DIRECTORS Christian Alvart & Nora Fingscheidt
PRODUCERS Jochen Laube & Fabian Maubach of Sommerhaus Filmproduktion
ACTOR Peter Kurth
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You know you’re onto a good thing when the warm-up chat is still going great guns 45 minutes in and you’ve yet to hit the record button! So with apologies and an assurance you haven’t missed the best bits, not all of them anyway, here we go...

Coming off the phenomenally successful DOGS OF BERLIN, Christian Alvart is happier to talk about film rather than his own ones. “The greatest artistic strength of the medium,” he believes, “is its ability to convey empathy to the audience, which reflects it back. It gives us the power to walk a mile in someone else’s shoes. It can show us how life is for others, it can make people smarter and wiser. And, yes, it can even make it harder to start a war with a country when we know it and it’s people through it’s films.”

Alvart cites the Iranian film CHILDREN OF HEAVEN (MAJID MAJIDI, 1997), in which a boy loses his sister’s shoes and then shares his so they can alternate going to school. “It showed me how emotions get transported, how hostile images can be dismantled;” he explains, “that entertainment can do so much more than just entertain: just how powerful it can be.”

And this is what marks Christian Alvart, who made a debut splash with the horror thriller ANTIBODIES in 2004, as a consummate filmmaker, his ability to convey the bigger, perhaps the biggest picture of all, within internationally popular, entertainment formats; that people, the characters and thus the audience, come first.

“The JACK RYAN series”, he continues, “shows there is more than just Tom Clancy’s own views. Because the serial format allows for expansion and explanation, we get to know the characters and are not so quick to condemn. And this is what DOGS OF BERLIN [his police series for Netflix] meant to me. The figures are looked at with love and empathy. The world building was all about tension, but I soon realized there had to be feeling as well.” And feeling there is.

The core idea of DOGS OF BERLIN was a cop with a former rightwing background who
and I don't want coincidence to play any ing coverage. I've always used storyboards nues, “and tell the story well. The actors must greater role than that, coincidence. The narrator/storyteller.”

pictures, so it cannot be random. I hate shoot -
understand that their being positioned is to
on a crime scene: Germany’s most famous political-sporting discussion is turning and “He’s the guy on which the whole social-
cian,” Alvart continues, “gay and Left-liberal, he’s dead!”, Alvart, who has a solid TATORT dead and the next day Germany plays Turkey!

The story and characters, both of which originate from Alvart, started as a 160-page series bible he wrote “before Netflix’s Eric Barmack came asking: ‘Do I have a show?’ I first had to check this was for real! But then sent him the bible and pilot, pitched it and they wanted it. The problem was I was already working on a two-parter with Til Schweige, had written CUT OFF and was working on DON'T they wanted it. The problem was I was already working on a two-parter with Til Schweiger, had written CUT OFF and was working on DON'T the original he saves a woman from robbers, brings her to a village... and then hands her to Mexican bandits! Only later do we learn he wants the gold and still has a shred of de-
when we get Darth Vader’s or Snake Plissken’s backstory they become banal.

Enjoying family life (wife, three sons and a daughter off to university) by a lake outside Berlin, Alvart’s other passions include, amongst canoeing and reading, writing and music. “Cinema became my profession,” he says, “but I can imagine the two as careers as well. But it’s cinema that I live for, even if having my own production company means tak-
ing care of staff, doing the accounting and being entrepreneurial.”

Coming from a highly religious background where films were forbidden, it is no surprise that Alvart, born 1974 near Frankfurt, went out of his way to watch as many as possible and so learned first-hand the powerful at-
dscape of genre films for his audience. Such is the case with his 2009 science-fiction drama PANDORUM. Not a mainstream suc-
cess by any means, as he admits, but “it just told me to come back later. I was scared it would be dropped, but I kept in touch, pitched again and it all moved so fast, I even had to get co-writers in to deliver the scripts. Now I’m very proud of it, 100% behind it, contro-
versy and all!” He is also unstinting in his praise for Netflix’s handling of the show: “They did a super marketing job; giant post-
ers everywhere, adverts on the trains, the underground, trams, character posters, everything, and really stylish.”

So what is a ‘Christian Alvart’ film, then? “My taste is very broad but my approach is very detailed,” he explains. “What does the project need? What does the story need? The most important thing is that the camera tells the story, it’s the language, the story is told with pictures, so it cannot be random. I hate shoot-
ing coverage. I’ve always used storyboards and I don’t want coincidence to play any greater role than that, coincidence. The viewer must feel the director’s stance as a narrator/storyteller.”

“The film has to have a voice,” Alvart continues, “and tell the story well. The actors must understand that their being positioned is to
tell the story. The highest compliment is when people watch a film and are entertained and understand it even if they don’t speak the actual language! Spielberg is a master of this. Also Luc Besson! My two masters! NIKITA, LE GRAND BLEU and LEON, they are perfect.”

And now the dreaded ‘B’-word: backstory! “It’s a curse!”, Alvart avers. “It’s the most un-
interesting of everything! Many books and films function by showing a situation and the backstory is withheld, which we then learn as the film plays.” And then, more excitedly: “I want to see the film of the backstory if they consider that more important!” Calming down, but just a little: “It also reduces the empathy. Rambo in FIRST BLOOD is the way he is because he has experienced this and that, it’s obvious. Westerns never had back-
story: costume and character is all you need.”

Alvart is currently making DJANGO LIVES! with Franco Nero, “and the lack of backstory is part of the suspense. In the first scene of the original he saves a woman from robbers, brings her to a village... and then hands her to Mexican bandits! Only later do we learn he wants the gold and still has a shred of de-
cency. When we get Darth Vader’s or Snake Plissken’s backstory they become banal.”

Also amongst the current projects in his en-
trepreneurial loop, alongside DJANGO LIVES!, is a remake of the Spanish thriller LAS ISLAS MINIMAS. As FREIES LAND, the film ditches the politics of the Franco era, “which is very hard to convey to a German audience,” and is set in 1991 in the state of Mecklenburg-Western-Pomerania, and individual faces following German reunification: “There is de-
industrialization, West Germans buying things up, young women leaving and it turns out some have been murdered. An East German cop teams with a West German colleague. It’s a portrait of the soul of Germans at this time.”

With close to 4,000 Blu-rays and DVDs at home, plus a home cinema set up to kill or die for, Alvart is, no surprise, a passionate supporter of the cinema-going experience: “I love it when the curtain opens! The cinema must be kept alive! But operators need to un-
derstand they have to deliver the best sound and picture quality and experience, they have to give you a reason to be there. I go a great deal and too often you try finding someone to complain to if things are not right!”

Fully accepting that “the future will be streaming,” Alvart makes the case for co-exis-
tence between the streaming networks, the cinema and physical media, and admits it will be a balancing act. “Who controls which ver-
ion, even whether it will be available? ANTI-
BODIES is on Amazon Prime. It was filmed in Cinemascope and they have the squeezed version! I didn’t even know till someone wrote to me!”

“Amazon has new guidelines so many queer films are no longer available: algorithms tag them as offensive. Tarantino and Nolan are trying to save 35mm film so there is at least one copy in existence, even if it’s their own one at home! You get policing and politica-
tion, like Spielberg changing guns into radios in his reworked E.T. In DOGS OF BERLIN the language had to be softened, so the Neo-
Nazis were made to speak ‘nicely’.”

“If you want to see DOGS OF BERLIN, Alvart continues, you have to subscribe to Netflix because they don’t release physical media. These companies are very, very powerful and just take whatever they want!”

Looking further ahead, in the face of the cur-
rent superhero deluge, Alvart believes that “in ten years people will be making their own films at home with gaming engines. People will create their own, open source, universe. Good luck trying to protect the copyright on SUPERMAN and BATMAN! That dethrones the studios, a monoculture with SFX and CGI being replaced by the end-users, who will do their own rendering and compete directly with Hollywood. And this is why they will again need real stories, real actors and characters.”

Simon Kingsley
MANY FACES

A PORTRAIT OF DIRECTOR NORA FINGSCHEIDT
Of course, the phrase is strictly correct: SYSTEM CRASHER, an energy-charged drama about a wild and furious nine-year-old girl, is Nora Fingscheidt’s feature film debut. At this year’s Berlinale in February, her movie received one of the main awards, the Silver Bear. But the idea that someone arrived fresh from film school to present her very first effort would be quite wrong in this context. For the 35-year-old director, who was born in Brunswick in Lower Saxony and lives in Hamburg, has many faces. And her actual first, full-length film had already been presented, too. It was all pretty laid back.

OHNE DIESE WELT (2017) observed a group of former colonizing Mennonites in Argentina – women, men and children living in a strict conservative community of faith and rejecting modernity, the descendants of Germans who emigrated there 500 years ago. Observation is meant literally, for the film’s tempo is slow but its optical impression striking. A very special two-hour documentary film, which Nora Fingscheidt allowed herself the appropriate length of time to make. There were prizes for that work, too, and OHNE DIESE WELT was shown in cinemas in Switzerland.

“Film has always been a medium that really fascinates me,” Nora Fingscheidt says in conversation with GFQ. As a child, Jean-Jacques Annau’s THE BEAR was a first moving, as well as influential and at the same time shocking cinema experience. “Later, I always wanted to make films. But because I come from a family that had never produced any artistic professionals before, first of all I had to sort out a kind of alibi.”

After her school days, during which she already spent a year in Argentina as well as gaining work experience at the Brunswick Theater, Nora Fingscheidt moved to Berlin in 2003. There, she registered at the Freie Universität to study Latin American Studies, Journalism and Law. It would have been tempting to get into the “film bubble” right from the start, but in the end, she believes she also profited considerably from her “alibi”.

Later on, even the film-linked activities didn’t really belong to a self-contained system. Nora Fingscheidt was involved in setting up the filmArche, a completely self-organized film school for screenplay, direction, cinematography, cutting/editing and production: the biggest in Europe, so they say. She was a board member, organized youth projects as well, and was a committed member of the European network NISI MASA. And as if all this was not yet enough, in parallel she completed one-and-a-half years training as an acting coach in Sigrid Andersson’s TANKSTELLE. Fingscheidt: “Sigrid is a really special woman, from whom I have learned a lot. I am very, very grateful to her.” It was a matter of familiarizing herself with role work, scene analysis and acting. Only afterwards did Nora Fingscheidt apply to study direction at the Filmakademie Baden-Württemberg in Ludwigsburg, where she was accepted and graduated successfully in 2017.

Seen from outside, this may have been an extraordinary path and one could even call it a detour. But for Nora Fingscheidt it was exactly the right way. Because she would like “to try out as many genres, forms and narrative languages as possible. After all, I myself love to be overwhelmed in an audiovisual sense at the cinema.”

Her SYSTEM CRASHER has certainly turned out to be overwhelming. Wild, unbridled and radical. A new German film with a universal touch. Who doesn’t know them or hasn’t heard about them? Children who don’t have the good fortune to grow up in a sheltered environment, who repeatedly explode the existing inadequate, all too rigid models of supervision. Children like blond Benni, who scream, strike out, the ones we need to fear for; ones who still simply long for a parent’s love. Nora Fingscheidt researched for five years in residential groups, schools, offices and children’s psychiatry units before making her first long feature film. Until what she had experienced there affected her too much: “My picture of the world became extremely dismal.”

Her SYSTEM CRASHER screenplay was refined and improved during the writing with assistance from acclaimed authors and directors like Christoph Fromm, Bernd Lange, Thomas Schadt and Hans-Christian Schmid. Again, there were prizes and awards for the screenplay. Nora Fingscheidt describes the true significance of those screenplay awards in retrospect: “They watch your back, financially, for the pre-production stage, and lend the project a kind of legitimacy, an aura of quality. A kind of autonomy that grows from that is very helpful, too.”

SYSTEM CRASHER had its world premiere at the 2019 Berlinale and triggered some powerful reactions – positive as well as critical. “Ultimately, it’s a good balance: we put extreme amounts of energy into this film and now it’s being received with suitable energy, as well.” In Germany it will be released in cinemas this September, but it will also be shown internationally. “It’s a dream,” Nora Fingscheidt enthuses now that a number of weeks have passed. “The Berlinale was like a tornado for me. I wasn’t sure what it actually means when a film breaks free, developing a life of its own, stimulating reactions and comments that can be wounding, shocking or even make you incredibly happy. But the nicest thing was experiencing those reactions together with the team, the actors and producers, the sound mixers and composers, the costume designer and the casting director – simply everyone.”

And then, finally, to celebrate with them.

Andreas Körner
“It was never part of the plan to have three productions shooting at the same time,” says Jochen Laube about handling three shoots this spring with Fabian Maubach, his partner in the Ludwigsburg/Berlin-based production outfit Sommerhaus Filmproduktion. However, it all started much more modestly 13 years ago after Laube founded the company in his home town of Ludwigsburg in 2006 after graduating from the Filmakademie Baden-Württemberg the previous year with his production of Neele Leana Vollmar’s URLAUB VOM LEBEN.

The first production from the fledgling company was fellow graduate Christian Schwochow’s feature debut NOVEMBER CHILD, which premiered at the Filmfestival Max Ophüls Preis in Saarbrücken in 2008, followed by Niko Apel’s Grimme Prize-winning documentary SONBOL, and Rouven Rech and Frank Marten’s football documentary HOFFENHEIM – DAS LEBEN IST KEIN HEIMSPIEL.

But then dinner one evening with the UFA/teamWorx producer Nico Hofmann brought an unexpected turn of events when Laube was offered the opportunity to set up and run the group’s South German production arm out of Ludwigsburg. “This meant that Sommerhaus was put on hold (until 2015) and I concentrated on building up what was essentially the arthouse unit of UFA Fiction,” Laube recalls.

The first project under the UFA umbrella was THE DAY I WAS NOT BORN by Elena von Saucken and Florian Cossen which also happened to be Fabian Maubach’s graduation film from the Filmakademie as a producer. “That’s how we came together and then decided to keep on working together on future projects,” says Maubach. “We were given complete freedom in our choice of projects for our portfolio, making films like STATIONS OF THE CROSS by Dietrich Brüggemann, WE ARE YOUNG. WE ARE STRONG. by Burhan Qurbani as well as such documentaries as Thorsten Schütte’s EAT THAT QUESTION - FRANK ZAPPA IN HIS OWN WORDS, which screened at Sundance in 2016, as well as the Emmy-nominated three-parter BARON VON MUNCHHAUSEN with Jan Josef Liefers in the title role.”

Then, after eight years of working for the UFA group, we felt it was time to stand on our own feet again,” Laube continues, pointing out that inviting Jan Mojto’s Beta Cinema onboard as a shareholder in Sommerhaus Filmproduktion was “the result of a long-standing collaboration” with Beta who handled many of their productions in the past from THE DAY I WAS NOT BORN to MUNCHHAUSEN and now have the latest films from Sandra Nettelbeck, Burhan Qurbani and Caroline Link in its current sales line-up.” And Maubach adds, “It’s good to have a strong partner behind us who can draw upon an extensive infrastructure.”

Both producers say that it is difficult to see a common thread running through all of their productions to date: they have tried their hand at all kinds of genres – with the exception of horror – and have not focused on specific themes or subject matter. “What characterizes our films is the fact that we are prepared to take some risks when we embark on each project – we are not interested in producing films according to the book – but we know that the final result will be a really special kind of film,” Laube explains.
Examples of the kinds of risks the producer duo are prepared to enter into with their directors and authors include the fixed shots in STATIONS OF THE CROSS, the transition from black-and-white to color in WE ARE YOUNG. WE ARE STRONG., or updating BERLIN ALEXANDERPLATZ with a black African refugee as the character of Franz Biberkopf. “As a producer, I don’t find it interesting to restrict oneself to one particular genre and say that you are just a producer of drama or a producer of romantic comedies,” Maubach suggests. “For me, it all depends on the story and the other creative element that have to spark some passion. In any case, originality is the key for us as producers,” he stresses, as shown by the company’s output to date.

Moreover, with time, really close friendships have developed between Sommerhaus and many authors, directors and crew members: “That makes working together so much easier when you realize that you speak the same ‘language’ and are on the same wavelength,” Maubach explains. “And the same goes for my work with Jochen, the fact that we can rely on one another without having to exchange too many words.”

Sommerhaus’ focus on producing for the cinema invariably involved television as a co-producer from the point when the company appeared on the scene; “SWR has been a long-standing partner for us on such films as NOVEMBER CHILD, THE DAY I WAS NOT BORN and STATIONS OF THE CROSS, so it only seemed appropriate to make our next step with the TV drama department there for the TATORT episode DER ROTE SCHATTEN by Dominik Graf.”

This spring then saw the duo teaming up again with SWR for a TV film destined for a Wednesday evening primetime slot, Sebastian Marka’s DEUS IN MACHINA (working title) from a screenplay by Erol Yesilkaya and starring Friedrich Mücke. “We will certainly be remaining faithful to our great partnerships in so-called ‘linear television’,” Laube says, pointing out that Sommerhaus will be producing episodes of the European series DAS NETZ set in the world of international football for Germany’s Degeto next year.

Before then, the company is currently making its first foray into producing for the new streaming services with a three-parter for Netflix: CHRISTMAS WOMEN (working title), directed by Samara Radić from a screenplay by Katharina Eysen, which will be shown to subscribers in 200 territories around the globe at the end of 2019.

While Sommerhaus has focused until now on producing works by German filmmakers, this doesn’t mean that Laube and Maubach don’t have their share of international experience. To start with, Laube was one of European Film Promotion’s Producers on the Move in 2015 and Maubach is part of the TAP and ACE producers networks.

Florian Cossen’s COCONUT HERO was shot in English on location for six weeks in 2014 in northern Ontario with a Canadian co-producer, Paul Scherzer, while Burhan Qurban’s BERLIN ALEXANDERPLATZ was co-produced with Lemming Films in the Netherlands. And the biggest Sommerhaus production so far, Caroline Link’s adaptation of Judith Kerr’s semi-autobiographical novel WHEN HITLER STOLE PINK RABBIT, in turn attracted production partners from the Czech Republic and Switzerland. This historical movie, which tells the unforgettable story of a Jewish family fleeing from Germany in 1933, will be released by Warner Bros. in Germany this Christmas and is being distributed worldwide by Beta Cinema.

Moreover, this spring saw the producers going to Hungary’s Mafilm Studios to collaborate with Proton Cinema for the shoot of the Netflix Christmas series, and next year will see the company embarking on a major international production with Florian Cossen’s LAURA DEKKER about the 14-year-old Dutch girl who sailed single-handedly around the globe in 2010-2011.

“Co-producing with foreign partners is becoming more and more important in the art-house sector because we see that the budgets we need for quality production cannot be financed solely out of Germany,” Maubach suggests, pointing out that the next feature project by IN THE AISLES director Thomas Stuber, DIE STILLLEN TRABANTEN, is also likely to be structured as a European co-production for 2020. “Naturally, it involves a lot of work when you do a co-production, but it has always been a positive experience up until now,” he notes. “The fact that we haven’t been involved in any projects as a minority co-producer is not because we wouldn’t be open to such an idea,” Laube explains. “Being a reliable partner is key and we just were so busy in the last couple of years that we couldn’t say in good faith that we would come onboard given the company’s present structure.”

Looking to the future, Maubach says that Sommerhaus “is growing organically. We don’t want to become a top-heavy structure and have always been project- and quality-driven rather than focusing just on quick growth and a certain level of turnover uppermost in our minds. We appreciate having the freedom to make our own choices about the stories we produce and the freedom to work with the right kind of people to achieve these goals.”

“In essence, we try to remain a boutique operation,” Laube adds. “Admittedly we are now producing much more than we had imagined would be the case even two years ago, but we will always remain true to our credo that each production should have something unique and original about it!”

Martin Blaney
AGAINST THE GRAIN
A PORTRAIT OF ACTOR PETER KURTH
It was only four years ago when Peter Kurth played his first major role for the cinema in A HEAVY HEART. This impressive yet equally bitter story of a former boxer struggling with ALS celebrated its world premiere at the Toronto International Film Festival in 2015. There, even The Hollywood Reporter fêted the leading actor’s “impressively muscular performance” before Thomas Stuber’s directing debut began its victory march around the world. A HEAVY HEART was greeted as enthusiastically in Moscow as in Palm Springs or Thessaloniki – and back home, Kurth received the German Screen Actors Award as well as the German Film Award.

However, Kurth’s love for the cinema had already been awakened decades before. He was born in Mecklenburg-Western Pomerania in 1957, and there was a small movie theater in his home town, Goldberg. "I went there every Sunday at 2:30 pm, whether it was snowing, or the sun was shining," as he recalls. Were the filial impressions gained there influential for his subsequent professional career? "It’s impossible to say whether I would have become an actor if there had been a concert hall in our town instead. But at that time, I certainly wanted to become the Captain of Tenkesberg, no matter what," Kurth says with reference to the Hungarian adventure film by Tamás Fejér that he saw “what must have been 12 times” back then.

After school, he went on directly to study acting in Rostock, and found his first engagement in the early 80s at a children’s and young people’s theater in Magdeburg, from whence, according to Kurth, he worked his way "bit by bit, straight to the top". He was an established member of ensembles in Stendal, Chemnitz, Leipzig and Hamburg before finally arriving at the Maxim-Gorki-Theater in Berlin. Then he followed the theater’s artistic director, Armin Petras, to the Schauspiel Stuttgart, where he received the accolade Actor of the Year from theater heute magazine in 2014. It was his own choice to make work for the camera only a secondary matter throughout those years, which is something he “doesn’t regret one little bit”. Especially as he was able to shine nonetheless with a supporting role in the world success GOOD BYE, LENIN! or numerous episodes of the popular series TATORT, for example, and also in films by Andreas Dresen, Thomas Arslan or Sebastian Schipper.

Kurth talks about his leading role in A HEAVY HEART as a huge stroke of luck: "That was the right project at the right time, everything was ideal." When, as in this case, all the conditions are perfect – or as he likes to put it: "are healthy" – he says that "the director and my colleagues will get all I have to give." And besides, he always remains absolutely true to his best companions: like Petras, and Thomas Stuber, with whom he has since made the Berlinale prize-winning IN THE AISLES as well as a not yet broadcast episode of TATORT.

At the same time, the passionate motorcyclist is enjoying to the full all the new opportunities and challenges presented away from the stage in recent years. In the first two seasons of BABYLON BERLIN, for example, he played the slightly dubious Police Commissioner Wolter. This series by Tom Tykwer, Achim von Borries and Henk Handloegten also brought him what has probably been the biggest audience of his career. "Recently, in my favorite pub here in Prenzlauer Berg, I was even spoken to by a bloke from Detroit, who was visiting the city with a friend of his," Kurth says in amazement. He grins to think that the series reaches so many people world-wide. "He almost fainted because I was just sitting there in the pub.”

Internationally speaking, he has long since put out more feelers, aside from BABYLON BERLIN [the third season will have to manage without him, anyway]. Last year, he could be seen as Botha in SEW THE WINTER TO MY SKIN, an unusual, almost dialogue-free mixture of western and biopic by South African director Jahmil X.T. Qubeka. After a premiere at TIFF, the film represented South Africa in the competition for an Oscar®. The next foreign productions are already waiting this coming summer. His face reveals how much he is looking forward to them: “I would really like to do something completely different for once – and in one of these parts I have been cast totally against the grain.”

Patrick Heidmann
FACE TO
WITH GERMA
FACE
IN FILMS

MARIA DRAGUS
CHRISTIAN FRIEDEL
LUISE HEYER
JONAS NAY
JÖRDIS TRIEBEL
FAHRI YARDIM

www.german-films.de
In four categories, the most successful producers, distributors, cinemas and short film makers of the past cinema year were awarded the FFA Industry Tiger 2019 award. In the production sector, a total of 11.2 million euros in reference funds were awarded to the 75 most popular projects of the year. Munich-based Constantin Film is once again the industry leader in this category, among others for its audience hits THIS CRAZY HEART and HOW ABOUT ADOLF?.

In the distribution sector, the Industry Tiger went to Warner Bros. Pictures Germany in Hamburg with a grant of 675,000 euros for such successful hits as 100 THINGS and ALL ABOUT ME. A total of 2.9 million euros in reference funding was made available in this category for the 70 most successful films of the past year.

A special prize for the Reference Film of the Year 2018 went to the family entertainment darling THE LITTLE WITCH, whose box-office result was higher than the production costs. The Hamburg Abaton Cinema is the industry leader in the cinema category for the most visitors for German and European films. The industry leader in the short film category is Lukas Marxt for the national and international festival success of his films IMPERIAL VALLEY and FISHING IS NOT DONE ON TUESDAYS.

The amount of FFA reference funding is calculated on the basis of a points system which is based on admissions success in the cinema as well as film awards and festival distinctions. The funds can be used within three years without the involvement of a funding committee.
GERMAN ANIMATIONS
A HIT ABROAD IN 2018

The box office figures published for the year 2018 on the performance of German films (including German-international co-productions) abroad* show a share of 54% for animated film. Animation thus underscores its ever-increasing importance for the film industry. This extraordinarily good result is due among other things to these films, which also lead German Film’s hit list for feature films abroad: MAYA THE BEE – THE HONEY GAMES, THE LITTLE VAMPIRE, RICHARD THE STORK and THE SEVENTH DWARF. (*The full report can be found on the German Films website under Publications/Market Studies/German Films Abroad 2018.)

Such successes, however, can only be realized with increasing tendency with international business partners. Since 2017, Animation Germany UG, a subsidiary of the German Producers Alliance and VTFF, has therefore been taking on the task of drawing international attention to Germany and its companies as a business location and supporting the establishment of an individual network of producers and studios through various platforms such as a central website (www.animationgermany.de), a newsletter and social media activities as well as targeted events.

GERMAN FILMS AT HOME AND ABROAD IN THE FIRST QUARTER OF 2019

In 2018 in 75 countries around the world, 406 German films generated an international box office of almost 154 million euros and were seen by more than 26.5 million cinemagoers. And 2019 got off to a good start with 204 German films already generating an international box office of just over 15.5 million euros in the first quarter of the year. Among the top German titles were NEVER LOOK AWAY (rank 1) which raked in over 2 million euros in 10 countries, HEILSTÄTTEN (rank 2) with 1.8 million euros in 8 territories, 100 THINGS (rank 5) with over 800,000 euros in 7 territories, and TRANSIT (rank 10) with almost 500,000 euros in 12 territories. The animation films HAPPY FAMILY (rank 6, in 2 territories), MAYA THE BEE – THE HONEY GAMES (rank 7, in 6 territories) and MANOU – THE SWIFT (rank 8, in 6 territories) continued their successful run and together achieved an additional international box office of almost 2 million euros from 1 January-31 March 2019.

On the home front, while the overall market share for German films dropped ever so slightly in 2018 [from 23.9% in 2017 to 23.5% in 2018], the first quarter of 2019 has seen a homegrown hit leading the overall charts: ahead of nine other English-language films (from CAPTAIN MARVEL to CREED II – ROCKY’S LEGACY), Caroline Link’s ALL ABOUT ME has taken cinemagoers by storm and has already earned over 26 million euros at the German box office in the first three months of the year.

EDEN AT SERIES MANIA

Dominik Moll’s mini-series EDEN recently had its world premiere in competition at Series Mania in Lille/France. The six-part series takes on various aspects of the subject of refugee influx by interweaving five emotional narratives that make this highly political issue tangible and was developed jointly with the editorial staff of SWR, ARD Degeto, ARTE France, and ARTE Deutschland. From the beginning, the series was conceived as an international co-production between Atlantique (Paris), LUPA FILM (Heidelberg, Berlin), and Port Au Prince (Berlin). The project received funding from the Franco-German development fund for series development, as well as production funding from the MFG Baden-Württemberg and the Centre national de Cinématographie CNC. Boasting an A-list cast of stars like Sylvie Testud, Juliane Köhler or Wolfram Koch – EDEN was aired in spring 2019 on ARTE. World sales have been assumed by Lagardère Studio Distribution, which has already sold rights to Greece and Denmark.

graphic courtesy of Animation Germany

Sylvie Testud in EDEN (© Pierre Meursault)
GERMAN SHORT FILMS IN CANNES

Once again AG Kurzfilm – the German Short Film Association – and German Films offer German short films and short film makers a platform during the 72th edition of the International Film Festival in 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 2019 and Emerging Artists Vol. 4 will be available at the Short Film Corner and on DVD at the German Pavilion.

Additionally, for the ninth time, the program Next Generation Short Tiger celebrates its premiere in Cannes. It features not only film school productions but also the winners of the 2019 Short Tiger Award granted by Germany’s main federal film funding body FFA. 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.

SHORT GERMAN ANIMATIONS IN ANNECY

In 2019, a line-up of eight 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 (10-15 June 2019), which is one of the most important festivals for animated film worldwide.

With FLOOD by Malte Stein and LIVE A LITTLE by Jenny Jokela (DE/GB) there are two German animated short films competing for the Cristal d’Annecy in the International Competition.

A YEAR ALONG THE GEOSTATIONARY ORBIT by Felix Dierich and MUSTERKENNTNIS by Thorsten Fleisch were selected for the section Off-Limits. ALBA’S MEMORY by Andrea Martignoni and Maria Steinmetz (DE/IT), and RED EARTH by Kim Yip Tong (DE/MU) will be shown in the Perspectives section. NEST by Sonja Rohleder was invited to the section Young Audience. RULES OF PLAY by Merlin Flügel will be shown in the section Graduation Films.

For the thirteenth time, the AG Kurzfilm and German Films will be present with a booth at the MIFA (Marché International du Film d’Animation), the festival’s film market. Industry professionals can receive information on the recent developments of German animations in all their peculiarities, modes of expression and styles. Furthermore, it serves as a contact and information point for the German and international animation scene. With New German Animations, the new edition of the preview DVD of AG Kurzfilm and German Films will be presented in Annecy. It introduces recent short German animations to festival representatives, curators and buyers. It is available from the AG Kurzfilm upon request.

FILMSTIFTUNG-BACKED SERIES IN SPRING 2019

The development and production of high-end series has been a part of the funding portfolio of the Film- und Medienstiftung NRW since 2012. Both Filmstiftung-backed series as well as mini-series are currently making a real impact with high-profile appearances, festivals and awards: Kilian Riedhof’s GLADBECK, based on the screenplay by Holger Karsten Schmidt and produced by Ziegler Film, has been nominated for the BAFTA TV Award, Lars Kraume’s series BAUHAUS – A NEW ERA, which he wrote together with Judith Angerbauer, had its world premiere in the Competition of the second CanneSeries and has since received the award for the Best Musical Score, and Heinrich Breloer’s two-parter BRECHT was first shown at the Berlinale. The third season of the hit series BABYLON BERLIN, which has already been sold to over 100 territories, is now in post-production. And the same goes for Barbara Eder’s thriller series WEST OF LIBERTY for ZDF. Cologne-based Bantry Bay produced THE BEST THINGS IN LIFE for Vox. Till Franzen, Laura Lackmann and Stefan Bühling were the directors working from scripts based on an idea from Richard Kropf. TNT has recently aired the mockumentary series OTHER PARENTS by Lutz Heineking jr of the Cologne-based production company eitelsonnenschein. Preparations for the shoot of the second season in Cologne are now in full swing. And not to forget another production from NRW, albeit one without any funding from the Filmstiftung: HOW TO SELL DRUGS ONLINE (FAST), produced by Bildundtonfabrik for Netflix, also featured in the CanneSeries Competition.
YOUNG PRODUCERS' PRIZE

Since 1995 VGF has been awarding an annual Young Producers' Prize for the best German feature film by a young film producer. With a value of 60,000 Euros it is the most highly endowed prize for young film producers in Germany. The prize money comes without ties and serves to boost the capital resources of young film producers. The next Young Producers' Prize will be awarded at the Hof International Film Festival in October 2019.

To qualify for the Young Producers' Prize, the feature film must be at least 79 minutes long and mainly in German language, be shown in German cinemas in 2019 and be one of the first three theatrical feature films produced by the leading film producer. The entry deadline for this year is 30/06/2019.

REMUNERATION IN GERMANY
PRIVATE COPYING - VIDEO RENTAL - CABLE RETRANSMISSION

Founded in 1981 and supervised by the German Patent Office, VGF collects royalties for private copying (Art. 54 German Copyright Act), video rental (Art. 27 German Copyright Act) and cable retransmission rights (Art. 20b German Copyright Act) and distributes them to the respective rightsholders.

VGF already represents a great number of film producers and other rightsholders such as film distributors or world sales agents from Germany as well as from other countries. The membership is free of charge. If you want to become a member please find further information on our website.

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info@vgf.de

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NEW

14 FEATURES
10 DOCUMENTARIES
2 SHORT FILMS
12 UPCOMING FILMS

38 new German productions are presented on the following 24 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
The fairy world of Bayala is a country of magic, where various fairy tribes live in an abundant flora. Huge blossoms and enchanting plants are used for housing and food. The fairies have been living in harmony with nature – until the greedy Shadow Fairy Queen Ophira started pushing for power over all living things...

Inside the Flower Palace there is intense activity in preparation for the coronation of the new queen of the Sun Fairies. The princesses Surah and Sera are delighted to see royals of other fairy tribes arrive, but they all bring bad news: the magical plants are dying. The dark power of the Shadow Fairy Queen Ophira is rising. Bayala is in danger. Fairy princess Surah is worried. She knows Ophira best as she had been forced to live in her dark castle for several years. Only with the help of Ophira’s niece Nuray and her best friend Jaro could she escape and return home.

When a dragon egg is found, hope stirs. If the magic dragons return, Bayala can be saved. But for a dragon feast at Solstice Rock, where the bond of fairies and dragons can be renewed, royals of all fairy tribes, including the Shadow Fairies, are needed. Princess Surah and her companions have to go on an adventurous journey, which not only leads them into the distant dragon mountains, but also to the dangerous Shadow Queen Ophira. In the end Surah and her friends save the day and the whole of Bayala!

FINJA JÄRVINE began her career in animation at A Film Estonia in 2001 and directed numerous animated commercials, several animated shorts and the TV-series FROG AND FRIENDS. Her main projects since then have been directing four seasons of the popular German animated TV series BIBI UND TINA and BIBI BLOCKSBERG, as well as being animation supervisor on the feature film HOCUS POCUS ALL E ATKINS, co-directing the short film THE GREAT PAINTER, and co-writing the feature RUBY AND RAGGIE.

FREDERICO MILELLA works as a freelance illustrator and independent filmmaker. He joined the team of Fabrique d’Images where he directed PERCY’S TIGER TALES, ZIGGY AND THE ZOO TRAM and took part in more than a dozen other 2D and 3D TV series. BAYALA is his first film as a co-director while he develops and writes new exciting projects.


SALES Global Screen info@globalscreen.de www.globalscreen.de
The imaginative Cleo feels a very special kind of affinity for her home town of Berlin. But her deepest desire is to be able to turn back time – with the aid of a magic clock which was stolen during a robbery in the 1920s and has been missing ever since. She hopes that the clock might help her undo the death of her parents. One day, she meets the adventurer Paul who is living on a houseboat and had recently bought a treasure map at an auction. Cleo is bursting with tension – might the map lead to the treasure she is dreaming of? Cleo and Paul set off together on an adventurous trip through the pulsating city. They meet crazy characters, lovable figures, Berlin myths and urban legends. When they arrive in Berlin’s dark underground at the end of their quest, Cleo is confronted by the most important question of all: should she want to turn back time in the first place?

Director Erik Schmitt’s short films have been shown at more than 100 international film festivals and taken over 100 awards. CLEO – IF I COULD TURN BACK TIME is his debut feature film and was selected as the opening film of the Berlinale Generation sidebar. The visually surprising film is full of poetry and loving attention to detail, taking the audience on a very special journey through Berlin. Marleen Lohse gives a stunning performance as the moony Cleo and Max Mauff [VICTORIA, SENSE 8] and Andrea Sawatzki [THE EXPERIMENT, THE OTHER BOY, BANDITS] round out the cast.

ERIK SCHMITT studied Communications in Munich, Melbourne and Berlin. After extensive travels around the world and his first cinematographic work experience, he founded Kamerapferd together with Stephan Müller. His films include: HOW TO FLY HIGH [short, 2009], SOLARTAXI – AROUND THE WORLD WITH THE SUN [doc, 2010], NOW FOLLOWS [short, 2010], MY MIND WANDERS [short, 2012], RHINO FULL THROTTLE [short, 2013], TELEKOMMANDO [short, 2014], FOREVER [short, 2014], and his feature debut CLEO – IF I COULD TURN BACK TIME [2019].

GENRE Adventure, Coming-of-Age Story, Fantasy, Love Story
YEAR OF PRODUCTION 2019
DIRECTOR Erik Schmitt
SCREENPLAY Erik Schmitt, Stefanie Ren
CINEMATOGRAPHY Johannes Louis
CAST Marleen Lohse, Jeremy Mockridge, Heiko Pinkowski, Max Mauff, Andrea Sawatzki, Jean Pütz, Fabian Busch, Gwendolyn Göbel
PRODUCER Fabian Gasmia
PRODUCTION COMPANY DETAIL-FILM, in co-production with ZDF Das kleine Fernsehspiel
RUNTIME 99 min
LANGUAGE German
FESTIVALS Berlinale 2019
SALES Global Screen
info@globalscreen.de
www.globalscreen.de

© DETAILFILM/Janine Marold
In his new film DARKROOM, cult director Rosa von Praunheim deals with a true criminal case from a few years ago. The result is one of his most thrilling films.

Lars, a male nurse from Saarbrücken, moves with his lover Roland to Berlin. They renovate an apartment with the intention of finally living together. Their happiness seems almost complete. What Roland doesn’t know: while secretly checking out Berlin’s night life, Lars is experimenting with a deadly poison.


GENRE Biopic, Drama, Love Story, Psycho Thriller
YEAR OF PRODUCTION 2019
DIRECTOR Rosa von Praunheim
SCREENPLAY Rosa von Praunheim
CINEMATOGRAPHY Lorenz Haarmann
CAST Bozidar Kocevski, Heiner Bomhard, Katy Karrenbauer
PRODUCER Rosa von Praunheim
PRODUCTION COMPANY Rosa von Praunheim Filmproduktion
RUNTIME 89 min
LANGUAGE German

SALES MissingFILMS
c.acrivulis@missingfilms.de
www.missingfilms.de

For over 30 years, Fabrizio Collini has worked diligently for a German carmaker before going and killing a man, seemingly on a whim. It’s a nightmare for lawyer Caspar Leinen, who takes over his case as a court-assigned lawyer: The victim, respected industrialist Jean-Baptiste Meyer, was Leinen’s long-time friend and mentor and is the grandfather of his high-school sweetheart Johanna. Everything in this spectacular case seems to be working against the inexperienced lawyer: Caspar is personally involved, has a client who won’t talk to him, and an opponent who seems far superior in legendary prosecutor Professor Richard Mattinger. When he decides to tackle the case anyway, he starts uncovering one of the greatest legal scandals ever, stretching back to World War II. But how much is he willing to sacrifice to expose the truth?

Courtroom drama meets political thriller in this outstanding adaptation of the international bestselling novel by Ferdinand von Schirach (Crime, Guilt). Elyas M’Barek (SUCK ME, SHAKESPEER, THIS CRAZY HEART), Alexandra Maria Lara (THE BAADER MEIN-HOF COMPLEX, CONTROL, RUSH) and Franco Nero (CAMELOT, DJANGO UNCHAINED, JOHN WICK: CHAPTER 2) star in the lead roles. Marco Kreuzpaintner directs the explosive, spellbinding murder trial masterfully, testing the bounds between morality and justice.


GENRE Drama, History, Thriller
YEAR OF PRODUCTION 2019
DIRECTOR Marco Kreuzpaintner
SCREENPLAY Christian Zübert, Robert Gold, Jens-Frederik Otto
CINEMATOGRAPHY Jakub Bejnarowicz
CAST Elyas M’Barek, Franco Nero, Alexandra Maria Lara, Heiner Lauterbach, Pia Stutzenstein, Jannis Niewöhner, Rainer Bock, Peter Prager
PRODUCERS Christoph Müller, Kerstin Schmidbauer, Marcel Hartges, Martin Moszkowicz
CO-PRODUCER Stefan Gärtner
PRODUCTION COMPANY Constantin Film Produktion, in co-production with SevenPictures Film
RUNTIME 124 min
LANGUAGE German

SALES Global Screen
info@globalscreen.de
www.globalscreen.de
Ms. Stern wants her life to expire already. With every attempt to leave this world, life brings her surprises. The absurd life circumstances and random encounters with strangers continuously conflict with the soberness of her desire to die.

Set in modern Berlin, MS. STERN is a dramedy about a 90-year-old Holocaust survivor, who is unable to choose her own fate. However, while trying her best to find a way out of this life, she spends her time joyously with her spirited granddaughter, Elli, and her eclectic group of friends, living it up to the fullest.

**ANATOL SCHUSTER** studied Directing at the University of Television & Film Munich, where he made his first experimental short films and worked as an assistant director to Edgar Reitz. His short film A PERFECT PLACE was named Best Film in the Berlinale’s Perspective Deutsches Kino in 2015. His other films include THE WANDERER (short, 2017), AIR (2017), and MS. STERN (2019).

**GENRE** Comedy, Drama, Tragicomedy

**YEAR** OF PRODUCTION 2019

**DIRECTOR** Anatol Schuster

**SCREENPLAY** Anatol Schuster

**CINEMATOGRAPHY** Adrian Campean

**CAST** Ahuva Sommerfeld, Kara Schröder, Nirit Sommerfeld, Robert Schupp, Murat Seven

**PRODUCERS** Anatol Schuster, Adrian Campean

**PRODUCTION COMPANY** A+A Produktion Schuster & Campean

**RUNTIME** 79 min

**LANGUAGE** German, Hebrew

**FESTIVALS** Filmfestival Max Ophüls Preis Saarbrücken 2019

**SALES** Pluto Film Distribution Network

info@plutofilm.de

www.plutofilm.de
East Germany, 1989. Summertime. No one knows the Iron Curtain is about to fall. When 12-year-old Fritzi’s best friend Sophie goes on vacation to Hungary with her family, she leaves her little dog Sputnik with her. Fritzi lovingly takes care of Sputnik, who misses Sophie a lot. When school starts again in the fall, however, Sophie doesn’t come back. Fritzi has to face up to the fact Sophie’s mother has stayed in Hungary with her daughter, like so many other East Germans hoping to reach the West from there.

By chance, Fritzi stumbles into a demonstration. The people around her are taking a risk and they are committed to changing things in their country. Fritzi gets inspired and now knows exactly what she has to do: She has to help Sputnik to get back to Sophie – no matter what! She gets a postcard from Sophie from West Germany, so she has a lead. With the help of her classmate Bela, she tries to follow Sputnik across the heavily-guarded border on her own.

Historically accurate, authentic and with lots of rich period detail and atmosphere, this moving animated film for the whole family retells the story of the peaceful revolution of 1989 from a child’s perspective. An entertaining and exciting tale of the Fall of the Wall, and of the people who were brave enough to change the world, which will make a lasting impression, not only on young viewers.


LEIF IN CONCERT is a day in the life of bartender Lene, in a jazz & blues bar somewhere in Germany. Blues singer Leif aka “Poorboy” is supposed to play a gig that night. But a lot can happen in one day and sometimes life forces us to take a turn and start on a new path.

While preparing the bar for the night Lene is joined by friends, acquaintances and strangers, by musicians and poets, she awaits deliveries of beer, wine and cigarettes. Everyone who enters the bar gets to listen to Leif’s music, which triggers something different in everybody: a smile, a memory, the desire to dance. Then there are the bar’s regulars. We eavesdrop and learn about fairy-pop, invisible mobile phones, giant snails, and maggots feeding on dead bodies. The stories and lives of the guests and staff intersect here. Every silly detail and every absurd anecdote contribute a piece to Lene’s larger story, to this family that makes this gloomy, smoky bar the best place in the world.

But not all is rosy in Lene’s life. She is avoiding some decisions and conflicts. What path lies ahead of her? And what if the concert cannot take place? What if some small details jeopardize all her plans?

LEIF IN CONCERT is a declaration of love to music and to that one bar around the corner that everyone knows, that home away from home, where you can be who you are, and where there are no class distinctions.

CHRISTIAN KLANDT was born in 1978 and studied Directing at the Film University Babelsberg KONRAD WOLF. He works as a screenwriter and director for film and theater. His award-winning debut WELTSTADT screened in New York’s MoMA, his second feature LITTLE THIRTEEN was pre-selected for the German Film Award. His films have screened at festivals around the world and won numerous awards. His films include: SCHAUSTEINS LETZTER FILM (2008), WELTSTADT (2008), BUNDESKANZLER HONECKER (2010), LITTLE THIRTEEN (2012), RATTEN (2016), and LEIF IN CONCERT – VOL. 2 (2019).

GENRE Comedy, Music YEAR OF PRODUCTION 2019 DIRECTOR Christian Klandt SCREENPLAY Christian Klandt CINEMATOGRAPHY René Gorski CAST Luise Heyer, Klaus Manchen, Michael Klammer, Ódehord Giese, Florian Bartholomai, Bela B., David Wnendt, Tilo Prückner, Martin “Gotti” Gottschild, Jule Böwe, Mark Benecke, Tom Lass, Isabell Gerschke, Maryam Zaree, Gerdy Zint, Volker Hauptvogel PRODUCER Martin Lischke PRODUCTION COMPANY Lischke & Klandt Filmproduktion RUNTIME 109 min LANGUAGE German

SALES MissingFILMS c.acrivulis@missingfilms.de www.missingfilms.de www.leifinconcert.de
BERLIN. The last unrenovated building in a trendy neighborhood is being vacated. The former tenants are moving out, but Dietmar (67) refuses to budge. His son Tobias (34) tries to convince him to move into social housing. However, his father resists – he will not leave his beloved apartment which has been his home for 40 years. The situation between Tobias, his father, and the building’s realtor, who seems to be there by chance, escalates and gets completely out of hand.

When the young police officer Shirin suddenly appears in the doorway, Tobias must decide whether he will really take a stand for something for the first time in his life and follow through with it. But is that all there is to it? What was the father really planning? It quickly becomes clear that the truth is much more complicated, and that many things are not quite what they seem in this chamber play full of twists and turns …

A Berlin thriller about the highly topical issue of gentrification – gripping and tragic right until the surprising end.


SALES ARRI Media International worldsales@arri.de www.arrimedia.de/international
Dina and Michael are in their early 30s. He’s a doctor, she’s an actress. At first they are happy. Then he suggests they should split up. To which she says, “Nö!” The film then follows them over the coming years as they try to navigate their way through life’s pitfalls, live up to their own parents’ expectations, keep their careers on track and be good parents themselves.

NÖ is a film about love, our search for and inability to live it when it is there. A film about the passing of time and that generation, now in their thirties, that has so much, tries so hard and often fails silently. It is a film about something that cinema does especially well, showing those psychological states that lie beyond the visible, but are no less real and decisive for our life’s journey.


GENRE Love Story YEAR OF PRODUCTION 2019 DIRECTOR Dietrich Brüggemann SCREENPLAY Anna Brüggemann, Dietrich Brüggemann CINEMATOGRAPHY Alexander Sass CAST Anna Brüggemann, Alexander Khuon, Isolde Barth, Hanns Zischler, Nina Petri, Petra Schmidt-Schaller, Mark Waschke, Andreas Döhler, Rüdiger Vogler PRODUCERS Martin Heisler, Gabriele Simon PRODUCTION COMPANY Flare Film, in co-production with Rotor Film RUNTIME 115 min LANGUAGE German, English

SALES The Match Factory info@matchfactory.de www.the-match-factory.com
Oray strives to be a better person but struggles with his shady past. His dream of being a good Muslim and the perfect husband is suddenly shattered while arguing with his wife. Oray goes to Cologne, where he tries to rebuild his life in a new Muslim community. But he is constantly torn between his faith, everyday reality and identity.

MEHMET AKIF BÜYÜKATALAY was born in Bad Hersfeld in 1987. He studied Film and Literature at the Academy of Media Arts Cologne and was a scholar of the German National Scholarship Foundation. His films include: HOW I LEARNED TO HATE SKIING (short, 2008), ÖMER, THE LORD (short, 2012), BEFORE THE GATES OF UTIHAD (short, 2013), SCENES OF A YOUTH (short, 2014), THE BUTCHER (short, 2015), and his feature debut ORAY (2019).

GENRE Coming-of-Age Story, Drama, Love Story
YEAR OF PRODUCTION 2019
DIRECTOR Mehmet Akif Büyukatalay
SCREENPLAY Mehmet Akif Büyukatalay
CINEMATOGRAPHY Christian Kochmann
CAST Zejhun Demirov, Deniz Orta, Cem Göktap, Ferhat Keskin, Faris Yüzbaşoğlu, Fırat Barış Ar, Mikael Bajrami, Kais Setti
PRODUCERS Bastian Klügel, Claus Reichel
CO-PRODUCER Mehmet Akif Büyukatalay
PRODUCTION COMPANY filmfaust, in co-production with Kunsthochschule für Medien Köln (KHM), ZDF Das kleine Fernsehspiel
Runtime 100 min
Language German, Turkish, Romani
AWARDS Götz George Best Newcomer Award 2018, GWFF Best First Feature Award Berlinale 2019, Golden Olive Tree Lecce 2019, Special Mention (Zejhun Demirov) Linz 2019

SALES Pluto Film Distribution Network
info@plutofilm.de
www.plutofilm.de
B rave, funny, and one of a kind: that’s Rocca. Rocca is 11 and lives a rather unique life. While her dad is watching over her as an astronaut from outer space, Rocca lives alone with her squirrel and is attending a normal school for the first time in her life. At school, her carefree and non-conformist way of life instantly stands out. She fearlessly confronts the class bullies, because first and foremost Rocca stands up for justice. That’s why she makes friends with the homeless Caspar and tries to help him. All the while she is also attempting to win over her grandmother’s heart. With never-ending optimism, Rocca proves together with her new friends that even a child has the power to change the world.

KATJA BENRATH was born in 1979. After training in Costume Design, she studied Acting and Vocals at the Vienna Conservatory and performed in numerous films, theater plays and musicals. She then studied Directing at the Hamburg Media School. Her films include: her award-winning graduation film WATU WOTE – ALL OF US [2017] and ROCCA CHANGES THE WORLD [2019].


SALES Beta Cinema beta@betacinema.com www.betacinema.com
Actress Charlotte is struggling with her craft and even more with herself. She has messed up yet another audition and even her self-written apple tree monologue seems to be working against her. Frustrated by the realities of an artistic career and her fear of failing, Charlotte escapes on a camping trip to sunny Croatia with her boyfriend Georg. But the trip’s dynamic changes when their plans of a fun-filled couples vacation misfire: While Georg spends his time at a music festival in the hope of scoring a DJ gig, Charlotte is left stranded in the middle of nowhere. She embarks on a journey of her own, encountering happy campers Benno, a self-proclaimed shaman, and mysterious escapist Tami, who quickly become her close companions. One question unites the four unlikely travelers: How do you find yourself when you feel lost?

THIS IS WHERE I MEET YOU is an intimate, atmospheric dramedy telling the story of an ending love affair and the beauty of new beginnings.

KATHARINA LUDWIG was born in 1979 and studied at the University of Television and Film Munich. Active as a freelance director, producer and editor, she has worked on award-winning commercials and corporate films since 2010. Her films include: SUNDAYS (short, 2010), DINNER AT EIGHT (short, 2011), BOYS! (short, 2012), and her graduation feature THIS IS WHERE I MEET YOU (2019).

GENRE Love Story, Road Movie, Tragicomedy
YEAR OF PRODUCTION 2019
DIRECTOR Katharina Ludwig
SCREENPLAY Katharina Ludwig
CINEMATOGRAPHY Holger Jungnickel
CAST Helene Blechinger, Anton Spieker, Tala Al Deen, Peter Marty
PRODUCER Katharina Ludwig
PRODUCTION COMPANY Katharina Ludwig, in cooperation with Hochschule für Fernsehen und Film München (HFF/M)
RUN TIME 81 min
LANGUAGE German
FESTIVALS Filmfestival Max Ophüls Preis Saarbrücken 2019
SALES Hochschule für Fernsehen und Film München (HFF/M)
t.janker@hff-muc.de
www.hff-muc.de
A ntonia Berger, a young German and enthusiastic Communist, goes to the Soviet Union in the 1930s. Whilst there, she is accused of spying and sent to Vorkuta’s labor camp. After being released from the gulag in 1952, she manages to return home to the new socialist East German state with her daughter Lydia. Antonia is forced by her party comrades to keep her terrible experiences secret for the common good. It is only after Stalin’s death that she speaks out about her time in the Soviet Union. But her newly regained freedom is taken away from her again when her lover, a committed Communist, informs the authorities. Antonia has to make a choice – between truth or the present.


GENRE Drama, History, Love Story
YEAR OF PRODUCTION 2018
DIRECTOR Bernd Böhlich
SCREENPLAY Bernd Böhlich
CINEMATOGRAPHY Thomas Plenert
PRODUCERS Eva-Marie Martens, Alexander Martens
PRODUCTION COMPANY Mafilm Martens Film- und Fernsehproduktion, in co-production with RBB, cine plus Filmproduktion, STL
RUNTIME 100 min
LANGUAGE German
FESTIVALS Goa 2018, Cleveland 2019, Bif&st Bari 2019
SALES Pluto Film Distribution Network
info@plutofilm.de
www.plutofilm.de

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UND DER ZUKUNFT ZUGEWANDT
SEALED LIPS
Astrid is in her late forties and has her life firmly under control. She has fallen in love with Paul, and their first weekend trip together takes them to Budapest for a few romantic days, just the two of them. But in the Hungarian capital things happen differently than planned: They run into Julius, Astrid’s first great love who she met at an artists’ party in the GDR in 1986. It was a love that was never easy, but always exciting. There are still feelings that couldn’t really be ended by the course of history. Together with Paul, Astrid looks back at her past, and suddenly everything could be as it had never been.

FLORIAN KOERNER VON GUSTORF is best known as a producer of many of Christian Petzold’s, Angela Schanelec’s and Thomas Arslan’s films. Also active as a musician in his band “Mutter”, WHAT MIGHT HAVE BEEN marks his own directorial debut.

WHAT MIGHT HAVE BEEN

GENRE Love Story YEAR OF PRODUCTION 2019 DIRECTOR Florian Koerner von Gustorf SCREENPLAY Gregor Sander CINEMATOGRAPHY Reinhold Vorschneider CAST Christiane Paul, Ronald Zehrfeld, Sebastian Hülk, Barnaby Metschurat, Mercedes Müller, Lena Urzendowsky, Leonard Kunz, Matti Schmidt-Schaller PRODUCER Martin Heisler PRODUCTION COMPANY Flare Film RUNTIME 89 min LANGUAGE German

SALES
The Match Factory
info@matchfactory.de
www.the-match-factory.com
A little boy whose destiny was to die during his birth deeply moved everyone who came into contact with him. His parents learned of his diagnosis four months before his birth. In this autobiographical documentary, they let us take part in their personal process. They interviewed their companions through this extraordinary time of their lives: friends, doctors, midwives, therapists and grief counsellors. The mother’s loving poems are accompanied by the father’s expressive images of nature which let us understand pregnancy in every fruit we see. DEEPLY MOVED celebrates life in contemplation of death.

GEORGE INCI was born in 1965 in Kelkit/Turkey. A Berlin-based actor and filmmaker, he is active in the fields of producing, directing, cinematography and writing. His films as a director include: the features BABA (2010) and HIRSCHEN (2014) and his first documentary DEEPLY MOVED (2019).

BERÜHRT DEEPLY MOVED

GENRE Human Interest, Poetry, Society YEAR OF PRODUCTION 2019 DIRECTOR George Inci CINEMATOGRAPHY George Inci PRODUCERS George Inci, Beatrice von Moreau PRODUCTION COMPANY Inci Pictures Filmproduktion RUNTIME 140 min LANGUAGE German

SALES Inci Pictures Filmproduktion info@inci-pictures.com www.inci-pictures.com

We accompany an Israeli gay couple, Motty and Alon, on their journey to have biological twins through their gestational surrogate, Krista, from Oregon/USA.

For a period of one year, we look into the couple’s daily lives in Israel. We observe how they cope with the financial, medical, social and religious issues Israel’s reality poses them on their quest for fatherhood amidst the national gay baby boom.

Through their closely observed personal story, the film raises questions about parenthood, social norms and the zeitgeist of our technologically advanced world.

DOUBLE INCOME, KIDS

HENDRIK SCHÄFER was born 1981. Previously a freelance production manager for commercials and music promos, he studied Documentary Directing at the Filmakademie Baden-Württemberg. DOUBLE INCOME, KIDS is his graduation film.

GENRE LGBTQ, Human Interest, Society YEAR OF PRODUCTION 2019 DIRECTOR Hendrik Schäfer CINEMATOGRAPHY Hendrik Schäfer PRODUCERS Denise Neustadt, Hendrik Schäfer PRODUCTION COMPANY Essence Film, in co-production with Filmakademie Baden-Württemberg, SWR RUNTIME 94 min (90/60 min TV version) LANGUAGE Hebrew, English, Spanish AWARDS Caligari Förderpreis 2016

SALES Essence Film mail@hendrikschafer.com www.hendrikschafer.com
Shadowed by weekly racist demonstrations in East Germany, former factory workers of the German Democratic Republic together with Syrian refugees share the memories of their lost homelands.


The film is a portrait of the artists’ group SPUR, which belongs to the artistic avant-garde of Germany after 1945 and whose art, manifestos and political actions made a decisive contribution to the mood of social awakening in the 1960s. SPUR (German for “track”) was the name chosen in 1958 by a group of Munich artists: three painters, a sculptor and a “political agitator”. In a post-war Germany still haunted by Nazism, SPUR saw itself as an “insurgent reaction” against the conservative state. The film focuses not only on their artwork but on their political activities, particularly their time in the Situationist International movement around Guy Debord in Paris. The film takes a close look at their artistic synthesis and introduces the surprisingly unknown group to a wider international audience.

GRUPPE SPUR – DIE MALER DER ZUKUNFT!

SPUR – THE PAINTERS OF THE FUTURE!

SABINE ZIMMER finished law school and worked for 15 years as a script supervisor on motion picture films before she swapped her career for documentary film making. After co-founding Crossendfilm in 2008, she is active as an independent writer and director of documentary films.
The ethos of the Stuttgart State Opera has lead the house to achieve exceptional international success – even though or maybe precisely because the artistic directorship of Jossi Wieler is unique throughout the world of opera: Classical music theater as an integrative shared work, which is created transparently, through dialogue. The film accompanies the creation of Tchaikovsky’s *The Queen of Spades* with Wieler, Morabito, Viebrock and Cambreling. During the rehearsals, acclaimed Russian film and theater director Kirill Serebrennikov is arrested on political grounds by the Russian authorities shortly before his work on a new production in Stuttgart is due to begin. The Stuttgart State Opera now has to decide how they will handle this incident.

**DAS HAUS DER GUTEN GEISTER**

**THE HOUSE OF GOOD SPIRITS**

**GENRE** Theater, Art, Society, Biography

**YEAR OF PRODUCTION** 2019

**DIRECTORS** Marcus Richardt, Lillian Rosa

**CINEMATOGRAPHY** Harald Schmuck

**PRODUCERS** Marcus Richardt, Lillian Rosa

**CO-PRODUCER** Sandra Dujmovic

**PRODUCTION COMPANY** FAVO Film, in co-production with SWR

**RUN TIME** 105 min

**LANGUAGE** German

**SALES** FAVO Film

mail@favofilm.de · www.favofilm.de

In observing pictures and characterized by poems and music, the audience observes encounters with people, stories and cultures in Istanbul. The viewer follows the perspective and sensitivity of the Andalusian-born, German writer José F. A. Oliver. He spends a lot of time in Istanbul and observes life for us from his poetic perception, which he expresses via his thoughts from his personal diary.

**KENT OZANI – DER STADTSCHREIBER VON ISTANBUL**

**GENRE** History, Literature

**YEAR OF PRODUCTION** 2019

**DIRECTOR** Dogan Altuner

**CINEMATOGRAPHY** Eren Bozbas

**PRODUCER** Sven Schnell

**CO-PRODUCER** Asli Ertürk

**PRODUCTION COMPANY** sans cinema, in co-production with ESR Filmproduktion

**RUN TIME** 61 min

**LANGUAGE** German

**SALES** phantasticas

connect@phantasticas.com

www.phantasticas.com
The film traces the development of the Tough Guy from the beginnings of Bogart and John Wayne to the ultimate coolness of Steve McQueen and Clint Eastwood, to the machos of the 80s and the role models of today. Leading men don’t start their service out of nowhere, they are always a sign of the times. How are these men made or even manufactured? Reality has long since caught up with cinema. The Tough Guy image has made it into politics and has been relentlessly perpetuated in mainstream movies. Was it really so wise to leave the definition of manhood to cinema? The film is a re-examination of how manhood works for the big screen and its influence on men around the world.

HASKO BAUMANN made his international mark with the award-winning documentary MOEBIUS REDUX. He is a regular director for the Austrian TV series THE BEST CHEFS IN THE WORLD. His other films include: ABOUT MEN (short, 2013), co-direction on THE DONALD DUCK PRINCIPLE (2014), BEEF – FOR MEN WITH TASTE (series, 2015), and REAL MEN (2019).

THINKING LIKE A MOUNTAIN is a documentary film that narrates the present-day struggle of the Arhuaco, an isolated indigenous mountain community in Colombia’s Sierra Nevada whose traditional way of life has been threatened by the armed conflict in Colombia and by the ever-growing effects of climate change on their fragile environment.

ALEXANDER HICK studied at the Akademie der Bildenden Künste München, the University of Television and Film Munich, and the Centro Capacitación Cinematográfico in Mexico City. His work has been shown at festivals and in museums all around the world. A selection of his films includes: MAKE NO WAY THE WAY (2007),blaueis (2009), DAY AFTER DAY (2010), SAINT GERMAIN (2010), and the documentary features SAN AUGUSTIN, LOW TIDE IN THE PLASTIC SEA (2012), SCORCHED WATER (2015), and THINKING LIKE A MOUNTAIN (2018).
In her documentary family saga WALCHENSEE FOREVER, director Janna Ji Wonders embarks on a deeply personal voyage of discovery spanning a century: She takes us from the family café at the Bavarian Walchensee to San Francisco to the infamous “Summer of Love” and discovers the secrets of her family to track down their role in the generation chain. Surrounded by mountains, lake Walchensee rests in its endless dynamic and is the dramaturgical center of their life and this film.

WALCHENSEE FOREVER is a very modern, soft and feminine documentary and a poetic project about generations of women, the circle of life and about the bond to one’s own roots.

JANNA JI WON DERS was born in California and studied at the University of Television and Film Munich. Also active as a singer with the band YA-HAI!, her films include: BLING BLING [doc, 2002], WAITING FOR SUMMER [short, 2003], STREET PUNK MOSCOW [short doc, 2005], LOVING YOU [short, 2006], HOLY HOME [short, 2007], I REMEMBER [short, 2015], and WALCHENSEE FOREVER [doc, 2019].

The German (punk)rock band Die Toten Hosen is a phenomenon of superlatives. This music & concert documentary accompanies the legendary and most successful German-speaking rock band – with 19 million records sold since 1982 – on one of their biggest tours in band history. The result is an intimate portrait of the band, but also the documentation of a huge tour that resembles a rollercoaster of emotions: After celebrated concerts the abrupt stop due to the sudden hearing loss of singer Campino, doubts and new beginnings, the triumphant return in the band’s home-town stadium, and at the end of the year the performance at their own “Hosen-Fest” in Buenos Aires.

WEIL DU NUR EINMAL LEBST – DIE TOTEN HOSEN AUF TOUR
DIE TOTEN HOSEN – YOU ONLY LIVE ONCE

CORDULA KABLITZ-POST writes, directs and produces documentaries and artist’s portraits. Her directorial debut in fiction was the multi-awarded period movie LOU ANDREAS-SALOMÉ [2016].

PAUL DUGDALE writes and directs documentaries and concert films for some of the world’s biggest artists including Taylor Swift, Adele, The Rolling Stones, Coldplay and many more.


SALES MAGNETFILM info@magnetfilm.de · www.magnetfilm.de
FREEDOM OF MOVEMENT

Evolving the Olympic marathon from Rome 1960, in which the Ethiopian runner Abebe Bikila conquered the African continent’s first gold medal, running barefoot and becoming a sporting legend and a symbol of the Africa that was freeing itself of colonialism, the directors have re-contextualized amidst Rome’s controversial rationalist architecture, a new race involving refugees and immigrants staking a claim to their freedom of movement. The film examines the complexity of ideological, political and architectural implications of Bikila’s 1960 Olympic gold medal run to this day.


NEST

A slightly naive bird of paradise is going out of his way to attract a mate.

SONJA ROHLEDER was born in Zwickau and studied Animation at the Film University Babelsberg KONRAD WOLF. Her other films include: COCOON CHILD (2009), TANTO (2010), KOLUMBUS (2012), WALK THE DOG (2014), and QUIET (2019).
UPCOMING FILMS

DIE BIENE MAJA – DIE GOLDENE KUGEL

When Maya and Willi bust out of winter lock down early they are catapulted into a top secret mission! Entrusted with a sacred seed, they team up with their old pals Arnie and Barney to deliver it to its new home on the mysterious Bonsai Mountain. But when their “seed” hatches, Maya and Willi face their biggest responsibility yet – a smooshy, squishy little princess! This is a LOT more than they bargained for as they take on bounty hunters, thugs and ruthless enemies to return the lost princess to her home, only to find it hanging in the balance of a turf war and remorseless predators. Willi discovers a side of himself that he never expected and to save the princess and her colony, Maya must learn that trust is not just a word, it has to be earned!

CORTEX

Leading German actor Moritz Bleibtreu made his directorial debut this spring with the psychological thriller CORTEX, produced by his own company Paloma Entertainment together with Warner Bros. Germany and Berlin-based Port au Prince Film & Kulturproduktion.

Based on Bleibtreu’s own screenplay, the film also sees him appearing in front of the camera as a 50-year-old man haunted by uncontrolled phases of sleep and unable to recognize the difference between dreaming and reality. His wife’s affair with a small-time criminal marks the beginning of a disturbing chain of events, drastically changing the two men’s lives and resulting in a never-ending nightmare between reality and dream.

DÜNNES BLUT

Alexander Bischoff grew up without parents. He has never had a family, nor does he have any children. He works as a Detective Superintendent in a specialized department. It is a profession that Bischoff chose deliberately, because, he says, he wanted to be part of something good. But after twenty-five years in the job he has become disillusioned. When he is assigned a case concerning an Arabic extended family which offers him at long last the opportunity he has been seeking, the lines between good and bad, right and wrong become very blurred.

GENRE Animation, Family Entertainment
CATEGORY Feature
DIRECTORS Alexs Stadermann, Noel Cleary
SCREENPLAY Fin Edquist, Adrian Bickenbach
PRODUCERS Thorsten Wegener, Brian Rosen, Barbara Stephen, Tracy Lenon
PRODUCTION COMPANY Studio 100 Media, in co-production with Studio B Animation

LANGUAGE English

CONTACT
Studio 100 Film
info@studio100film.com
www.studio100film.com

GENRE Psycho Thriller
CATEGORY Feature
DIRECTOR Moritz Bleibtreu
SCREENPLAY Moritz Bleibtreu
CAST Moritz Bleibtreu, Jannis Niewöhner, Nadja Uhl, Nicholas Ofczarek, Anna Bederke, Marc Hosemann
PRODUCERS Emek Kavukcuoglu, Moritz Bleibtreu, Jan Krüger
PRODUCTION COMPANY Paloma Entertainment, in co-production with Port au Prince Film & Kulturproduktion, Warner Bros. Pictures

LANGUAGE German

CONTACT
Paloma Entertainment
ek@paloma-entertainment.com
www.paloma-entertainment.com

GENRE Drama, Thriller
CATEGORY Feature
DIRECTOR Mehrdad Taheri
SCREENPLAY Mehrdad Taheri
CAST Kida Khodr Ramadan, Mehrdad Taheri, Simon Licht, Burak Yigit, Jenny Eichin, Alina Bauer, Walter Kreye, Anita Olatunji, Fard
PRODUCER Mehrdad Taheri
PRODUCTION COMPANY Round 12 Film

LANGUAGE German

CONTACT
Round 12 Film
info@round12film.de
www.round12film.de
FRANKY FIVE STAR

Known to international audiences from the successful FACK JU GOEHTE trilogy, Jella Haase is set to show off her versatility as an actress later this year when she comes in front of the camera in the leading role of 24-year-old Franky for Birgit Möller’s second feature as director.

For Franky, life isn’t easy. To people around her, she seems unpredictable and erratic. But, in actual fact, she suffers from a multiple personality disorder. Inside, she lives with four other characters called Leni, Frank, Ella and Frau Franke in an old-fashioned hotel in the middle of nowhere. But, in real life, all five inhabit Franky’s body at different times and occasionally disrupt her attempts at a love life...

DIE HEINZELS – RÜCKKEHR DER HEINZELMÄNNCHEN

Die HEINZELS (THE ELFKINS) sees director Ute von Münchow-Pohl working on her fourth animated feature for Akkord Film after RABBIT SCHOOL – GUARDIANS OF THE GOLDEN EGG and two RAVEN THE LITTLE RASCAL films.

The famous, hard-working Elfkins of Cologne finally return! Since they were ousted by a malevolent tailor’s wife more than 200 years ago, they have been hiding underground. But lively Elfie can’t stand this restricted life any longer and climbs to the surface to find her true calling. Together with two companions, she ends up in the bakery of grumpy pastry chef Theo who is feuding with his profit-hungry brother. While the Elfkins first cause a lot of chaos, Elfie is determined to help Theo. And who would be better suited to “bake” him happy than the Elfkins?

GENRE Animation, Family Entertainment
CATEGORY Feature
DIRECTOR Ute von Münchow-Pohl
SCREENPLAY Jan Stratham
PRODUCER Dirk Beinhold
VOICES Jella Haase, Louis Hofmann, Elke Heidenreich, Leon Seidel, Detlef Bierstedt
PRODUCTION COMPANY Akkord Film, in co-production with TOBIS Film, ZDF

SALES
Sola Media
post@sola-media.com
www.sola-media.com

IGEL LATTE UND DER WASSERSTEIN

The forest is suffering from a drought, the last lake has dried up, the animals have given up hope. Only Latte the hedgehog refuses to accept her fate and decides to make the dangerous journey to fetch the magic Waterstone from the clutches of the Bear King, Bantur, and end the drought. But to her displeasure she is joined on her adventure by Tjum the squirrel, who wants to stop her because the journey is too dangerous. Whereas Latte is a rascal, ready for action, living in her own fantasy world where her missing father is king, Tjum is shy and sensible, scared of the unpredictable. But the two at first unwilling companions soon learn that they can survive the journey full of breathtaking dangers and obstacles only by sticking together.

GENRE Action, Adventure, Animation, Children & Youth
CATEGORY Feature
DIRECTORS Nina Wels, Regina Welker
SCREENPLAY Andrea Deppert, Martin Behnke
PRODUCERS Lilian Klages, Thomas G. Müller
PRODUCTION COMPANIES Dreamin’ Dolphin, Eagle Eye Filmproduktion, in co-production with Grid Animation

SALES
Sola Media
post@sola-media.com
www.sola-media.com
ISI & OSSI

Isi and Ossi couldn’t be any more different: She’s a billionaire’s daughter from Heidelberg, he’s a struggling boxer from the nearby town of Mannheim. But when Isi meets Ossi, the two quickly realize that they can take advantage of one another: She dates the broke boxer to provoke her parents and get them to fund a long-desired dream to train as a chef in New York. He tries to rip off the rich daughter to finance his first professional boxing match. Their plans soon develop into emotional chaos that challenges everything the two think they know about money, career and love.

GENRE Romantic Comedy CATEGORY Feature DIRECTOR Oliver Kienle SCREENPLAY Oliver Kienle CAST Lisa Vicari, Dennis Mojen, Ernst Stötzer, Lisa Hagmeister, Walid Al-Atiyat, Zoe Straub PRODUCERS Uwe Schott, Stefan Arndt PRODUCTION COMPANY X Filme Creative Pool LANGUAGE German

CONTACT X Filme Creative Pool info@x-filme.de www.x-filme.de

KATARAKT

A cataract, a clouding of the lens in the eye which leads to a decrease in vision, is one of the conditions affecting the film’s protagonist. But it also stands here as a further-reaching, entropic (the tendency for all matter and energy in the universe to evolve toward a state of inert uniformity) metaphor for our external, diminishing view of children, who rest and live so distantly from our zealously rattling society. It grants us a fleeting glance. A calmly floating observation by the swiftly tarnishing and congealing cinematic eye through the Pavlovsk orphanage for mentally and physically handicapped children.

GENRE Biopic, Coming-of-Age Story, Experimental CATEGORY Documentary DIRECTOR Alexander Palucki PRODUCER Alexander Palucki PRODUCTION COMPANY Deutsche Film- und Fernsehakademie Berlin (DFFB) LANGUAGE Russian

SALES DFFB j.aleyt@dffb.de www.dffb.de

DAS PERFEKTE GEHEIMNIS

Following on from his FACK JU GOEHTE blockbuster trilogy, writer-director Bora Dagtekin gathers the creme de la creme of German acting talent for his latest comedy, DAS PERFEKTE GEHEIMNIS, centering on three women, four men, seven telephones – and the question of how well do we really know our nearest and dearest?

When a dinner party’s chat turns to the concept of honesty, the friends spontaneously decide to play a game: they all put their mobile phones on the table and everything that appears will be shared, messages read aloud, and calls listened to. What begins as a harmless game soon ends in complete chaos – full of surprises, twists and revelations for the seemingly perfect circle of friends.

GENRE Comedy CATEGORY Feature DIRECTOR Bora Dagtekin SCREENPLAY Bora Dagtekin CAST Elyas M’Barek, Florian David Fitz, Jella Haase, Karoline Herfurth, Frederick Lau, Wotan Wilke Möhring, Jessica Schwarz PRODUCER Lena Schoemann PRODUCTION COMPANY Constantin Film Produktion LANGUAGE German

CONTACT Constantin Film Produktion info@constantin-film.de www.constantin-film.de
**UPCOMING FILMS**

**SCHOKO**

Sarah Bläßkiewitz’s feature debut centers on Ivie, a 30-year-old woman with African roots living in Leipzig, who is searching for permanent employment as a teacher whilst working at her best friend’s solarium. One day, her younger half-sister Naomie turns up unexpectedly from Berlin at her front door. Ivie had previously not even known of her existence and now learns that their father has died in Africa. The question is whether she will travel to Guinea for the funeral with Naomie. But, first of all, they have to get to know each other, triggering a rollercoaster of feelings and alienating her friends and work colleagues who suddenly see her in a new light...

**GENRE** Comedy, Drama

**CATEGORY** Feature

**DIRECTOR** Sarah Bläßkiewitz

**SCREENPLAY** Sarah Bläßkiewitz

**CAST** Lorna Ishema, Anne Haug, Maximilian Brauer

**PRODUCERS** Milena Klemke, Yvonne Wellie, Jakob D. Weydemann, Jonas Weydemann

**PRODUCTION COMPANY** Weydemann Bros.

**LANGUAGE** German

**CONTACT**

Weydemann Bros.
info@weydemannbros.com
www.weydemannbros.com

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**SOMMER MIT BERNHARD (WT)**

Summer is finally here! Jonas is excited to be spending the vacation with his cool grandpa Bernard. But without a wife or job, grandpa is not in the best of moods. Anyway Jonas is not supposed to go to grandpa’s, but to the sea with his mother and his little brother. But Jonas is determined to go rafting with grandpa like he used to when his father was still alive. He gets help from Alex, a girl of his age whom he meets after running away from home. Together they inflict a fair dose of chaos on grandpa’s everyday life, as Jonas comes up with many creative ideas on how to reach his goal. Although some setbacks don’t fail to show up, Jonas ends up reaching his aim, and even more: spending the summer at the sea together with his new big family.

**GENRE** Children & Youth, Coming-of-Age Story, Family Entertainment

**CATEGORY** Feature

**DIRECTOR** Martina Sakova

**SCREENPLAY** Martina Sakova, Silke Schulz

**CAST** Eliáš Vyskočil, Pavel Nový, Liana Pavlíková, Szidi Tobias, Kaya Marie Möller

**PRODUCERS** Martin Kleinmichel, Katarína Krnáčová

**PRODUCTION COMPANY** Projector23, in co-production with Silverart

**LANGUAGE** Czech, Slovak, German

**CONTACT**

Silverart
katarina.krnacova@gmail.com

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**STAND UP!**

Actor Timo Jacobs’ third feature film as director/producer/lead actor after KLAPPE COWBOY and PACE, COWBOY, PACE centers on Charlie Schwarzer, a former shooting star of the German stand-up comedy scene, who has fallen from grace and, to make matters worse, gets ditched by the love of his life, Emilie.

Plagued by ever-mounting debts and keen to be reunited with Emilie as well as make his stage comeback as a stand-up, Charlie is offered a chance to extricate himself from his seemingly endless dilemma when his father-in-law makes him an offer he shouldn’t refuse – or should he? Charlie wants to find out... What are we humans craving for? A journey to find out what makes us human.

**GENRE** Drama, Tragicomedy

**CATEGORY** Feature

**DIRECTOR** Timo Jacobs

**SCREENPLAY** Timo Jacobs, Federico Avino

**CAST** Timo Jacobs, Alina Levshin, Pegah Ferydoni, Katy Karrenbauer, Dieter Landuris, Rolf Kanies, Lana Cooper

**PRODUCER** Timo Jacobs

**PRODUCTION COMPANY** Timo Jacobs Production

**LANGUAGE** German

**SALES**

Studio Hamburg Enterprises
www.studio-hamburg-enterprises.de
EFP (European Film Promotion) is a unique network of the national film promotion institutes from 37 countries from throughout Europe, each representing their national films and talent abroad. Under the EFP flag, these organisations come together to jointly promote the diversity and spirit of European cinema and talent at key international film festivals and markets, in particular outside of Europe.

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www.efp-online.com
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- and Medienstiftung NRW, Medienboard Berlin-Brandenburg, and the German Short Film Association.

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

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

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

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

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RANGE OF ACTIVITIES
- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Sundance, Karlovy Vary, Toronto, New York, Shanghai, Warsaw, Moscow, and Busan
- Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM Los Angeles, Toronto, Clermont-Ferrand, Annecy, MIP, FILMART)
- Staging of Festivals of German Films in selected international territories in cooperation with the Goethe-Institut
- Staging of industry screenings in key international territories
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, home entertainment, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual Next Generation Short Tiger short film program, which presents a selection of shorts and is internationally premiered in Cannes
- Publication of informational literature about current German films and the German film industry, as well as international market analyses and special festival brochures
- A website (www.german-films.de) offering information about new German films, a film archive, information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best International Feature Film
- Organization of the German Films Previews geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- Organization with UniFrance of the annual German-French film meeting
- Presentation of the annual FACE TO FACE WITH GERMAN FILMS campaign which shines a spotlight on some of the most influential German talents currently working in the industry, who represent just some of the many dynamic ‘faces’ of German filmmaking today.
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