GFQ
GERMAN FILMS QUARTERLY

THE SUMMER ISSUE

DIRECTORS Johannes Naber & Maria Schrader
PRODUCER Corinna Mehner of blue eyes Fiction
ACTRESS Paula Beer
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Johannes Naber has a recipe for success: he is a person who thinks politically, and a director with something to say. He formulates a theory, poses intelligent questions, and opens up people’s eyes. No insights or ideas are too crazy for him to turn into a good film – there just needs to be a clever idea behind it.

I met Johannes Naber for the first time on the stage of the Berlinale in 2011, at the presentation in the Perspektive Deutsches Kino of the Max Ophüls Prize winner, which he had just won for his feature film debut THE ALBANIAN. He was self-confident in discussion with the audience and astonishingly well-dressed for a young filmmaker. He also had a striking moustache like those worn by past generations. That looked strange, and I thought: surely he is an Albanian himself, telling his own story in this film. Naber put me straight on that, saying that he was born in Baden-Baden but finds it interesting that many Germans now believe he has Albanian roots. The Albanians, for their part, had taken him for a Turk, probably because of the moustache, as well. Subsequently, the film was received with great enthusiasm by many festival-goers all over the world, winning the Special Jury Award in Moscow, and enjoying great success in Albanian cinemas. Overnight, Johannes Naber’s name was added to the list of “people to watch”.

Johannes Naber began at the Filmakademie Baden-Württemberg, initially in the screenplay writing course, but ending up in the field of documentary film directing, where he graduated in 1999 with the 60-minute film POPSTAR. Even at that time, Naber was setting his own course: everything in his film about a girl band and a singer-songwriter from Hamburg centered on the question of compromises that have to be accepted in order to become a successful artist. Working without compromise is a luxury not everyone can afford. So that Johannes Naber can afford this luxury, he has been working as a gaffer for other projects (e.g. JACK by Edward Berger or THE CULPABLE by Gerd Schneider) and so procuring a financial basis which...
allows him more freedom in his work as a director. “Non-conformism is actually the aim,” Naber says with an arch smile, and tells me how Laurens Straub once said to him that now he had succeeded; he was only making “consensus-free” films these days. Naber likes that – for him, it’s what it’s all about.

When he and his sister Milena Maitz, producer and managing director of studio.tv.film, began to work on his second full-length feature AGE OF CANNIBALS, they also thought: now we are making a film that will meet with absolutely no consensus. It felt that way above all when they took the project into the funding phase: a lot of convincing had to be done. “I started out from the fixed assumption, OK, it will all be over after this film because it’s just so far out … And as things turned out, it’s not far out at all, people think it’s super. Recently AGE OF CANNIBALS was on the cover of Stern-TV magazine, so the film has definitely arrived in the mainstream,” Naber jokes in retrospect. At the award ceremony for the German Film Award 2015, the grotesque story of corporate consultants rightly won the bronze Lola in the category Best Feature Film, and screenplay writer Stefan Weigl received the Lola for the Best Screenplay.

In reference to a Fassbinder quotation, Naber put the label “films not bombs” on his earlier works, but he no longer uses it that way today. “If you want to get maximum effect with radical content today, you shouldn’t act the big shot … you may just scare off the people you want to reach. You have to try to make an impact through content not via form or a label,” Naber says, summing up his attitude. One thing is certain: making films just for the sake of making films is not his thing. He prefers to follow the motto: “Make every film as if it were your last.”

Johannes Naber enters into temporary alliances for this, re-forging them for every new project rather than backing a fixed network. The idea of a machine that the same old people keep putting money and ideas into, and good films then come out at the bottom – it doesn’t work for Naber. “I have respect for networks like that, but it is the wrong approach for me. I need to construct a new machine for every project. That’s my insight gained from the past.”

Now we are eagerly anticipating Naber’s new film, HEART OF STONE with Frederick Lau and Henriette Confurius in the leading roles – a fairy-tale film for adults, a romantic love story. Naber himself describes it as “a mixture of Russian fairy-tale film and GAME OF THRONES, an opulent work, not a respectable German fairy-tale, not historical realism, but genre and cliché with an anti-materialistic message, cinema of the best standard.” It is Johannes Naber’s third feature film and at the same time, his third film telling of money and its negative effects on people. That is obviously Naber’s theme – money as excess, and how it brings evil into the world. HEART OF STONE will be launched in German cinemas this autumn.

Linda Söffker
WHEN REALITY BECOMES CINEMA

A PORTRAIT OF DIRECTOR MARIA SCHRADER
Almost didn’t find her at first. It is afternoon, and Maria Schrader has withdrawn into the furthest corner of the Italian restaurant. When she sees me, she stands up. “We can talk in peace here,” she says with a smile of greeting. Above all, she wants us to talk about her film, STEFAN ZWEIG - FAREWELL TO EUROPE, which is about author Stefan Zweig’s years in exile. Just around the block is the Berlin production company X Filme Creative Pool, which co-produced the film and launched it very successfully in German cinemas at the beginning of June, using its own distributing company X Verleih.

Maria Schrader is concentrating hard, she answers precisely and with some consideration. Obviously, the subject is one that is important to her. As an Austrian Jew and radical pacifist, Zweig had to flee from the Nazis, at first to London and then to America. In the film that she wrote in collaboration with Jan Schomburg she devotes herself to these years of exile in Argentina, New York and Brazil up until Zweig’s suicide in 1942.

She has made some bold and very clever decisions here, not recounting this phase of his life as a conventional biopic but in six highlighted episodes, which “go into detail rather than breadth,” as Schrader says, and leave space for a complex character study with all its inner conflicts precisely because they leave so much out between the brief snapshots. And she has cast international actors for the characters, even down to the smallest of supporting roles, so authentically reproducing the jumble of different languages among the exiles.

At first glance, her choice of the leading actor is also surprising, but it actually emerges as a brilliant coup: Austrian cabaret artist and actor Josef Hader, who brilliantly embodies Zweig’s Weltschmerz. “Josef Hader is an author and an original artist himself,” Schrader says. “He doesn’t have to ‘get into the role’, we can believe in him straight away. His intelligence, his sensitivity and his high standards put him on the same level as Zweig himself.”

She did intense research for the film, and Stefan Zweig’s fate and thus the fate of Europe captured Schrader’s imagination for many years, first as an author and later as a director. Above all, she was fascinated by his engagement for a free, humanitarian Europe. “He always identified far more with a ‘spiritual home’ than with his actual origins. He despised nationalism.” She found the perfect cameraman for the film’s visual realization in Wolfgang Thaler. “He has no interest in recreating reality, but looks for the image that will turn reality into cinema.” She refers to him as “a stroke of luck for this film”.

Every moment of the outcome is convincing. Spiegel Online called the work a “cinematic moment of glory” and “simply one of the best films of the year”, and for Die Zeit, it showed the “last phase of the author’s life brilliantly, without swagger or false patina”. But she not only struck a chord among the critics. German audiences also recognized the sharp relevance of the refugee issue, as well as a long overdue reiteration of the European ideal in opposition to the all-pervading mood of crisis and manifestations of disintegration.

In the summer, which generally means a poorer turnover in cinemas, the film was able to assert itself against the European Football Championship and the sunny weather with an astonishing 150,000 viewers after the first five weeks. Since its launch, it has continued to take first place in the arthouse charts. In July, finally, the drama was awarded the Prize for Cinematic Art at the Festival of German Film in Ludwigshafen. And at the beginning of August it will be screening in Locarno — in front of 8,000 viewers on the Piazza Grande.

STEFAN ZWEIG - FAREWELL TO EUROPE is Schrader’s second work as a director, after her debut film made in Israel nine years ago, LOVE LIFE, which was based on the novel of the same name by bestseller author Zeruya Shalev.

Schrader made her breakthrough as an actress after studying acting at the Max Reinhard Seminar in Vienna during the 90s. She has faced the cameras for Doris Dorrie (NOBODY LOVES ME), Margarethe von Trotta (ROSENSTRASSE) and frequently for Dani Levy, with whom she has also been writing screenplays from the start, including those for I WAS ON MARS, SILENT NIGHT and MESCHUGGE, for which she was also co-director. She has received a number of awards for her roles, including the Max Ophüls Prize, the German and the Bavarian Film Awards twice, and she won the Silver Bear at the Berlinale 1999 for Max Farberbock’s AIMEE UND JAGUAR, a film about a forbidden love between two women during the Second World War.

But the big screen is not enough for this all-round artist, by any means. Internationally, she made her mark most recently as a GDR agent in the celebrated TV series DEUTSCHLAND 83, which was a world-wide export hit last year. After guest performances at many outstanding theaters in the German-speaking countries, since 2013 she has been a member of the ensemble at the Deutsches Schauspielhaus in Hamburg. She has also received awards for her work as an audio play performer.

Despite her great versatility, however, STEFAN ZWEIG - FAREWELL TO EUROPE is not only the project closest to Maria Schrader’s heart but also her greatest artistic triumph to date. Alongside her colleagues Nicolette Krebitz (WILD) and Maren Ade (NOBODY LOVES ME), Margarethe von Trotta (ROSENSTRASSE) and frequently for Dani Levy, with whom she has also been writing screenplays from the start, including those for I WAS ON MARS, SILENT NIGHT and MESCHUGGE, for which she was also co-director. She has received a number of awards for her roles, including the Max Ophüls Prize, the German and the Bavarian Film Awards twice, and she won the Silver Bear at the Berlinale 1999 for Max Farberbock’s AIMEE UND JAGUAR, a film about a forbidden love between two women during the Second World War.

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Despite her great versatility, however, STEFAN ZWEIG - FAREWELL TO EUROPE is not only the project closest to Maria Schrader’s heart but also her greatest artistic triumph to date. Alongside her colleagues Nicolette Krebitz (WILD) and Maren Ade (TONI ERDMANN), it makes her into the spearhead of a new and exciting type of German cinema, which succeeds in something that is often so very difficult: prompting equal enthusiasm in both critics and viewers.

Thomas Abellshauser
“It all started in Locarno,” recalls Corinna Mehner, managing director and creative motor of the Munich-based production house blue eyes Fiction, so it’s fitting that this portrait should appear in the edition of German Films Quarterly published to coincide with the Swiss festival.

Locarno’s 2005 edition saw blue eyes’ first production, 3 DEGREES COLDER, the directional debut of internationally celebrated cinematographer Florian Hoffmeister, having its world premiere and winning the Silver Leopard for Best First Film.

And, two years later, Mehner and blue eyes’ co-owner Martin Husmann were co-producers with partners from Macedonia, Italy, Bulgaria and Spain on Macedonian director Milcho Manchevski’s thriller SHADOWS which premiered in 2007 in and was Macedonia’s Academy Award® submission for Best Foreign Language Film in 2008.

This first foray into co-production and financing on a European level put the company in good stead for its subsequent productions such as the LILLY THE WITCH films which have been structured as European co-productions.

Before launching blue eyes Fiction with Husmann in August 2003, Mehner had built up a track record of over 10 years working in the film industry, including positions as an assistant director, location manager and production manager as well as managing a company specialized in 3D animation.

“Having this experience of animation and regularly being on the set of films has meant that I like to focus on telling stories with a large technical element,” she explains. “Even when they are live-action, there is also a technical dimension whether it be an animated character as in the LILLY THE WITCH films, an animatronic one as in YOKO, or the character is shrunk in size like in HELP, I SHRUNK MY TEACHER!”

Mehner points out that the company has followed the technological advances in the field of visual effects very closely, and blue eyes’ productions are evidence of how far the technology has progressed over the last decade.

“The first LILLY THE WITCH film was the first time that we could really show our skill in combining live-action with digital effects,” she says. The only previous example in Germany of marrying these two media had been the TV movie THE GHOST OF CANTERVILLE where...
Shooting of the live-action scenes is scheduled to begin this November, and work on the animation at studios in Berlin, Vienna and Belgium would then crank up once a rough cut is available.

The company has consequently built up a collaborative network of contacts with studios around the globe: working with animatronic specialists in Sweden on YOKO and animators in Austria on TRENK, THE LITTLE KNIGHT and HELP, I SHRUNK MY TEACHER, and will now be teaming up with Belgium’s post-production house The Fridge.tv on the third outing for Lilly and her cute friend, Hector the dragon. In addition, cooperation was entered with studios in China and Taiwan for the TV series and feature film based on the adventures of TRENK, THE LITTLE KNIGHT.

“We now have the financing in place for the third LILLY THE WITCH film on what will be a German-Austrian-Belgian co-production,” Mehner explains. “The books by KNISTER are very popular in the Benelux countries, and the previous two films and the TV series were all very successful there.”

Shooting of the live-action scenes is scheduled to begin this November, and work on the animation at studios in Berlin, Vienna and Belgium would then crank up once a rough cut is available.

Production is very much quicker now than was the case when we started working on the first LILLY THE WITCH film when we needed 1 ½ years for the production,” Mehner notes. “We are now at a stage where a lot can be coordinated and done simultaneously – so, we can manage the production in nine months, although that’s still quite a challenge!”

As in the previous two films, blue eyes and Trixter continue to work very closely with the book’s original author KNISTER on the development of the screenplay of a brand new story for the new film. “And the screenplay then provides the basis for a new book by KNISTER about the adventures of Lilly and Hector, which appears ahead of the cinema release.”

Mehner explains that the company has tended to focus on existing literary properties for its production activities in family entertainment “because these projects have large budgets and we therefore need to have storylines with a high level of awareness among the potential audiences.”

On the other hand, Sabine Ludwig’s original children’s novel, which was later adapted for HELP, I SHRUNK MY TEACHER, was not so well-known, but became a great success in the cinemas thanks to the remarkable visual effects and the story – after all, who hasn’t once dreamed of shrinking their teacher to get off homework!

Meanwhile, looking to the future development of blue eyes, Mehner says that she is interested in developing projects for older audiences alongside their core competence in the field of family entertainment – and considering the possibility of trying her hand at producing in the English language.

When on the lookout to acquire existing literary properties to adapt as family films for the cinema, she points out that “it has always been important for me that we have modern stories and children as protagonists telling something about the contemporary world.”

And the contributions of the VFX wizards will still be as much in evidence in future productions coming from blue eyes: “the more imaginative the films are, the more they challenge our young viewers to think and get their own imaginations working!”

Martin Blaney
THE FULL MEASURE

H  with an already highly impres-
  sive filmography to her only
21-year-old name, Paula
Beer is only just getting
started! And don’t let her petite stature or
quiet demeanor fool you, because she is as
serious as she is capable. For her, acting is
not about seeking out the limelight and
flashbulbs on the red carpet, it is the deter-
mation to “give viewers something to take
away, to leave a lasting impression.” The first
film she cites as having “released a voice,
that gave me strength” is Jim Jarmusch’s
ONLY LOVERS LEFT ALIVE.

Ever since she was a child, Paula Beer’s
motivating question “when watching films
and plays is: what moves me? What keeps
me hooked?” So the first time she took to the
stage, aged 12, at Berlin’s Friedrichstadtpa-
last, in what she calls “this exciting, absurd
world”, she was determined “to reach out,
get to someone’s self-consciousness and ex-
press ideas.” And to borrow from Fleetwood
Mac, she went her own way as well!

“I decided against acting school,” she ex-
plains. “I had some lessons but noticed it
was against my own being: the idea of
changing myself at the very beginning be-
cause a teacher says I’m not good as I am.”
Don’t mark this down as the arrogance of
youth, though, because, she continues, “of
course I want to learn and develop, but when
the teaching process is from a basis of
change and moulding, I prefer to learn and
understand by doing, seeing what comes
out and how it feels.” And for her, it is an
approach that has paid dividends.

Currently working with the Academy Award®-
winning writer-director Florian Henckel von
Donnersmarck on WERK OHNE AUTOR (WT),
Beer plays the female lead off Sebastian Koch
and Tom Schilling. She was invited by the
casting agent Simone Bär, for whom she has nothing but praise, to meet von Dohnen- marck. At the time she had not even sent the script so they discussed the role of Ellie and their perceptions of her. “As a direc-
tor,” Beer expands, “he is curious, very smart, looking for truth and what is in the subcon-
ciousness. He’s incredibly enriching to work with because I learn so much: there is so much in the script and characters. He can describe the processes and situations so well that it opens up a world for me as an actress.”

With regard to her own methods, Paula Beer is a consummate professional: “I always try to prepare as much as possible in advance. For me it’s super to go through the scene before the team arrives, have a short rehearsal, discuss if needed, see if there are any prob-
lems, then to have clarity to see it from all sides, then four or five takes to see which give the best variations. If you can nail it in four or five takes then it’s great. Sometimes it works on the first but then: can it be done better? Sometimes it takes eight till you’re properly in it, that something can come out of it. It all depends on whom you are acting off and the director.” Sometimes, she continues, “you have to work it a different way. That going from moment to moment becomes increa-
singly important so you stay fresh. Even a thirteenth take can be the best!”

In a business where divas, male and female, are common, Paula Beer’s not even in it for her ego! “I don’t need to hear if the director likes it in the sense of getting praise,” she says, “I want to hit the right direction. It can be silent understanding but the main thing is we go in the same direction, working together because actors can get doubts quickly.”

Born in Mainz but moved to Berlin when she was twelve, Paula Beer says she learned two priceless lessons from her parents: “They are both artists, painters, and from them I learned how to structure my time and self-ex-
press within that frame. That’s essential since acting has many other facets that go beyond just performing.”

Paula Beer started on stage and made her cin-
ematic breakthrough in 2009, in Chris Kraus’ POLL, in which she plays a young girl in 1914 Estonia who meets a wounded anarchist. Calling it “an incredible adventure!” she is open enough to admit, “I only understood it all a few years later! But it set me in the direction I still follow today: concentrated work, the need to think what the character thinks or it does not come over. It influenced me in-
credibly. I learned from Chris how to act!”

Not surprisingly, Paula Beer has already won various accolades. In 2011 she took the Bavarian Film Award as Best Young Actress for POLL. In 2014 she was nominated in the Best Actress category at the Austrian Film Awards for THE DARK VALLEY. She played Luzi, a young Tyrolean village woman fated to marry a much older man, in this tale of “the strength of love in a negative sense”. Getting nominated was very exciting, she says, “but was not my motivation. It was great to realize the film elicited such emotions; I was nomi-
nated for the Austrian Film Award and then we got nine German Film Award nominations and won eight! Crazy!”

Paula Beer also appeared in Volker Schlöndorff’s DIPLOMACY, in which she played Ingrid, the great granddaughter of General Choltitz, the military governor of occupied Paris who refused to destroy the city on Hitler’s orders. “That was fantastic!” she enthuses. “I had to speak French: I learned it in school and then we also had exchange stu-
dents from Switzerland in the class. Volker took me for walks through Paris and explained what Ingrid sees and what goes through her head! It was huge fun and he knew what he wanted and how to implement it. It was a father-daughter-relationship and my first time filming in France as well!”

This year sees the release of François Ozon’s FRANTZ, in which Beer plays Anna, a young girl dealing with the death of her fiancé after WWI and who meets a Frenchman who knew him. Describing it as “how hard blows can strengthen you, the liberation from grief”, she clearly had a ball working with its director: “He’s fast! He burns for his work! He looks for unapproachable and you’re also a part of that.” She

Life outside the cinema for Beer is musical. She loves singing, “can play the piano and a bit of guitar.” She loves drawing but admits she lacks patience at times. And stories, no matter how narrated in whichever form, she loves “discovering worlds, to understand the feeling behind experiences.” When visiting the cinema, “if a film touches people and they react, that’s great! When they are grabbed by the feeling, the same energy, all laugh to-
tgether, all shocked together, when people are open to it, that’s what so great about making films, large and complex themes become ap-
proachable and you’re also a part of that.” She is also trying her hand at writing, as “another means of expression” but admits, happily, this is still a work in progress.

“Open to all genres,” Paula Beer is keen to try her hand at the lot, especially comedy: “a huge challenge because it’s the hardest
GERMAN FILMS PREVIEWS 2016 IN BREMEN

In July of 2016 the German Films Previews took place for the 16th time, this time in the city of Bremen. Over the course of three days, 74 distributors and buyers from 33 countries had the opportunity to screen 14 new German films in the theater and see additional titles provided through an extensive DVD library. The event proved to be the perfect setting for effective networking and several deals were made on site: Picture Tree International sold ORIGINAL BLISS to Greece (Danaos Cinema) and to Slovenia and the former Yugoslavian territories (FIVIA d.o.o.) and is in negotiations with other territories, including France, Italy, Benelux and Spain. They also finalized deals to Turkey (with Sinema TV) for FACK JU GOEHTE 2, THE MOST BEAUTIFUL DAY and THE DARK SIDE OF THE MOON, the latter two were also sold to Italy (Nomad Film Distribution), and Global Screen sold TIME HEROES to Turkey (Medyavizyon). The dramas IN LOVE WITH LOU – A PHILOSOPHER’S LIFE and DOLORES as well as the promos for PAULA and THE INVISIBLES also generated a lot of interest.

Mariette Rissenbeek, managing director German Films: “This year’s event was quite unique. We had a number of high-quality family entertainment films combined with high-profile festival films which proved their potential in the competitions of the world’s A-festivals in Shanghai, Moscow and Karlovy Vary just now, and others can be seen at upcoming international festivals this summer and fall. The German Films Previews proved they are attractive for international buyers from all over the world.”
FESTIVAL OF GERMAN FILMS IN MADRID CELEBRATES 18TH ANNIVERSARY

Doris Dorrie likes Madrid and Madrid likes Doris Dorrie. Over 1,000 spectators came to the screenings of FUKUSHIMA, MON AMOUR, which opened the 18th annual Festival of German Films at the Cine Palaflex on 7 June 2016. After a lively Q&A with Doris Dorrie, the film went on to win the festival’s Audience Award, which was presented this year in cooperation with the Spanish VOD platform Filmin. A total of some 5,500 admissions at the 18th edition signified another high and a new chapter in the success story for German cinema in Madrid.

The festival served as the avant-premiere for the forthcoming theatrical releases for FUKUSHIMA, MON AMOUR and MISS SIXTY by Sigrid Hörner: FUKUSHIMA, MON AMOUR will open in Spain in September, MISS SIXTY on 5 August 2016, and the Spanish distributors Abordar and Vercine made use of the two directors’ presence in Madrid for their press campaigns.

There was also a great atmosphere at the 18th birthday party in the Café Berlin. Klaus Maack, who was a part of the Goethe-Institut Madrid’s popular focus program LA MOVIDA BERLINESA with his documentary B-MOVIE: LUST AND SOUND IN WEST BERLIN 1979-1989, put on his DJ hat to play tracks from the film and kept the dancefloor moving.

FFF SUPPORTS INTERNATIONAL CO-PRODUCTION “EUPHORIA” WITH ALICIA VIKANDER AND EVA GREEN

The Swedish director Lisa Langseth is shooting her next film in Bavaria: The drama EUPHORIA is the first project of Oscar®-winner Alicia Vikander’s newly founded production company. The story is about two estranged sisters, who, in the face of death, travel to a magical place in the mountains. FFF Bayern is supporting the project within the framework of the special program for international co-productions and digital image design with 750,000 euros.

EUPHORIA is a co-production between B-Reel Features Film Stockholm, Vikarious Production Ltd. London and Dancing Camel Films Munich, in cooperation with Wild Bunch Germany and Dorian Media Limited. Executive producers are, among others, Patrik Andersson (B-Reel) and Christine Ruppert (Dancing Camel Films). The two sisters will be played by Oscar®-winner Alicia Vikander and Eva Green.

Shooting will take place entirely in Bavaria. Planned locations are Munich and surroundings, the Allgäu region and the Bavarian Forest. Shooting is planned to begin in the first week of August.

GERMAN ALLIANCES IN ANIMATION FOCUSING ON UK AND IRELAND

For the 5th time, the German animation industry will meet on 13 September at Cartoon Forum Toulouse for the kick-off event GERMAN ALLIANCES IN ANIMATION, which in 2016 will be focusing on the UK and Ireland. Both countries will be represented by a local industry expert (for the UK, Oliver Hyatt, co-founder and Creative Director of Blue-Zoo Animation, Chairman of Animation UK; for Ireland: Andrew Fitzpatrick, Chairman of Monster! Entertainment), who will give insight into their country’s animation industry and present approaches for cooperation within European co-productions. Following the presentations, all participants are invited to get together over drinks and discuss trends of the industry and possible future cooperations. The event is supported and sponsored by five German regional film funds (FilmFernsehFonds Bayern, MFG Baden-Württemberg, Filmförderung Hamburg Schleswig-Holstein, Mitteldeutsche Medienförderung, Nordmedia) and Creative Europe. It is hosted by the German Producers Alliance and organized through Freebird Pictures. More information is available from Andrea Schiefer (Freebird Pictures) GAA2016@produzentenallianz.de.
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THE EXCEPTIONAL TONI ERDMANN

As the first German production in eight years, the NRW-supported arthouse comedy TONI ERDMANN by Maren Ade celebrated its world premiere in the official competition of this year’s Festival de Cannes. With Sandra Hüller and Peter Simonischek in the leading roles, the film won over the hearts of festival-goers, critics and the industry alike and took home the FIPRESCI Award. The Match Factory, the renowned arthouse sales company based in Cologne, has already sold the film in almost 100 territories. TONI ERDMANN then went on to open Filmfest München at the end of June and opened in German cinemas at the Lichtburg cinema in Essen mid July.

The Film- und Medienstiftung NRW is elated with the success of this exceptional film, having come on board at a very early stage as one of its main supporters. The film was shot not only in Romania, but also in North Rhine-Westphalia in Aachen and surrounding areas.

6

GENDER AND FILM – NEW FFA STUDY ON GENDER BALANCE IN THE GERMAN FILM INDUSTRY

Which barriers are women and men faced with in the German film industry? In which key positions are women more active than men, and vice versa? In order to substantiate the ever-increasing questions and public discussion on the topic of “women in film” with facts, the German Federal Film Board (FFA) has commissioned an extensive study on the subject. The scientific examination with the title “GENDER AND FILM – Framework Conditions and Underlying Causes of the Gender Distribution of Filmmakers in Key Positions in Germany” will be compiled by the Fraunhofer Center for Responsible Research and Innovation (CeRRI) together with the Institute for Media Research of the University of Rostock.

All key positions in film production will be analyzed – from screenwriters and directors, to production managers, cinematographers, set designers, costume designers, editors and sound technicians, as well as decision makers for film funding. The results are to represent the individual and structural framework conditions for successful careers in the film industry, as well as, in particular, gender-specific barriers, obstacles and exclusion mechanisms.

“We are looking forward to obtaining up-to-date and detailed insight into professional roles, educational and career opportunities for men and women in the film industry with this study,” emphasizes Christine Berg, FFA-COO and Head of FFA Film Funding. The goal of the project is “to point out the reasons and motives of gender distribution, while most importantly also including the entire film industry.”

7

RECORD YEAR FOR GERMAN CINEMA IN SHANGHAI

Hype around Werner Herzog, two prizes, large presence in the competition and a “Focus Germany” with many guests: it was a very good year for German cinema at the latest edition of the Shanghai International Film Festival. Three productions were in the running for the prestigious Golden Goblet Award – HANNA’S SLEEPING DOGS by Andreas Gruber, which won the festival’s Best Screenplay award, HEAR THE SILENCE by Ed Ehrenberg, and SALT AND FIRE by Werner Herzog. ED SIEGER’S MOLLY MONSTER by Ted Sieger, Michael Ekblad and Matthias Bruhn picked up the prize for Best Animation Film. The festival’s Focus Germany, which was staged for the 13th year in cooperation with German Films, and the German films screening in other sections were presented by the largest ever delegation (over 30 directors, actors and crew members) attending since the beginning of this collaboration.

A total of 42 German films and co-productions were shown in Shanghai, including NICK: OFF DUTY by Christian Alvart in the Jackie Chan Action Movie Week. Director Ansgar Ahlers of BACH IN BRAZIL and DoP Matthias Märcks representing the Spectrum title YOHJI YAMAMOTO | DRESSMAKER, were among those reporting back about well-attended cinemas and enthusiastic audiences.

The Focus Germany opened with the Silver Lola winner A HEAVY HEART by Thomas Stuber with the director in attendance; and the sidebar’s nine titles showed the whole range of contemporary German cinema, from comedy through psychological thriller and drama to historical biopic.
GERMAN SHORT FILMS SUCCESSFUL AT INTERNATIONAL Festivals

In recent months, German short films gained awards recognition at many international festivals, here’s a selection: At the Busan International Short Film Festival, Detsky Graffam’s 90 DEGREES NORTH received the Busan Cinephile Award. DISsonANCE by Till Nowak was awarded for Outstanding Achievement in Filmmaking at the Newport Beach Film Festival. A German short filmmaker was also successful at the VIS Vienna Independent Shorts Festival: Alex Gerbaulet was awarded as Best Director for her short film essay SHIFT. At the renowned animation film festivals in Annecy and Zagreb further German productions took awards home: in Annecy, FRANKFURTER STR. 99 a by Evgenia Gostery got a Jury Distinction in the Graduation Films Competition. Another two German Films were awarded at the AnimaFest Zagreb: WHAT THEY BELIEVE by Shoko Hara won the Dušan Vukotić Award (Best Student Film); BROKEN – THE WOMEN’S PRISON AT HOHEnECK received the Special Award by jury member Cecilia Traslaviña. THE CULPRIT by Michael Rittmannsberger won the Francisco García de Paso Mention at the Huesca Film Festival, where STORM CELLS by Jakob Schmidt was also honored with a Special Mention by the Youth Jury. From the Zlín International Film Festival for Children and Youth, TIGER by Kariem Saleh took the Golden Apple for the Best Animated Film.

SHORTFILM.DE – WITH SUPPORT OF GERMAN FILMS

Since the beginning of 2016, AG Kurzfilm’s online magazine shortfilm.de has a whole new look. Everyone with an interest in short films can discover the latest news from the short film scene now at any time. In addition to well-researched magazine articles, filmmaker’s portraits and current news reports, an extensive service section with a festival overview, dates and deadlines and a collection of links and addresses can be found on shortfilm.de. German Films supports the magazine by co-financing the translation of articles and portraits. Check it out at www.shortfilm.de.
new German productions are presented on the following 16 pages.
Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
Anishoara is a 15-year-old girl from a small village in Moldova, situated in a picturesque valley between rolling hills. Life seems calm but archaic, alone with her old grandfather Petru and her little brother Andrei. In the summer, she and her friends make a trip to the melon harvest, where, for the first time, she feels the overwhelming sensation of love. In the autumn, an old, strange German tourist comes to the village and interferes with her life for a brief moment. In the winter, Anishoara travels for the first time in her life to the sea, with Dragosh, the young man she fell in love with. In the spring, she is longing for Dragosh, but he returns with a surprise. It is the last year of Anishoara’s childhood in this valley, before she takes off into her adult life.

ANA-FELICIA SCUTELNICU was born in 1978 in Chisinau/Moldova. After four years of theater work in Western Africa, she moved to Berlin in 2002 to work as an assistant director and studied Direction at the German Film and Television Academy Berlin. Her films include: the shorts DIE VERSUCHUNG (2004), ERSTES, LETZTES MAL (2005), INTRE ZIDURI (2007), DIE SPIELERIN (2008), HINTERHOF (2010), the mid-length feature PANIHIDA (2012) which premiered in Rome and won the CinemaXXI competition, and her graduation film ANISHOARA (2016).

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Ana-Felicia Scutelnicu
SCREENPLAY Ana-Felicia Scutelnicu
CINEMATOGRAPHY Cornelius Plache, Luciano Cervio, Maximilian Preiss
CAST Ana Morari, Andrei Morari, Dragos Scutelnicu, Petru Roscovan, Veronica Cangea, Vasile Brinza, Willem Menne, Andrei Sochirca
PRODUCERS Jonas Weydemann, Jakob D. Weydemann
PRODUCTION COMPANY Weydemann Bros., in co-production with Deutsche Film- und Fernsehakademie Berlin (DFFB), RBB
RUNTIME 105 min
LANGUAGE Moldovan
FESTIVALS Munich 2016, San Sebastian 2016 (New Directors Competition)
SALES Pluto Film Distribution Network
info@plutofilm.de
www.plutofilm.de
Love conquers all. A girl and a boy in love spend the winter in the mountains. She must keep their relationship secret. Everything seems perfectly normal, but then things come down from the mountains, from the white expanse of ice and snow, that threaten their love. She must fight.

JOHANNES LEISTNER was born in 1981 in Berlin. After studying Philosophy, Politics and Economics in Oxford, he studied Directing at the Ernst Busch Academy of Dramatic Art and the Film University Babelsberg KONRAD WOLF. His films include: THE PRINCESS AND THE PAUPER (doc short, 2009), SUBMERGED (short, 2010), and his feature debut THE DARK HOUSE BY THE WOODS (2016).

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Johannes Leistner
SCREENPLAY Johannes Leistner
CINEMATOGRAPHY Johannes Waltermann, Evgeny Revvo
CAST Paula Kroh, Anton Rubtsov, Carolin Fink, Jörg Witte, Rafael Mayer, Monika Manz
PRODUCER Johannes Kagerer
PRODUCTION COMPANY Filmuniversität Babelsberg KONRAD WOLF
RUNTIME 96 min
LANGUAGE German

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

SVEN TADICKEN was born in 1974 in Hamburg and studied directing at the Filmakademie Baden-Württemberg from 1996-2002. For his short film COUNTING SHEEP (1999), he was nominated for the Student Academy Awards®. His feature debut GETTING MY BROTHER LAID (2001) premiered in the Official Competition at the Rotterdam IFF where it also received the FIPRESCI Critics’ Award. His second feature EMMA’S BLISS (2006) premiered in the Zabaltegi Competition of the San Sebastian IFF and won numerous international awards including Best Screenplay (Hamptons IFF, 2006) and an Audience Award (Sevilla IFF, 2006). His third feature 12 PACES WITHOUT A HEAD (2009) about the legendary German high-sea pirate Klaus Störtebeker was released by Warner Bros. Germany and premiered at the Shanghai IFF (2010). ORIGINAL BLISS (2016) is his 4th feature film as a director.

GENRE Drama, Love Story
YEAR OF PRODUCTION 2016
DIRECTOR Sven Taddicken
SCREENPLAY Sven Taddicken, Stefanie Veith, Hendrik Holzemmann
CINEMATOGRAPHY Daniela Knapp
CAST Martina Gedeck, Ulrich Tukur, Johannes Krisch
PRODUCERS Manuel Bickenbach, Alexander Bickenbach
CO-PRODUCERS Marc Gabizon, David Kehrl, Frank Evers, Helge Neubronner
PRODUCTION COMPANY Frisbeefilms, in co-production with cineplus Filmproduktion, Senator Film Köln, Sky Deutschland
RUNTIME 102 min
LANGUAGE German
FESTIVALS Munich 2016, Karlovy Vary 2016 (In Competition)
AWARDS FIPRESCI Award & Europa Cinemas Label Award Karlovy Vary 2016
SALES Picture Tree International yuan@picturetree-international.com www.picturetree-international.com
There’s a very good reason why you should let sleeping dogs lie, as 9-year-old Johanna discovers. Growing up a good Catholic girl in the provincial Austrian town of Wels in the late 1960s, she learns from her grandmother her family’s secret: they are Jewish. Life now starts to change, uncomfortably so: the caretaker bullies her, the religion teacher ignores her and her traumatized mother stops talking to people. Both older women know exactly who were the very worst Nazis back then. After the war they reinvented themselves as devout Catholics. Johanna, however, is determined not to hide, she wants to be proud of her heritage and now becomes Hanna. But the “sleeping dogs” are awake, they are starting to bark and they still have their teeth...

ANDREAS GRUBER born in 1954 in Wels/Austria. He is best known for THE QUALITY OF MERCY (1994), which won a special Jury Award in San Sebastian and was the most successful Austrian film at the box office in 1994. A selection of his other award-winning films includes: DEBT OF LOVE (1997), WELCOME HOME (2004), and HANNA’S SLEEPING DOGS (2016), all of which were invited to numerous film festivals across the globe. He is currently a professor at the University of Television and Film (HFF) Munich, where he teaches directing, scripting and production.

HANNAS SCHLAFENDE HUNDE
HANNA’S SLEEPING DOGS

ARTUR GRUBER
DIRECTOR Andreas Gruber SCREENPLAY Andreas Gruber CINEMATOGRAPHY Martin Gressmann CAST Hannelore Elsner, Nike Seitz, Franziska Weisz, Rainer Egger, Johannes Silberschneider, Christian Wolff PRODUCERS Fritjof Hohagen, Andreas Gruber CO-PRODUCERS Stephan O. Hansch, Sebastian Zembol PRODUCTION COMPANIES enigma film, Provinzfilm International, in co-production with BR, ORF, Mixtvision Film & TV, Oryx Media RUNTIME 120 min LANGUAGE German FESTIVALS Shanghai 2016, Diagonale 2016 AWARDS Bavarian Film Award Best Music 2016, Golden Goblet Best Screenplay Shanghai 2016

GENRE Drama YEAR OF PRODUCTION 2016

SALES
Picture Tree International yuan@picturetree-international.com www.picturetree-international.com
Peter and Lisbeth are two young but unfortunate lovers living in a rigid rural community in the Black Forest. She comes from a wealthy family of glassblowers; he is a poor coal worker on the lower end of society. To become rich and respected, Peter makes a pact with a devil named Dutch Michael, who rips out his heart and replaces it with a stone. Robbed of all warmth and feeling, Peter becomes a cold-hearted go-getter who rapidly achieves his goals. Ruthlessly he strives for money and power. But Lisbeth no longer recognizes Peter as the man she once loved and turns against him. There is only one way for him to put things straight: Peter must get his heart back.

HEART OF STONE is based on a dark fairy tale written by Wilhelm Hauff and first published in 1827. It tells a poetic love story set against the mysterious backdrop of the Black Forest. Hauff’s tale was conceived as a criticism of man’s greed for power; it also condemns the exploitation of nature and the abuse of fellow human beings. Johannes Naber translates this timeless parable into an emotional story tailored to today’s audiences. HEART OF STONE is the second collaboration between SCHMIDTz KATZE FILMKOLLEKTIV and STUDIO BABELSBERG after their 2012 film IN DARKNESS, which received an Academy Award® nomination in the Best Foreign Language Film category.


GENRE Adventure, Fantasy
YEAR OF PRODUCTION 2016
DIRECTOR Johannes Naber
SCREENPLAY Johannes Naber, Christian Zipperle, Steffen Reuter, Andreas Marschall
CINEMATOGRAPHY Pascal Schmit
CAST Frederick Lau, Henriette Confurius, David Schütter, Moritz Bleibtreu, Milan Peschel, Sebastian Blomberg, Roeland Wiesnekker, André M. Hennicke, Jule Böwe, Lars Rudolph
PRODUCERS Steffen Reuter, Christoph Fisser, Henning Molfenter, Charlie Woeckcen
CO-PRODUCER Philipp Hoepp
PRODUCTION COMPANY SCHMIDTz KATZE FILMKOLLEKTIV, in co-production with Studio Babelsberg, Philipp Filmproduction, SWR, ARD Degeto, MDR
RUNTIME 119 min
LANGUAGE German
SALES Picture Tree International yuan@picturetree-international.com www.picturetree-international.com
The legendary writer and psychoanalyst Lou Andreas-Salomé is leading a lonely existence in Göttingen in 1933, threatened by the Nazi regime. When German philologist Ernst Pfeiffer enters her life, she begins to write her memoirs with him. Born 1861 in St. Petersburg, she vows never to fall in love and to pursue intellectual perfection. She meets Paul Rée and Friedrich Nietzsche and, against all conventions of time, Lou and Rée live and study together in Berlin. Lou attains her goal of an intellectual and free spirited life, but when she meets the young and still unknown writer Rainer Maria Rilke she falls in love. After they break up she has numerous affairs. Lou begins to attend Sigmund Freud’s lectures, becomes a well-esteemed psychoanalyst and finally recognizes the trauma of her youth.

CORDULA KABLITZ-POST was born in Aachen and studied German and English Literature and Theater Arts in Munich and Berlin. During her studies she worked in theater and as a script and continuity supervisor on feature films. For Uwe Schrader and Thomas Brasch she assisted in the direction and production departments, and began to direct and produce her own short films and music videos. Kablitz-Post wrote and directed numerous documentaries and artist’s portraits for the public broadcasters ARTE and ARD. In 1995 she founded her production company avanti media, which has since been awarded the Grimme Prize several times for the ARTE-documentary series INTO THE NIGHT WITH... . In 2002 she founded avanti media fiction and produced the successful cinema feature SOPHIE!!. In 2006 she produced the equally successful and award-winning fictional short HIGH MAINTENANCE. LOU ANDREAS-SALOMÉ is her first feature as a director.

IN LOVE WITH LOU – A PHILOSOPHER’S LIFE

T he legendary writer and psychoanalyst Lou Andreas-Salomé is leading a lonely existence in Göttingen in 1933, threatened by the Nazi regime. When German philologist Ernst Pfeiffer enters her life, she begins to write her memoirs with him. Born 1861 in St. Petersburg, she vows never to fall in love and to pursue intellectual perfection. She meets Paul Rée and Friedrich Nietzsche and, against all conventions of time, Lou and Rée live and study together in Berlin. Lou attains her goal of an intellectual and free spirited life, but when she meets the young and still unknown writer Rainer Maria Rilke she falls in love. After they break up she has numerous affairs. Lou begins to attend Sigmund Freud’s lectures, becomes a well-esteemed psychoanalyst and finally recognizes the trauma of her youth.

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GENRE Biopic, Drama, History YEAR OF PRODUCTION 2016 DIRECTOR Cordula Kablitz-Post SCREENPLAY Cordula Kablitz-Post, Susanne Hertel CINEMATOGRAPHY Matthias Schellenberg CAST Katharina Lorenz, Nicole Heesters, Liv Lisa Fries, Julius Feldmeier, Merab Ninidze, Alexander Scheer, Julius Feldmeier, Katharina Schüttler, Matthias Lier PRODUCERS Cordula Kablitz-Post, Helge Sasse, Gabriele Kranzelbinder CO-PRODUCERS Josef Reidinger, Antonio Exacoustos, Sissi Hüetlin PRODUCTION COMPANIES avanti media fiction, Tempest Film Produktion und Verleih, KGP Kanzelbinder Gabriele Filmproduktion, in co-production with ARRI Media, ORF RUNTIME 113 min LANGUAGE German FESTIVALS Shanghai 2016 SALES ARRI Media International worldsales@arri.de www.arrimedia.de/international
Marija, a young Ukrainian woman, earns her living as a hotel maid in Dortmund, but dreams of owning her own hair salon. She puts money aside each month, but when she is fired without notice, her dream seems out of reach. Without work and under financial pressure, she finds herself forced to look for other opportunities. Her body, her social relationships and her own feelings take a secondary importance to her goal.

Michael Koch’s feature film debut is the portrait of a young woman who lives on the periphery of our production and consumer-oriented society, but does not accept the ascribed role of the victim. Demanding, determined and uncompromising, she fights to live a freer, self-determined life.

Michelle Koch was born 1982 in Lucerne/Switzerland. He studied at the Academy of Media Arts Cologne and also worked as an actor. During this time he made the following short films: WIR SIND DIR TREU (WE ARE THE FAITHFUL, 2005), BECKENRAND (2006) and POLAR (2008). All three films were very successful at international festivals and won numerous awards. POLAR received a Special Mention at the Berlin International Film Festival, the German Camera Award, as well as the German Short Film Award 2009. After his studies he worked as a director for the theater Kaserne Basel. Michael Koch celebrates the world premiere of his feature film debut MARIJA (2016) in the International Competition at the 69th Locarno Film Festival.

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Michael Koch
SCREENPLAY Michael Koch, Juliane Großheim
CINEMATOGRAPHY Bernhard Keller
CAST Margarita Breitkreiz, Georg Friedrich, Sahin Eryilmaz, Olga Dinnikova
PRODUCERS Christoph Friedel, Claudia Steffen
CO-PRODUCERS Christof Neracher, Tom Spieß
PRODUCTION COMPANY Pandora Film Produktion, in co-production with Hugofilm Productions, Little Shark Entertainment, in cooperation with WDR, ARTE, SRF
RUNTIME 100 min
LANGUAGE German, Russian
FESTIVALS Locarno 2016 (International Competition)

SALES LUXBOX
info@luxboxfilms.com
www.luxboxfilms.com
Painting is an unacceptable vocation for a woman in provincial Germany in the year 1900, but budding artist Paula Becker is determined to make her own rules. The exuberant 24-year-old woman rejects the conventional and explores her unique style. She flourishes in the countryside art community of Worpswede, where she develops friendships with artist Clara Westhoff and poet Rainer Maria Rilke. By marrying painter Otto Modersohn, she hopes to find a creative soulmate. He allows her to continue painting while assuming her duties as a good wife. Five years of domesticity take its toll on Paula’s spirit, and she travels alone to modern Paris, where she studies at the Ecole des Beaux-Arts and soon begins a romantic affair. Headstrong Paula is unstoppable: she embarks on a period that will become her most compelling; a long-awaited period of creative fulfilment and self-realization...

CHRISTIAN SCHWOCHOW studied at the Filmakademie Baden-Württemberg. He garnered attention in 2008 with his debut feature film, NOVEMBER CHILD. His two-part TV film THE TOWER (2012) won the prestigious Grimme Award. His second feature film, CRACKS IN THE SHELL (2011), received several accolades, including the German Film Award for Best Supporting Actress. His feature WEST (2013) also won the German Film Award, this time for Best Actress. He then made his debut as a theater director with Poison at the Deutsches Theater in Berlin. The production was awarded with the German Theater Prize for Best Actress. His other acclaimed films include: BORN-HOLMER STRASSE (2014, TV), NSU GERMAN HISTORY X (2016, TV mini-series), and his latest feature PAULA (2016).


SALES The Match Factory info@matchfactory.de www.the-match-factory.com
STEFAN ZWEIG – FAREWELL TO EUROPE is an episodic depiction of Austrian writer Stefan Zweig’s life in exile. At the height of his worldwide fame, he is driven into exile and in despair about the downfall of Europe, which he himself anticipates. The story of a refugee, a story of loss of the old and the search for a new home.

Rio de Janeiro, Buenos Aires, New York, and Petrópolis: four stations of Stefan Zweig’s exile. While they offer him a safe haven, warm acceptance and an overwhelmingly beautiful tropical setting, they cannot help him to find peace, nor can they replace his true home. A historical film with stunning visuals about a great artist and a film about the time when all of Europe was fleeing.

VOR DER MORGENRÖTE

STEFAN ZWEIG – FAREWELL TO EUROPE

MARIJA SCHRADER was born in 1965 in Hanover and studied Acting at the renowned Max-Reinhardt-Seminar in Vienna. One of Germany’s best-known actresses, she has worked with some of Germany’s most successful directors in such films as AIMÉE & JAGUAR (Max Färberböck), BIN ICH SCHÖN? (Doris Dörrie), EMIL UND DIE DETEKTE (Franziska Buch), MESCHUGGE, VATER and STILLE NACHT (Dani Levy), ROSENSTRASSE (Margarethe von Trotta), and SCHNEELAND (Hans W. Geissendorfer), as well as on stage in theaters in Germany and Switzerland. Most recently, she could be seen in the internationally-acclaimed DEUTSCHLAND 83. Together with director Dani Levy, she also co-directed MESCHUGGE and STILLE NACHT. LOVE LIFE (LIEBESLEBEN, 2007) marked her own directing debut, followed by STEFAN ZWEIG – FAREWELL TO EUROPE (VOR DER MORGENRÖTE, 2016).

GENRE Drama
YEAR OF PRODUCTION 2016
DIRECTOR Marija Schrader
SCREENPLAY Marija Schrader, Jan Schomburg
CINEMATOGRAPHY Wolfgang Thaler
CAST Josef Hader, Barbara Sukowa, Aenne Schwarz
PRODUCERS Stefan Arndt, Uwe Schott, Pierre-Olivier Bardet, Danny Krausz, Kurt Stocker, Denis Poncet
PRODUCTION COMPANIES X Filme Creative Pool, Idéale Audience, Dor Film, Maha Productions
RUNTIME 106 min
LANGUAGE German, English, French, Portuguese, Spanish
FESTIVALS Ludwigs hafen 2016, Locarno 2016 (Piazza Grande)

SALES Films Distribution
info@filmsdistribution.com
www.filmsdistribution.com
This is a film about a great vision – and the people turning it into reality: the rebels of our day. The future of world energy lies in the decentralized, clean supplies stemming from 100% renewable sources. That is the message of the film. Director Carl-A. Fechner takes his audience on a journey through a country where hundreds of thousands of people are fighting for the energy revolution. The film brings home to us why people in Ukraine fight with all they have left for a democratic energy system. **POWER TO CHANGE** is the story of transition to a future that dispenses with fossil fuels and nuclear energy – told through portraits of the people making it happen.

**CARL-A. FECHNER** is a journalist, filmmaker and producer. Since 1989, he has been the managing director of fechnerMEDIA and has produced over 50 documentaries and features for television. A selection of his films as a director includes: **FIREWORKS – THE GERMANS AND THE IRAQ WAR** (2003), **OCEANIC POWER** (2006), **THE 4TH REVOLUTION – ENERGY AUTONOMY** (2010), **WHEN YOU’VE GONE, I’LL STILL BE THERE** (2012), **CONCERTO** (2013), and **POWER TO CHANGE – THE ENERGY REBELLION** (2016).
A light-hearted documentary exploring the Argentine Tango as a highly-addictive sociological phenomenon – even for those living very far from Argentina. Five dancers from the Black Forest reveal their own personal and unique experiences. Soon, it’s clear – Tango is so much more than just a passionate-looking dance. Beautifully challenging – Tango is no walk in the park!

EMBRACE – TANGO IN THE BLACK FOREST

IRENE SCHÜLLER is a freelance artist and filmmaker. After her studies in Pedagogy and Art, she worked as a teacher and photo assistant and is currently a lecturer for Film Studies. Her works have been exhibited and screened at numerous international exhibitions and art festivals around the world. EMBRACE – TANGO IN THE BLACK FOREST is her film debut.

UMARMUNG – TANGO IM SCHWARZWALD

Four dancers from Israel, Spain and Italy decide to take part in a cultural project and investigate the stories of some refugees from Pakistan living in camps outside Berlin. A reflection about the possibility of the body to tell stories, deleting social and ethnic distinctions, and connecting people from different groups. The project focuses on the work of the dancers who decided to take part in the performance Connecting Fingers that had its premiere in Berlin at the English Theatre in June of 2015. The show shares stories from some refugees who live or have lived in camps outside Berlin. The refugees were interviewed about their personal lives, and they shared private anecdotes and political situations they experienced.

WHEN I DANCE

DANIELA LUCATO studied Theater and Philosophy in Padua. Also active as an actress for film and the theater, she wrote and directed the theater piece Call Me Reality in 2013 and the dance-theater production Connecting Fingers in 2015. Her films as a director include: THE BIRTHDAY (short, 2014) and WHEN I DANCE [doc, 2016].

SALES
Irene Schüller
schuelleri@web.de
www.irene-schueller.de

SALES
Daniela Lucato
danielalucato@hotmail.com

FESTIVALS
Social World FF 2016, Dhaka IFF 2017

SALES
Irene Schüller
schuelleri@web.de
www.irene-schueller.de

GENRE Art, Dance, Music
YEAR OF PRODUCTION 2016
DIRECTOR Irene Schüller
SCREENPLAY Irene Schüller
CINEMATOGRAPHY Irene Schüller
PRODUCER Irene Schüller
RUNTIME 52 min
LANGUAGE German

GENRE Art, Drama, Educational
YEAR OF PRODUCTION 2016
DIRECTOR Daniela Lucato
SCREENPLAY Daniela Lucato
CINEMATOGRAPHY Jacopo Pantaleoni, Simone Trotta, Vlad Margulis, Ian Wood
WITH Nicola Campanelli, Roberta Ricci, Maia Pik, Ana Cotoré, Liat Benattis
PRODUCER Daniela Lucato
PRODUCTION COMPANY Daniela Lucato
RUNTIME 67 min
LANGUAGE English, Spanish, Italian, Urdu, Hebrew

GENRE Art, Drama, Educational
YEAR OF PRODUCTION 2016
DIRECTOR Daniela Lucato
SCREENPLAY Daniela Lucato
CINEMATOGRAPHY Jacopo Pantaleoni, Simone Trotta, Vlad Margulis, Ian Wood
WITH Nicola Campanelli, Roberta Ricci, Maia Pik, Ana Cotoré, Liat Benattis
PRODUCER Daniela Lucato
PRODUCTION COMPANY Daniela Lucato
RUNTIME 67 min
LANGUAGE English, Spanish, Italian, Urdu, Hebrew

FESTIVALS
Social World FF 2016, Dhaka IFF 2017

SALES
Daniela Lucato
danielalucato@hotmail.com

FESTIVALS
Social World FF 2016, Dhaka IFF 2017

SALES
Daniela Lucato
danielalucato@hotmail.com
**EINE VILLA MIT PINIEN**

**THE PINETREE VILLA**

Lion and Bird walk through a prestigious Berlin residential area. Rumors say, one of the villas has been uninhabited for years, but there is still light burning in the house. Curiosity drives Lion into the house, Bird follows hesitantly. Lion wants to take a further look, but Bird gets scared and leaves the house. A maid without a mask calls him out of the bush. She tries to convince him to hand the animal mask to her in order to command the overall visible light creatures. Her way out of the villa, she hopes. The master of the house enslaves intruders by letting them dance to his piano music. Once they are completely exhausted, he steals their animal masks, so they cannot escape anymore: They end up as light creatures working for him forever. The maid and Bird find a way to defeat the master of the house. Bird is now a lot more confident towards Lion. But the big change in him has only just begun.

JAN KOESTER was born in 1978 in Berlin and studied at the Film University Babelsberg KONRAD WOLF. His films include: the shorts MÜSLI (2002), OUR MAN IN NIRVANA (2006), and THE PINETREE VILLA (2016), as well as numerous music videos and video installations.

**GENRE** Adventure, Animation, Fantasy

**YEAR OF PRODUCTION** 2016

**DIRECTOR** Jan Koester

**SCREENPLAY** Jan Koester

**CINEMATOGRAPHY** Alexander Hill

**ANIMATION** Jan Koester

**PRODUCER** Christine Haupt

**PRODUCTION COMPANY** Hauptfilm Produktion

**RUNTIME** 13 min

**LANGUAGE** German

**FESTIVALS** Hamburg KurzFilmFestival 2016, ARTE Short Film Award 2016

**SALES** Hauptfilm Produktion

**prod@hauptfilm.eu**

**www.hauptfilm.eu**

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**DIE WEITE SUCHEN**

**WIDER HORIZONS**

It’s the summer of 1987 and a young family from Leipzig in East Germany are going on holiday, driving with their Trabant and trailer to a small holiday home on the Baltic Sea near the border to West Germany.

This part autobiography, animated documentary follows the family as they begin their journey and gives us an insight into the unusual reality and day-to-day normalities of holidaying in East Germany so close to the border.

Personal memories and factual evidence come together to create an illustrated travel journal.

FALK SCHUSTER was born in 1980 and studied at the Burg Giebichenstein University of Art and Design Halle and completed a European Animation Masterclass. Active as a freelance director and instructor, his films include the award-winning animation shorts: URLAUB IN GUDRUN (2006), HOCH SOLL SIE LEBEN (2007), LAUFENDE GESCHÄFTE (2009), AST MIT LAST (2011), KLEIDER MACHER FREUNDE (2012), A RACER’S SKETCHBOOK (2013), and WIDER HORIZONS (2016).

**GENRE** Animation

**YEAR OF PRODUCTION** 2015

**DIRECTOR** Falk Schuster

**SCREENPLAY** Falk Schuster

**CINEMATOGRAPHY** Ralf Kukula

**PRODUCER** Grit Wißkirchen

**PRODUCTION COMPANY** Balance Film

**RUNTIME** 30 min

**LANGUAGE** German


**AWARDS** Audience Award Kurzsüchtig Leipzig 2016, 2nd Prize Grenzland Filmtage Selb 2016, Minister of Fine Arts Promotion Award Dresden 2016

**SALES** Balance Film

**info@balancefilm.de**

**www.balancefilm.de**
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**ALPENBRENNEN**

Amelie (12) is sent to an asthma clinic in the Alps. She lives in a world of her own and can’t understand why she is treated like she’s ill. The Alpine air is wonderful but life is very dull. Then she meets Bart (13), a total outdoors boy who ‘manages’ a herd of cattle. She finds that really amusing and immediately makes fun of him; he finds her really stupid! But when Amelie learns the clinic considers her unruly and wants her to follow the official line, she runs off. It’s easier said than done, but Amelie is stubborn and isn’t going back. She wants to make it on her own and show everybody... by climbing the highest mountain in the area. It is Bart who comes to her aid. He’s not as stupid as she thought and now the adventure can finally begin...

**BABYLON BERLIN**

Based on Volker Kutscher’s best-selling novels, the 16-hour series by the director/writer trio Tom Tykwer, Hendrik Handloegten and Achim von Borries centers on police inspector Gereon Rath and delivers an atmospheric portrayal of Berlin as the most exciting city in the world during the Roaring Twenties, a hotbed of drugs and politics, murder and art, emancipation and extremism.

BABYLON BERLIN, which is the first production to shoot at the new Studio Babelsberg “Neue Berliner Straße” backlot, features a stellar cast including Matthias Brandt, Hannah Herzsprung and Karl Markovics and headed up by Volker Bruch as Rath and Liv Lisa Fries as his assistant Charlotte.

**FÜHLEN SIE SICH MANCHMAL AUSGEBRANNT UND LEER? (WT)**

Life for marriage counselor Luisa has its fair share of challenges as she is incapable of making decisions. It doesn’t matter whether it’s choosing between vegetables in the supermarket or deciding on the right man to settle down with. While Luisa is happily married to Richard, she also has an affair with Leopold, Richard’s boss, but her best friend Miriam warns her of the danger of suffering a burnout. Then Luisa wakes up one morning and sees a second Luisa in bed next to her – who could possibly be the solution to all of her problems! But she hasn’t reckoned with her doppelganger – who goes by the name of Ann – taking off on her own track with increasingly complicated repercussions...
HAPPY BURNOUT

Old punk rocker Fussel has the world wrapped round his finger; women, life, the system - all handled with a quip and his ready charm. Work’s for others too. But then an internal audit at the unemployment office means his advisor is forced to act. A job’s out of the question, of course, but being declared unfit for work, that’s another thing. So Fussel is packed off to therapy, where he meets people genuinely burned out. He soon turns the place upside down, drives the therapist and nurse nuts, but he’s also a breath of fresh air for his fellow patients. The more Fussel gets to know them, the more he gets to know himself until it’s no longer clear who’s treating whom, who really needs help and what it’s really all about, in therapy and in real life.

GENRE Comedy CATEGORY Feature DIRECTOR André Erkau SCREENPLAY Gernot Bricksch CAST Wotan Wilke Mohring, Anke Engelke, Michael Wittenborn, Julia Koschitz, Kostja Ullmann, Torben Liebrecht, Ulrike Krumbiegel PRODUCER Michael Eckelt PRODUCTION COMPANY Riva Filmproduktion LANGUAGE German

CONTACT Riva Filmproduktion hamburg@rivafilm.de www.rivafilm.de

DIE KLEINE HEXE

The little witch is only 127-years-old, so just a youngster to the big witches. Despite being forbidden, she celebrates the Dance of the Witches on the Blocksberg mountain. As punishment, she has one year to learn the big book of spells by heart, and then her fate will be decided. Determined to be the best witch she can, she gets down to work, supported by her talking raven, Abraxas. At first reluctantly and then increasingly, she discovers helping people instead of annoying them with pranks makes her feel good. But the big witches, especially the scary weather witch Rumpumpel, are suspicious. For them, the last thing about being a really good witch is good deeds. And this puts the little witch in a terrible dilemma when it comes to her final test.

GENRE Children & Youth, Family Entertainment CATEGORY Feature DIRECTOR Michael Schaerer SCREENPLAY Matthias Pacht CAST Karoline Herfurth PRODUCERS Uli Putz, Jakob Claussen PRODUCERS Lukas Hobi, Reto Schaeli PRODUCTION COMPANY CLAUSSEN+PUTZ Filmproduktion, in co-production with Zodiac Pictures, STUDIOCANAL Produktion LANGUAGE German

SALES STUDIOCANAL pascal.hornus@studiocanal.com www.studiocanal.com

LEANDERS LETZTE REISE

92-year-old Eduard Leander, a former German officer, has never talked of his wartime experiences, despite the dark shadows they cast over his family. His granddaughter Adele can’t stand the old man. When Eduard’s wife dies her mother tries to move him to a home. But he sets off, instead, to find Svetlana, the woman he fell in love with during the war when he fought with the Cossacks against the Red Army, not knowing if she survived. Sent to remove him from the train to Kiev, Adele finds herself joining him, unwillingly, in his quest. On the way they meet Lev, a Ukrainian of Russian origin, he and his family similarly trapped in the past. Adele falls in love with him, but it is 2014 and conflict between Russia and Ukraine is looming.

GENRE Drama, Road Movie CATEGORY Feature DIRECTOR Nick Baker-Montey SCREENPLAY Nick Baker-Montey, Alexandra Umminger CAST Jürgen Prochnow, Petra Schmidt-Schaller, Tambet Tuisk, Suzanne von Borsody, Artjom Gilz PRODUCERS Siegfried Kamml, Christian Alvart PRODUCERS Timm Oberwelland, Peter Eiff, Theodor Gringel PRODUCTION COMPANY Syrreal Entertainment, in co-production with TOBIS Film, RBB, ARTE LANGUAGE German

SALES Global Screen info@globalscreen.de www.globalscreen.de
MONSTER (WT)

Family dysfunction at its best when the long married and highly dissatisfied Charlotte (60) and her know-it-all granddaughter Jo (13) hit the road to escape her dull husband Paul and Jo’s mother, their daughter Vera, who deals with the world by waging war on it. With a loaded car, an unopened letter from the clinic where Charlotte is being treated for increasing memory loss, and a dead cat in need of a funeral, they set off to do the things they never thought they would, living without a yesterday or tomorrow and enjoying every minute of it. Paul and Vera give chase, determined to return them to the ‘security’ of their previous lives. But there is no turning back the clock and following each other into the unpredictable soon becomes much more fun.

ONKEL WANJA

Following her award-winning adaptation of Schnitzler’s FRAULEIN ELSE, writer-director Anna Martinetz has returned to literature for her contemporary interpretation of Anton Chekhov’s play UNCLE VANYA. By combining documentary elements with Chekhov’s original dialogues, Martinetz shows that the clash of generations and ideologies is as topical today as it was more than 100 years ago in pre-revolutionary Russia. Reasons for economic and financial crises become apparent through the inclusion of real-life telephone and email correspondence from the 2008 financial crisis, while the challenges faced by a landowner like Uncle Vanya are underscored through interviews with today’s sustainable farming community.

RETURN TO MONTAUK

Principal photography wrapped in Berlin at the beginning of June on Volker Schlöndorff’s latest feature film, RETURN TO MONTAUK, which marks his first collaboration with producer Regina Ziegler and is based on a screenplay written by the Irish screenwriter Colm Tóibin with the Oscar®-winning director.

Max Zorn comes to New York to promote his new novel based on a failed love affair with a German expat, Rebecca, there 17 years ago. By chance, the two former lovers meet again, and Rebecca decides to take Max back to Montauk, at the far end of Long Island, which was home to their passion – a place of hope, memories and discovery of what matters most in life.
SOMMERFEST

Actor Stefan has to travel to his home town of Bochum to oversee the sale of his late father’s house. This is all supposed to be completed within just four days, and Stefan then expects to be sitting in the train on his way back to Munich. At least, that was the plan. However, this all changes once he’s home in the Ruhr region and meets up with some bizarre, yet lovable characters from his past....

Described as a “Heimatfilm” passing between comedy and tragedy, Sönke Wortmann’s adaptation of Frank Goosen’s best-selling eponymous novel marks his first collaboration with the Berlin-based production house X Filme Creative Pool.

GENRE Comedy CATEGORY Feature DIRECTOR Sönke Wortmann SCREENPLAY Sönke Wortmann CAST Lucas Gregorowicz, Anna Bederke, Nicholas Bodeux, Markus John, Peter Jordan, Sandra Bergmann, Jasna Fritzi Bauer PRODUCERS Stefan Arndt, Tom Spieß, Uwe Schott PRODUCTION COMPANIES X Filme Creative Pool, Little Shark Entertainment LANGUAGE German

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

TAUSEND ARTEN, DEN REGEN ZU BESCHREIBEN

A well-kept housing estate on the edge of the city. Late summer. It’s raining. A mother, father and daughter gather outside their son’s bedroom door. Mike is 18 and has barricaded himself inside for weeks. He is no danger to others or himself, he is not ill, he has made a conscious decision to have nothing more to do with life outside. His family gather, question, demand, plead, flip out, despair, accuse one another, ignore and hope. The door becomes increasingly a mirror of their own stories. The more they question or flee from their powerlessness, the more they are trapped in their own overload. Only the daughter, Miriam (14) senses her brother’s reasons in her own life. Sometimes withdrawing is the only way to a better existence.

GENRE Drama CATEGORY Feature DIRECTOR Isabel Prahl SCREENPLAY Karin Kaci CAST Bjarne Mädel, Bibiana Beglau, Emma Bading PRODUCER Melanie Andernach PRODUCTION COMPANY MADE IN GERMANY Filmproduktion LANGUAGE German

CONTACT MADE IN GERMANY Filmproduktion info@madeingermany-film.de www.madegingermany-film.de

WERK OHNE AUTOR

Writer-director Henckel von Donnersmarck’s third feature film project sees him shooting in his native German language for the first time since his 2006 Oscar®-winning debut THE LIVES OF OTHERS. Tom Schilling (OH BOY) heads up a glittering “Who’s Who” of the German acting world cast as the young artist Kurt Barnert who fled to West Germany, but continues to be tormented by experiences made during his childhood and youth in the Third Reich and under the GDR regime. When he meets the student Ellie, Kurt is convinced that he has met the love of his life and begins to create paintings that mirror not only his own fate, but also the traumas of an entire generation.

GENRE Drama, Thriller, Psycho Thriller CATEGORY Feature DIRECTOR Florian Henckel von Donnersmarck SCREENPLAY Florian Henckel von Donnersmarck CAST Tom Schilling, Sebastian Koch, Paula Beer, Saskia Rosendahl, Ina Weisse, Hans Uwe Bauer, Ben Becker, Antonia Bill, Rainer Bock, Jonas Dassler, Lars Eidinger PRODUCERS Jan Mojto, Quirin Berg, Florian Henckel von Donnersmarck, Max Wiedemann PRODUCTION COMPANIES Pergamon Film, Wiedemann & Berg Film, in co-production with ARD Degeto, BR LANGUAGE German

SALES Beta Cinema beta@betacinema.com www.betacinema.com
Catalogue accompanying the Retrospective of the 69th festival del film Locarno (3rd to 13th August 2016)

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Rainer Knepperges

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

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

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

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

SUPERVISORY BOARD

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TEAM

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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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