Polynoid
RUNTIME 3 min
LANGUAGE no dialogue

SALES
Woodblock
selina@woodblock.tv
www.woodblock.tv

9 new German short films available for preview at the Short Film Corner in Cannes and on DVD. Collect your copy at the German Pavilion (#125) at the Marché du Film or order directly from us via Kujawski@ag-kurzfilm.de.

For more information visit www.ag-kurzfilm.de » Publications & DVDs.

www.ag-kurzfilm.de
www.german-films.de
7500

7500 is the story of an airplane hijacking, told exclusively from the point of view of events in the cockpit. A terrorist and the co-pilot, thrown together in this confined space, have one thing in common: all they want is to survive. But in order to do so, they need to rely on each other...

GENRE Drama, Thriller
CATEGORY Feature
DIRECTOR Patrick Vollrath
SCREENPLAY Patrick Vollrath
CAST Paul Dano
PRODUCERS Jonas Katzenstein, Maximilian Leo
CO-PRODUCERS Franz Novotny, Alexander Glehr
PRODUCTION COMPANY augenschein Filmproduktion, in co-production with Novotny & Novotny Filmproduktion
LANGUAGE German, English, Turkish

CONTACT
augenschein Filmproduktion
info@augenschein-filmproduktion.de
www.augenschein-filmproduktion.de

BRECHTS DREIGROSCHENFILM

This spring has seen Brecht expert Joachim Lang realize his long-cherished dream of bringing Bertolt Brecht and Kurt Weill’s legendary The Threepenny Opera to the cinema screen in a unique and fascinating mix drawing on elements from their opera and the original novel as well as focusing on the film industry’s resistance to Brecht’s film treatment. Featuring a star ensemble including Lars Eidinger and Robert Stadlober as Brecht and Weill, Tobias Moretti as Macheath, Hannah Herzsprung as Polly and Joachim Król as Peachum, the film moves between the late Victorian London of gangster boss Mack the Knife and beggar king Peachum and the Berlin of the Roaring Twenties.

GENRE Drama, Literature, Theater, Music
CATEGORY Feature
DIRECTOR Joachim Lang
CAST Lars Eidinger, Tobias Moretti, Hannah Herzsprung, Joachim Król, Claudia Michelsen, Robert Stadlober, Britta Hammelstein, Christian Redl, Meike Droste, Peri Baumeister, Max Raabe
PRODUCERS Michael Souvignier, Till Derenbach
CO-PRODUCERS Sebastian Schelenz, Christophe Jouret
PRODUCTION COMPANY Zeitsprung Pictures, in co-production with Velvet Films
LANGUAGE German

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

FEIERABENDBIER

Magnus, a barkeeper, has come to terms with his past: he is separated from his ex and their son and spends most of his time with his beloved old Mercedes. But when one night it is stolen this signals the start of an obsessive hunt for the thief that spins ever increasingly out of control. With the help of the exotic designer Vivian and his pals Dimi and Manfred, Magnus learns to overcome his pride and finally reach out and form new relationships. The film features a long night in bars, cool cars, love, friendship and hipsters, and is the result of writer-director Ben Brummer’s 20-years of field research in Germany’s countless bars.

GENRE Tragicomedy
CATEGORY Feature
DIRECTOR Ben Brummer
SCREENPLAY Ben Brummer
CAST Adrian Mikkat
PRODUCERS Ina Mikkat, Adrian Mikkat
PRODUCTION COMPANY GAZE Film
LANGUAGE German

CONTACT
GAZE Film
info@gaze-film.de
www.gaze-film.de
HAGAZUSSA

FFB graduate Lukas Feigelfeld returns to the Alps of his native Austria for his debut feature which will wrap production this summer. Set during the Middle Ages, HAGAZUSSA is the dark legend of the young woman Albrun and her struggle to preserve her own sanity, and tries to explore the fine line between ancient magic, faith and madness at a time when pagan beliefs in witches and nature spirits spread fear and terror in the minds of the rural population. Feigelfeld, who cites directors as diverse as Tarkovsky, Murnau and Lynch as inspiration, cast the Polish actress Aleksandra Cwen as Albrun and Claudia Martini, who has previously worked with Seidl and Haneke, as her tormenting mother.

HEXE LILLI – RETTET WEIHNACHTEN

It’s Christmas in Lilly’s hometown and the preparations for the festive days are in full swing. Everyone in the small town is looking forward to enjoying the peaceful celebrations in the company of their families. Or they would be if Lilly, in her high spirits, had not summoned Rupert, Saint Nicolaus’ fabled companion, right out of the Middle Ages. Seeking his friend Saint Nicolaus in our times, Rupert not only feels very uncomfortable in the modern environment, he is enraged by what he considers to be all the unnecessary Christmas bells and whistles. So he decides to teach Lilly and her friends a lesson in good manners and show them the real traditions of the festive season...

HILFE, ICH HAB MEINE ELTERN GESCHRUMPFT

Felix and his friends attend the perfect school, but his parents throw a spanner in the works: they plan to move to Dubai to boost his father’s career. If that were not bad enough, strange things are happening: the skeleton of former mean teacher Hulda Stingbeard is awakened and starts to take over the school! The building itself develops cracks so the headmistress, Dr. Schmitt-Gössenwein, calls Felix’s parents for help, just before she disappears, again shrunken to a size of 15 cm. Looking for the headmistress, the parents suffer the same destiny. Shrunk to a puppet size they fall into the hands of Stingbeard. Felix, Ella and their gang set the levers in motion to save the school and bring his parents and the headmistress back to their original body size.
IN DEN GÄNGEN

In THE AISLES marks the third collaboration between the director Thomas Stuber and Leipzig-based author Clemens Meyer after the Student Oscar®-winning short OF DOGS AND HORSES and his Lola-winning feature debut A HEAVY HEART. Their screenplay was adapted from Meyer’s eponymous short story about a tender love affair between the shy, taciturn Christian and his colleague Marion, who works in the next aisle of the superstore on confectionery. Meanwhile, A HEAVY HEART’s lead actor Peter Kurth is cast as Christian’s fatherly friend, Bruno, who takes the silent newcomer under his wing to teach him the art of driving a forklift truck.

GENRE Drama, Love Story
CATEGORY Feature
DIRECTOR Thomas Stuber
SCREENPLAY Thomas Stuber, Clemens Meyer
CAST Franz Rogowski, Sandra Hüller, Peter Kurth, Andreas Leupold, Michael Specht, Steffen Scheumann, Ramona Kunze-Libnow, Henning Peker, Matthias Brenner, Sascha Nathan
PRODUCERS Fabian Maubach, Jochen Laube
PRODUCTION COMPANY Sommerhaus Filmproduktion, in co-production with Rotor Film, DEPARTURES Film
LANGUAGE German

CONTACT Sommerhaus Filmproduktion
info@sommerhaus-film.de
www.sommerhaus-film.de

MITTELREICH

Famous Bavarian actor-director Josef Bierbichler has been working at locations in Thuringia and Bavaria on the big screen adaptation of his 2011 novel MITTELREICH. Apart from occupying the director’s chair, Bierbichler also plays the central role of the village innkeeper in his chronicle of a rural Bavarian community facing and adapting to the challenges of technological and social change over a period of 70 years from the First World War to the end of the last century. The cast includes Martina Gedeck, known to international audiences from THE LIVES OF OTHERS, MOSTLY MARTHA and ORIGINAL BLISS, as his wife Theres, and Bierbichler’s son Simon Donatz playing the innkeeper as a young man.

GENRE Drama, History, Literature
CATEGORY Feature
DIRECTOR Josef Bierbichler
SCREENPLAY Josef Bierbichler
CAST Martina Gedeck, Josef Bierbichler, Simon Donatz, Sophie Stockinger, Irm Hermann, Sarah Camp
PRODUCERS Stefan Arndt, Uwe Schott
PRODUCTION COMPANY X Filme Creative Pool, in co-production with BR, WDR, ARTE
LANGUAGE German

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

DAS SCHWEIGENDE KLASSENZIMMER

Director Lars Kraume has followed his award-winning THE PEOPLE VS. FRITZ BAUER with a tale of heroic rebellion during Germany’s postwar years – this time based on true events in the former GDR at the height of the Cold War. THE SILENT REVOLUTION centers on a group of sixth-grade pupils who decide to show their solidarity with the victims of the 1956 Hungarian uprising by staging a minute’s silence during lessons. While the school’s headmaster tries to dismiss their act as a youthful prank, the Party’s functionaries use every means at their disposal to find the ringleaders. But the teenagers stick together, even though it will mean them having to make a decision which will change their lives forever...

GENRE Coming-of-Age Story, Drama, History
CATEGORY Feature
DIRECTOR Lars Kraume
SCREENPLAY Lars Kraume
CAST Leonard Scheicher, Tom Gramenz, Anna Lena Klenke, Jonas Dassler, Michael Gwisdek, Florian Lukas, Ronald Zehrfeld, Jördis Triebel, Burghart Klaußner, Götz Schubert, Carina Wiese
PRODUCERS Miriam Düssel, Susanne Freyer
PRODUCTION COMPANY Akzente Film, in co-production with STUDIOCANAL Film, zero one film
LANGUAGE German

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www.studiocanal.de

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UPCOMING FILMS

SO VIEL ZEIT

After directing such high-end TV productions as GENERATION WAR, NAKED AMONG WOLVES and the BBC’s SS-GB, Philipp Kadelbach has now made his first film for the big screen with the adaptation of Frank Goosen’s bestselling novel So viel Zeit about the rock band Bochums Steine making a comeback 30 years after the band member who was the reason for their original breakup learns that he is terminally ill. Apart from casting Jan Josef Liefers, Jürgen Vogel, Matthias Bundschuh, Armin Rohde, Richy Müller as the boys in the band, Kadelbach and his producers have also landed something a coup by also persuading Klaus Meine, Rudolf Schenker, and Matthias Jabs of the legendary Scorpions band to make a cameo appearance.

GENRE Dramedy CATEGORY Feature DIRECTOR Philipp Kadelbach SCREENPLAY Stefan Kolditz, Malte Welding, Thomas Sieben CAST Jan Josef Liefers, Jürgen Vogel, Matthias Bundschuh, Armin Rohde, Richy Müller, André M. Hennicke, Alwara Höfels, Laura Tonke PRODUCERS Benjamin Benedict, Sebastian Werninger, Hermann Florin PRODUCTION COMPANY UFA FICTION, in co-production with Feine Filme, ARD Degeto, in cooperation with Sky Deutschland LANGUAGE German

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

Wenn Fliegen träumen

After collaborating with her writer-producer brother Jonas Grosch on the two films AUFSTAND DER PRAKTIKANTEN (2009) and BESTEFREUNDE (2014), actress Katharina Wackernagel is now making her feature directorial debut with the indie production WHEN FLIES ARE DREAMING, which she describes as “a whimsically poetic road movie about loneliness and life in all its intensity”. A lonely psychologist and her suicidal half-sister are on their way to Norway in a red fire-engine. Accompanied by a Spaniard who wants to go to Finland. With a bunch of stranded personalities. Befuddled by vodka and tablets. And, at some point, a couple of flies who suddenly start dreaming...

GENRE Comedy, Tragicomedy, Road Movie CATEGORY Feature DIRECTOR Katharina Wackernagel SCREENPLAY Jonas Grosch CAST Theima Buabeng, Nina Weniger, Johannes Kaussner, Niels Bormann, Robert Glatzeder, Tina Amon Amonsen, Zoltan Paul, Sebastian Schwarz, Katharina Wackernagel, Helmut Mooshammer, Robert Beyer PRODUCERS Jonas Grosch PRODUCTION COMPANY Résistefilm LANGUAGE German

CONTACT Résistefilm mail@resistefilm.com www.resistefilm.com

WILLKOMMEN IN HINDAFING

Always keen on a dodgy deal, provincial mayor Alfons Zischl wants to launder money to his Swiss accounts and kick his drug habit as well, at least until that darn paternity suit is settled. But nothing turns out as planned. Try as it might to project an idyllic image of family values, the village of Hindafing is locked in a struggle with its inner demons and they have the upper hand! By day, people go to the football club and practice Bikram Yoga. At night it’s off to the swingers’ club or scoring from the local meth dealer. Sparing nothing and nobody in its slaughtering of sacred social cows, the series takes a complex, FARGO-style look at the dark underbelly of our modern Western society: Character-driven, darkly comic and unexpectedly moving.

GENRE Dark Comedy, Satire CATEGORY Series DIRECTOR Boris Kunz SCREENPLAY Niklas Hoffmann, Boris Kunz, Rafael Parente CAST Maximilian Brückner, Katrin Röver, Andreas Giebel, Petra Berndt, Heinz-Josef Braun, Ercan Karacayli PRODUCERS Rafael Parente, Simon Amberger, Korbinian Duffer PRODUCTION COMPANY NEUESUPER, in co-production with BR LANGUAGE German

SALES Global Screen info@globalscreen.de www.globalscreen.de
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)
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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 €4.72 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, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution – currently amounting to €362,000 – towards the work of German Films.

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

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

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

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RANGE OF ACTIVITIES

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