THE SUMMER ISSUE

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GERMANY. A WINTER’S TALE by Jan Bonny
Piazza Grande
WHAT DOESN’T KILL US by Sandra Nettelbeck
Concorso Cineasti del presente
ALL GOOD by Eva Trobisch

IN VENICE
In Competition
NEVER LOOK AWAY by Florian Henckel von Donnersmarck

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LIFE IN THE TIME OF NO BELONGING

A PORTRAIT OF DIRECTOR ANGELA SCHANELEC
In Angela Schanelec’s film PASSING SUMMER a young photographer says that it is possible to see things in photos that are supposed to be hidden. Movies by the filmmaker, born in 1962, consist of many such photographs – 24 per second – but what makes her work extraordinary is the intensity with which such photographs gaze back at us.

A cinematic language oscillating between longing and alienation is already established in her graduation film from the German Film and Television Academy Berlin, I STAYED IN BERLIN DURING THE SUMMER. Examining the relationship problems of two young couples, the film manifests the very emotions which generally tend to operate in concealment. Schanelec’s films offer no approach to a solution, they pose questions. Talking about what it means to understand a film, she says: "I think it means triggering a question, and then the answer, if there is one, raises another question; which means, I suppose, committing yourself to a process that leads beyond the film and, in contrast to it, never really comes to an end."

In her eight feature films to date, Schanelec observes daily patterns and the pressure of time passing in episodic movements. Often, we get to know a group of people and spend time with them. In AFTERNOON, for example, which is loosely based on Chekov’s The Seagull, we spend time with a family around their lakeside house. ORLY deals with various fictive situations untouched. There is testimony to what remains unspoken. In this way openness to abandoning oneself is also reflected in the use of on-camera sound that defines Schanelec’s cinema. Individual scenes not only exist in relation to a bigger story but also assume an independent presence. To a large extent, this is about leaving fictive situations untouched. There is testimony to what remains unspoken. In this way a necessary interest arises in the fragmentary, which is developed with great consistency in THE DREAMED PATH. What happens outside the picture is taken just as seriously as the things we see. Existential themes are handled within the formal precision work: what it means to found a family, for example, or to fall in love. In the attention granted to the performers here, we become aware that Schanelec’s origins lay in theater acting. Again and again, astonishing moments full of intimacy are created, which gently protect the secrets of the characters and their actors, nonetheless.

With MARSEILLE and ORLY, Schanelec also made two key films of her œuvre in France. "For a very long time, I idealized France, which caused me to feel equally attracted and excluded. The main characters in the films I made in France share with me that sense of being an outsider there." The business of belonging in German cinema is very similar as far as Schanelec is concerned. On the one hand, together with Christian Petzold and Thomas Arslan, she is regarded as a founding member of the so-called Berlin School. They studied together in Berlin with teachers like Harun Farocki. On the other hand, it is very difficult to compare her films with those of her colleagues. She is more clearly radical and individual in her avoidance of narrative dictates. Films like MARSEILLE or PASSING SUMMER have occasionally been cited as masterpieces of recent German film, and yet Schanelec’s works continue to divide the critics even now. This is also due to her indefatigable consistency in questioning what we hear, see and think about things.

Roughly speaking, all her work is about an existentialist, distanced sense of loss in neo-liberal, prosperous Central Europe after 1989: an ordered lack of orientation in a time with no belonging. One aspect here with an enduring echo is the tangible longing to break away from this type of existence.

Patrick Holzapfel
AT HOME IN TWO WORLDS
A PORTRAIT OF DIRECTOR ROBERT SCHWENTKE
Many films that handle the issue of violence offer a loophole. I don’t want to leave the audience any loophole.” As a person, Robert Schwentke has a striking sense of humor, but the film director in him takes this absolutely seriously. “I don’t think it’s funny when people get their heads shot off,” Schwentke says, referring to his latest film, THE CAPTAIN.

What triggered this attitude for him was probably Stanley Kubrick’s A CLOCKWORK ORANGE. “Kubrick’s anger was not understood by audiences. At that point, I realized that as a director you have to deal with violence very cautiously.” The other way around, he has no faith at all in the moralist position, either. “The cinema is not a place to preach” or for puritanism. “It would be dishonest not to show violence at all.”

In Germany people are not really aware of the fact that Robert Schwentke is one of the most important German filmmakers already, since he has achieved what many can only dream of: he makes major commercial studio films in Hollywood with stars like Bruce Willis, Kate Winslet or Jodie Foster, and yet he is also able to realize a personal project like THE CAPTAIN now and then.

In this sensational film Schwentke took a look at National Socialism in an unprecedented way, at least in German cinemas: he made a film that shows National Socialism as the bloody travesty, the imposture, and the outpouring of suppressed bestial drives that it was – at last, a film from Germany that depicts German fascism from its most repugnant aspect, without Nazis who somehow have ‘good reasons’ for their actions.

Schwentke’s convincing debut as a director was with TATTOO in 2002: a dark, powerfully visual serial killer thriller in the tradition of David Fincher’s black romanticism. Schwentke did not ask himself what would be permitted in a German film, he simply made it: a film without true villains, but definitely without a true hero, either – cinema of irritation. All in all, TATTOO was unquestionably an event – which, however, in the period between the comedy boom, “Berlin-Film”, and the early “Berlin School”, disturbed the German film scene rather than leaving it suitably fascinated.

Schwentke had always done his own thing. In 1989, when the youth of West Germany were travelling to Berlin to get intoxicated over the fall of the Wall, Stuttgart-born Schwentke abandoned his studies of Philosophy and moved in the opposite direction: he applied to the acclaimed Los Angeles Film School with a black and white, 16 mm experimental film, where he was accepted and studied together with the likes of Darren Aronofsky and Todd Field. After five years he returned to Germany. Initial projects failed as a result of the bureaucracy of the film business. Then he became seriously ill with cancer. Schwentke’s second feature film, THE FAMILY JEWELS (2003), was a cinematic version of this phase in his life – a testicular cancer comedy and a life-affirming film about death, which brought the director several offers from Hollywood. Since then, he has also had a home in Los Angeles and “commutes” between the two continents.

The first outcome of the move to America was FLIGHTPLAN (2005), a “post-9/11” paranoia thriller starring Jodie Foster about a group in a state of claustrophobic fear, set in an airplane transformed into a panic room. Then, in 2009, there was THE TIME-TRAVELLER’S WIFE – a highly poetic, quiet, science-fiction love story. This work also confirms Schwentke’s love of romanticism. In his next films, however, he has been able to live out various other sides of his personality as well as his professionalism.

“I admire people like Soderbergh. They make a studio film, and then they make something much smaller.” He worked on the material for THE CAPTAIN for almost 20 years. “I needed that time in order to gradually draw closer to the subject.” This director talks repeatedly about journeys of initiation: a young, blank page encounters an extremely cold, disintegrating world. On the journey he discovers himself and becomes a different person.

We are likely to find all this again in Schwentke’s new projects: he is currently writing an adaptation of the post-apocalyptic novel Ship Breaker, gathering material about the polio crisis in the 50s, and – together with his producer Frieder Schlaich – he is planning a film about the stoic philosopher Seneca and his pupil, Emperor Nero.

Rüdiger Suchsland
In little more than 18 months, the production house Schiwago Film will be celebrating its 20th anniversary after having been established by Martin Lehwald and Michal Pokorny in Berlin’s Kreuzberg district in 2000. Marcos Kantis then joined in 2007 as the company’s third producer. “We started developing projects for television from an early stage in the company’s history,” Lehwald recalls. “We have now reached a point where we can show that we are able to handle programs for the prime-time as well as our little quirky productions for cinema.”

“Television is a much bigger market,” Marcos Kantis adds. “Feature films take longer in the development and financing stages and you need more partners, whereas our experience with television is that you usually only have one partner and the projects can be realized much quicker.”

The last couple of years has seen the company being commissioned by ZDF to produce the OSTFRIESLANDKRIMIS series, based on the books by the best-selling author Klaus-Peter Wolf, as well as the PRAGER-KRIMI detective series set in the Czech capital for ARD Degeto. “It’s been interesting to see how we can achieve a kind of cross-fertilization between television and cinema,” Kantis says.

“The director Rick Ostermann is a case in point: I saw his feature film WOLFSKINDER and was then keen to work with him on a new project. We ended up making FREMDER FEIND together with WDR as a TV film for a Wednesday evening slot, and the film then had its premiere at the Venice Film Festival which was quite an unusual situation for a TV movie.” And this year has seen Ostermann travelling up to the East Friesland region of Germany on the border with Holland to direct the latest episode in the OSTFRIESLANDKRIMIS series.

“It’s interesting for the broadcasters to work with us because they can tap into the feature filmmaking talents like Bettina Blümner who had previously made the documentary PRINZESSINENBAD, and now directed one of the episodes of ZDF’s RIVER OF LIFE series,” Lehwald suggests. The series – with five stories set on the banks of the Loire, Ganges, Kwai, Danube, Amazon and Okavango – also had episodes directed by Michael Karen, Torsten C. Fischer, Carlo Rola and Franziska Meyer Price.
“It was a crazy idea really because we don’t have any continuous roles appearing in each episode,” Lehwald explains. “We start from scratch on every film with the characters and story lines, and we don’t have any key locations that we can return to. And of course, we had to first become acquainted with the film cultures in each of the countries where we were shooting, they are all so different,” he says. “In India, for example, we can have 120 people on the set and that’s how things are, you won’t be able to reduce that number."

“One of the consistent features of Schiwago Film has been our desire to build long-term relationships with filmmakers and create our own ‘film family,’” Kantis continues. This began with actor-writer-director Jan Henrik Stahlberg on the German Film Award-winner MUXMÄUSCHENSTILL in 2004 and continued with SHORTCUT TO HOLLYWOOD. Lehwald is now preparing MUXMÄUSCHENSTILL 2 with Stahlberg to go into production during 2019.

“80% of the story is set in France based on the premise that Muck didn’t actually die, but only slipped into a coma after the accident at the end of the first part and he has now been a patient in a specialist clinic in Geneva for the past 15 years,” Lehwald explains. “When he comes out of the coma, Muck tries his luck in Germany but gets his butt kicked, and then turns to the motherland of all revolutions, France, to bring about a utopian salvation for the world before returning in glory to his native Germany.”

Similarly, there has been a long-standing relationship between the Schiwago Film team and director Jan Ole Gerster since producing his multi-award-winning 2012 film OH BOY. Gerster was attending the Torino Film Lab with his project IMPERIUM, based on the Christian Kracht bestseller about the young nudist and reformer August Engelhard who travelled to a South Pacific island in 1902 to save himself from moral and spiritual pollution, when he met the Slovenian writer-director Blaz Kutin who started working with him on the script’s development.

Kutin subsequently offered Gerster another script that he had written some 10 years previously – and, once Corinna Harfouch and Tom Schilling were onboard, it wasn’t long before the financing came into place for what has become Gerster’s second feature LARA, to be released by Studiocanal in early 2019.

The collaboration with Kutin went so well for both sides that Schiwago Film is now in development on his feature directorial debut ESTONIA which recently was awarded funding by Medienboard Berlin-Brandenburg at its June session.

Moreover, Kantis will be looking to continue the collaboration with Austrian filmmaker Wolfgang Fischer after his drama STYX which had its world premiere at this year’s Berlinale. “Wolfgang started developing the screenplay around seven years ago and when we were putting the financing together, some doubted whether the film would still be of any relevance when it was completed,” Kantis recalls. “In fact, we shot the film two years ago, but, unfortunately, nothing much has changed since then. The film is still highly topical: we had the premiere of the film in Malta at the Valletta Film Festival on the very weekend in June when the Maltese authorities were refusing landing rights to the ship with the refugees.”

Other filmmakers with projects in Schiwago Film’s development slate include Oliver Rihs, Cüneyt Kaya, Aelrun Goette and first-time filmmaker Laura Laabs who directed the web series COUNTRY GIRLS last year. Meanwhile, shooting rolled at the beginning of July on the DFFB graduate Florian Dietrich’s feature debut, the edgy comedy HOMIES, which is being co-produced by ZDF Das kleine Fernsehspiel and ARTE, with Camino Filmverleih as distributor.

“We are always open for projects that are fun to work on,” Kantis observes. “And for projects where we can share a director’s personal vision since we are very ‘hands-on’ producers.”

And, as for the company’s name, Schiwago Film? Well, the name does indeed conjure up visions of wide Russian steppes, Tolstoy’s classic novel and David Lean’s Oscar winning film. Far from it, according to Lehwald: “I don’t particularly like the DOCTOR ZHIVAGO film, but I was looking for a name which one would immediately associate with cinema. What’s more, I was in love with a girl called Lara at the time, so that’s another reason why we went for this name which is also understood internationally.”

Martin Blaney
IN SEARCH OF NEW CHALLENGES

A PORTRAIT OF ACTOR BJARNE MÄDEL
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ometimes, just oneole is needed to
open up an entirely
new chapter in an
actor’s career. Bjarne Mädel can tell us a thing or two about
that. “Things really happened
as a result of 24 WEEKS; sud-
ddenly I was getting a different
kind of attention,” the actor
says in regard to his role in
Anne Zohra Berrached’s
drama, in which a couple have
to cope with the news that
their unborn child will suffer
from Down’s syndrome. “Sud-
denly, they were saying: oh,
Mädel can act seriously as
genius well. Of course, I was aware of
it myself before, but I was de-
lighted by this fresh percep-
tion.”

Previously, not only the public
but also directors and TV
editors had placed the Ham-
burg-born actor primarily in
the field of comedy. And that
was not entirely unjustified –
after all, Mädel had been a TV
success for more than a de-
cade with humorous series
such as STROMBERG, MÖRD
MIT AUSSICHT or DER TAT-
ORTREINIGER, for which he
not only received the Grimme

Prize twice but also the German Comedy
Prize on a number of occasions. But he has
never been a comic despite this; he can look
back on a classic German acting career,
studying at the Film University Babelsberg
KONRAD WOLF in Potsdam and
spending many years as a member of the ensemble at
both the Volkstheater Rostock and the
Schauspielhaus Hamburg.

It was rather by chance that Mädel arrived at
acting. “I was not one of those kids that sits
enchanted during the Christmas fairy-tale
and then always dreams of the stage,” he
tells me over lunch not far from his apart-
ment in Berlin-Kreuzberg. In fact, he only
discovered his career when someone asked
him, during his course in Theater Studies in
Erlangen, whether he would like to get in-
volved in a children’s theater play. “But from
the very first rehearsal I knew that I found
this work more fascinating than anything
else.”

Modest as he is, the 50-year-old also attrib-
utes the role in 24 WEEKS and the new path
he has taken in film since then mainly to a
“brave casting decision” and a fortunate
coincidence. But there was also a little
career planning involved on his part. “I did
reject some offers around that time,” Mädel
recalls. “The desire was growing in me to do
more than just entertain people. I wanted to
be participating in work that was about
something important. Films that have some-
thing to say. To do this, I decided in favor of
low-budget productions or graduation films,
which are not financially lucrative, rather
than another role that would make me a
lot of money privately, but was actually
only doing the same again as Ernie in
STROMBERG. After all, I didn’t become an
actor to keep on repeating myself.”

In terms of new challenges and serious ma-
terial, Mädel says he developed a taste for
them after 24 WEEKS as well as Isabel
Prah’s DIFFERENT KINDS OF RAIN. The
only exception to his resolution not to repeat
himself was made for Schotty, the prota-
gonist he also helped to develop for the
series DER TATORTREINIGER, the seventh
season of which he finished making recently.
Some time ago a Hollywood TV producer had
been interested in the remake rights to
the series; they met in Los Angeles, and under
right circumstances Mädel could cer-
tainly have imagined himself playing the
main role in the US version (as far as he is
aware, the project has been put on ice for
now).

“In any case, I would really love to act in an
English-language film. I would like to know
what effect it would have on me, acting in
a different language and with a certain
corresponding distance to the
dialogues,” Mädel says – al-
though after his school gradu-
tion he did spend two years living
and working in California. And
he adds with a twinkle in his eye:
“However, at the moment things
are going too well here in Ger-
many for me to go to the USA
and spend my first five years
there playing Nazis.”

And anyway, it is possible to
make one’s mark with German
films abroad, as he has enjoyed
experiencing recently. 24
WEEKS, for example, not only ran
in the competition of the
Berlinale – and thus before the
eyes of jury president Meryl
Streep – but also, among others,
at the Chicago Film Festival,
where Geraldine Chaplin was
heading the jury. “After the
screening she had tears in her
eyes,” Mädel remembers with
some pride in his voice, which is
echoed when he talks about
other audience reactions to the
emotionally disturbing film. “It’s
not important, of course, but
it’s good for your own vanity.”

DIFFERENT KINDS OF RAIN
celebrated its premiere in
Tallinn in 2017, where it received
the Best Film Award at the Black
Nights Film Festival. This summer Sandra
Nettelbeck’s tragicomedy WHAT DOESN’T
KILL US, in which he plays in episodes of the
portmanteau film, will be experiencing its
world premiere on the Piazza Grande.

For the moment, therefore, Mädel will be
staying true to home. He is enjoying his work
for German cinema, not least because here,
as he maintains, “the time pressure is
usually not as immense as it can be for tele-
vision.”

At the start of November, 25 KM/H will be
launched in German cinemas, his biggest
and most mainstream role for the big screen
to date. It attracted him not least because of
his film partner Lars Eidinger, with whom
he was determined to collaborate at some
point. And in the coming year he may be
– and again rather unplanned and by
chance, as he emphasizes – making his first
appearance as a director. At the time of our
conversation the project, a TV production,
was not yet finally home and dry. But when
saying good-bye I cannot escape the feeling
that the next chapter in Bjarne Mädel’s
career will be starting very soon indeed.

Patrick Heidmann
MARKET STUDIES

Want to know how German films are performing internationally? Check out our online market studies to find out more about releases, admissions and trends: www.german-films.de/publications/market-studies

ARGENTINA · AUSTRALIA · BELGIUM · BRAZIL · CHINA · COLOMBIA · CROATIA · CZECH REPUBLIC · DENMARK · FINLAND · FRANCE · GREECE · HONG KONG · ITALY · JAPAN · MEXICO · THE NETHERLANDS · NEW ZEALAND · NORWAY · POLAND · PORTUGAL · RUSSIA · SERBIA · SOUTH AFRICA · SOUTH KOREA · SPAIN · SWEDEN · TAIWAN · TURKEY · UK/IRELAND · USA/CANADA
From 4-7 July the German Films Previews took place for the second time in the city of Nuremberg. Over the course of three days 75 distributors and buyers from more than 30 countries had the opportunity to screen 15 new German films in the theater and experience seven productions as part of the VR sidebar. Additionally, 47 titles were provided through an extensive screener library.

The event proved to be the perfect setting for extensive and effective networking. The art-house comedy THE BRA as well as the dramas GYPSY QUEEN, THIS CRAZY HEART, BLAME GAME and A DYSFUNCTIONAL CAT generated a lot of interest.

Mariette Rissenbeek, managing director of German Films: “The buyers at the German Films Previews 2018 were impressed by the variety of films we were able to present this year. We expect the comedy, drama, thriller and genre films as well as VR projects to travel to international audiences – in the cinemas as well as at international film festivals.”
HIGH-END SERIES MADE IN NRW

High-end series are the format of the times and as such a central genre of the funding scheme of the Film- and Medienstiftung NRW.

Currently, five such series are in special focus: PERFUME, the six-part crime series by Philipp Kadelbach and Eva Kranenburg, was shot almost entirely in North Rhine-Westphalia and will be broadcast this autumn on ZDFneo. In the early summer, the international thriller series WEST OF LIBERTY (under the direction of Barbara Eder, based on Sara Heldt’s and Donna Sharpe’s screenplay) was shot in Bonn, Essen and Cologne. Filming was underway until the end of July on the comedy series ANDERE ELTERN (direction & screenplay by Lutz Heineking Jr., in collaboration with Sabine Steyer-Violet and Sebastian Züger), which is planned to be broadcast on TNT in 2019. The third season of multi-award winning BABYLON BERLIN by Tom Tykwer, Henk Handloegten and Achim von Borries is also in development. Lars Kraume is planning the NRW shoot of his historical series EINE FRAU AM BAUHAUS (screenplay in collaboration with Judith Angerbauer) in the fall.

And last but not least: the Film- und Medienstiftung NRW is co-initiator of and, since its beginning in 2015, the main partner of the Drama Series Days program of the European Film Market during the Berlinale.

SHARED ECONOMY HAS A FUTURE FOR EUROPEAN ANIMATION

Within the framework of the Annecy International Animation Film Festival 2018 – Europe’s largest animation film festival – the Animation Germany initiative presented for the first time a broad portfolio from Germany’s animation and VFX production branches.

Full-length films as well as TV series and VFX-production services for live-action formats form the basis of the trailer, which features productions from over 30 companies and intends to draw greater attention to German production companies in an increasingly global distribution network. The trailer was premiered at a networking breakfast, where 40 German and French producers met to discuss how cooperation and co-production between these two strong European countries can be activated.

Co-productions are an important way to gather the strengths of different countries as a means of collective growth. And the German animation and VFX branch would very much like to be a part of this. Animation Germany is supported by the German Federal Film Board (FFA) and German Films as well as various regional film funding institutions [FilmFernsehFonds Bayern, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, Film- und Medienstiftung NRW, Filmförderung Hamburg Schleswig-Holstein and Nordmedia].

FILM:RESTORED - THE 3RD FILM HERITAGE FESTIVAL

From 25-28 October and in cooperation with the Deutscher Kinematheksverbund and the Fédération Internationale des Archives du Film (FIAF), Film:ReStored will screen digitally restored films, in part as premieres, during the 3rd Film Heritage Festival. Lectures and workshops dedicate themselves to questions about the digitalization of film heritage.

The third edition of Film:ReStored will address the interplay of film and television archives within the traditions of dealing with film heritage. Without the contributions of television, German film history since the 1960s would look considerably different. Much of what became possible in New German Cinema is also owed to the engagement of individual TV editors, who have continuously supported such works over decades and who have had an influence on both careers and developments in the genre.

It seems all the more necessary to consider television and film history together and to develop cooperative strategies to bring dormant treasures back to life on screen. Some of these will be shown again for the first time as part of the Film:ReStored_03 program. On 26 October 2018 the awards ceremony of the Kinopreis des Kinematheksverbundes (a nationwide prize of the association of German cinemathques) will take place. Further information is available at www.film-restored.de.
GERMAN-FRENCH COOPERATION CONTINUES TO GROW: FFA & CNC SIGN PARTNERSHIP AGREEMENT

The cooperation between the German Federal Film Board (FFA) and its French counterpart, the Centre national du cinéma et de l’image animée (CNC) will become more intensive in the future: an agreement was signed during the 71st Festival de Cannes by the director of the CNC, Christophe Tardieu, and the chairman of the FFA, Peter Dinges.

The goal of this new cooperation is to further develop the growing bilateral relations between the two funding institutions which have already been in place for decades, including regular production meetings and a continuing exchange of common interests, positions and measures in German-French and European film policies. Additional bilateral initiatives are to be created and strengthened, in particular the organization and support of German-French cinema events. Both institutions intend to develop a German-French label of recognition which will be bestowed upon festivals which offer support for German-French cooperation. The initiative also plans to offer an employee exchange as well as the communication of current cinema information, statistics and studies.

The agreement is another step in the bilateral cooperations which were already established in 2011: the German-French Mini-Traité, the German-French Academy, the German-French Film Meeting, as well as the Atelier Ludwigsburg-Paris.

INTERNATIONAL CO-PRODUCTION MEETINGS IN CANNES

In an effort to strengthen the close cooperation between German and New Zealand producers, the German Federal Film Board (FFA), together with the New Zealand Film Commission (NZFC), invited participants to the 2nd German-New Zealand Co-Production Meeting during the 71st Festival de Cannes. The aim of the event, which took place at the German Pavilion, was to carry on with the discussions already initiated during last year’s meeting about the potential, financing and possibilities within the film industries of both countries and to expand the network between German and New Zealand filmmakers. And an announcement of an upcoming project was also made: German producer Peter Rommel (Rommel Film) and his colleague from New Zealand Alexander Behse (Monsoon Pictures International) will be producing the film WIFE.

Another co-production meeting was organized in Cannes by the FFA and the Mexican film institute IMCINE for German and Mexican producers. But this was not the first encounter between filmmakers from Germany and Mexico: in 2017, Mexico was the Country in Focus at the European Film Market during the Berlinale and a co-production meeting took place within the framework of the Guadalajara International Film Festival shortly thereafter, followed by yet another meeting in Cannes at last year’s festival.
FESTIVALS OF GERMAN FILMS

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NEW FILMS

16 FEATURES
4 DOCUMENTARIES
3 SHORT FILMS
15 UPCOMING FILMS

38 new German productions are presented on the following 25 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
If you don’t see any problems, you don’t have any” is Janne’s attitude regarding the fact that her new boss’ brother-in-law has slept with her against her will. She keeps the incident under wraps and lets everything take its normal course. Her silence has consequences, though, and not just for her relationship with Piet.

EVA TROBISCH was born in 1983. She studied Film at the University of Television & Film Munich and at the New York University’s Tisch School of Arts as well as Screenwriting at the London Film School. Her films as a director include: MONDAYS (short, 2010), THE WAY YOU KISS (short, 2013), LUCK OR SOMETHING (short, 2014), and her graduation film ALL GOOD (2018).

GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Eva Trobisch
SCREENPLAY Eva Trobisch
CINEMATOGRAPHY Julian Krubasik
CAST Aenne Schwarz, Andreas Döhler, Hans Löw, Tilo Nest, Lisa Hagmeister, Lina Wendel
PRODUCERS Trini Götze, David Armati Lechner
CO-PRODUCER Wasiliki Bleser
PRODUCTION COMPANY TRIMAFILM, in co-production with Starhaus Filmproduktion
RUNTIME 90 min
LANGUAGE German
FESTIVALS Filmfest München 2018, Locarno 2018 (Concorso Cineasti del presente)
AWARDS German Cinema New Talent Award [Best Director, Best Actress] & Fipresci Award Munich 2018

SALES Films Boutique
contact@filmsboutique.com
www.filmsboutique.com
In the throes of an existential crisis, an aging director decides to travel to Japan to film the tour of his son’s rock-band, PEROPERO. His partner Emma acts as producer as they follow the band’s performances in a string of live clubs across Japan. When the director falls hard for the young Japanese tour manager, both the film shoot and his life threaten to fall apart.

ZOLTAN PAUL was born in Budapest. After studying Acting in Austria, he had roles in films by Michael Haneke and Reinhard Schwabenitzky, and then moved to Germany, where he was a member of several theater ensembles and took on roles in numerous television productions. He began directing in 1990, including his own play Salieri’s Mozart (1991) and the rock opera Rausch (loosely based on Goldoni’s The Liar), and has written the screenplays of several episodes of the popular TV crime series SOKO 5113. His films as a director include: GONE (2003), LIVE WIRE (2009), WOMAN’S LAKE (2012), AMOK – HANSI GEHT’S GUT (2015) and BREAKDOWN IN TOKYO (2017).

GENRE Comedy, Drama, Music, Road Movie
YEAR OF PRODUCTION 2017
DIRECTOR Zoltan Paul
SCREENPLAY Zoltan Paul
CINEMATOGRAPHY Fabian Spuck, Jan Kerhart
CAST Zoltan Paul, Tomoko Inoue, Julian Adam Pajzs
PRODUCER Clementina Hegewisch
PRODUCTION COMPANY Next Film, in co-production with Achtfeld
RUNTIME 84 min
LANGUAGE German, English
FESTIVALS Hof 2017, Achtung Berlin 2018
SALES UCM.ONE
joachim.keil@ucm.one
www.ucm.one
Martin Behrens is a Middle East expert for the German intelligence agency BND. He obtains information leading to a U.S. drone strike on a wanted terrorist in Zahiristan. A few days later, there’s a terrorist attack on a restaurant – the video claiming responsibility calls it payback for the drone strike. Freelance journalist Aurice, with whom Martin was having an affair, is among the victims – she was investigating corruption at the heart of the BND. Martin soon has to realize that in a world where big corporations profit from arms deals as well as from homeland security contracts, good and evil are sometimes hard to tell apart.

PHILIPP LEINEMANN was born in 1979 and studied at the University of Television & Film Munich. His feature debut THE KINGS SURRENDER was awarded numerous prizes, including the Austin Film Festival’s Jury Award for Best Narrative Feature. He has directed various films and series for television, including TEMPEL and POLIZEIRUF ROSTOCK – IM SCHATTEN. BLAME GAME is his second feature film.

GENRE Thriller
YEAR OF PRODUCTION 2018
DIRECTOR Philipp Leinemann
SCREENPLAY Philipp Leinemann
CINEMATOGRAPHY Christian Stangassinger
CAST Ronald Zehrfeld, Alexander Fehling, Claudia Michelsen, Axel Prahl, Antje Traue, Katharina Lorenz, Walter Kreye, August Zirner, Thomas Loibl, Thomas Thieme
PRODUCERS Philipp Worm, Tobias Walker
PRODUCTION COMPANY Walker+Worm Film
RUNTIME 102 min
LANGUAGE German

SALES
Global Screen
info@globalscreen.de
www.globalscreen.de
In a post-apocalyptic world, only the men seem to have survived, and the strongest among them prevail. Among them is a doctor who resides in an abandoned sanitarium. When a self-declared healer and his son make a grab for power, things get disastrously out of hand. Is there any hope left? A man of small stature who wanders among the doomed is the only one who knows of a small island in a river, deep within the forest, where a woman and her child live in secret.

LEONEL DIETSCHE was born in 1985. After studying Philosophy and Film Studies at the Freie Universität in Berlin, he began studying Documentary Directing at the Filmakademie Baden-Württemberg. Also active as an actor and producer, his films include the shorts SUN SUN SUN (2015) and 3000 (2015), and his feature debut THE NEW END (2018).

GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Leonel Dietsche
SCREENPLAY Leonel Dietsche
CINEMATOGRAPHY Roland Stuprich
CAST Sylvester Groth, Georg Friedrich, Samuel Schneider, Sabine Timoteo, David Schütter, Marko Mandić, Mick Morris Mehnert, Milena Tschamntke
PRODUCERS Martin Rohé, Julia Golembiowski, Leonel Dietsche
PRODUCTION COMPANY Filmakademie Baden-Württemberg, in co-production with Paxfilm, SWR
RUNTIME 80 min
LANGUAGE German
FESTIVALS Filmfest München 2018

SALES Filmakademie Baden-Württemberg
sales@filmakademie.de
www.filmakademie.de
In a small West German town in 1983, full-figured Ursula (17) is smart, curious and a bit too much of everything. She asks uncomfortable questions about her parents’ hibernating marriage and grandpa’s World War II past.

When on a clandestine date Ursula’s crush Ralf (18) submits her voluptuous figure to the prying eyes of a whole horde of boys, she has a breakdown. Just then Siegfried Grimm (32) enters the scene. Grimm, an attractive left-wing Green party type, is a teacher and founder of an alternative rural commune which provides coaching for non-violent protests against the stationing of missiles in the area and brings the concept of free love to the sticks. Grimm is the first person who recognizes Ursula for who she is and encourages her to live her ideals. No wonder she immediately falls in love with him.

Ursula eagerly attempts to become part of the non-violent movement, but Grimm’s narcissistic interpretation of free love frustrates his conquests, including Ursula’s mother. Unaware of this, Ursula devotes herself wholeheartedly to mobilizing half the county to join the non-violent protest training. But her heroic deeds can only go wrong. When the new recruits are everything but non-violent, grandpa plays World War II on the farm, and Ralf is supposedly knocked unconscious by Ursula, she’s in the biggest trouble of her life. Everything seems to have conspired against her, in the end even the conflict-avoiding Grimm. Ursula feels betrayed – and plots revenge.

PETRA LÜSCHOW studied Literature and Film in Berlin and Vienna, followed by Screenwriting and Dramatic Composition at the Film University Babelsberg KONRAD WOLF. Also active as a screenwriter (TANNÖD, NACHBEBEN and numerous TV series), her films as a director are the short DER KLEINE NAZI and her feature debut THAT’S IT, HELMUT.
Georg Kempter is a gardener in a small Bavarian town, working day-in, day-out in his nursery, which is facing bankruptcy. He doesn’t like to talk much. He never has. His marriage has long lost all its magic and on top of that, he has trouble connecting with his daughter. Only when he is flying in his own rickety biplane does Georg feel truly free.

When the owner of the local golf course tries to rip him off his pay because the shade of green of the grass Georg has planted there is not “as green as it gets”, Georg snaps. Just when his airplane is about to be impounded, he grabs the control stick and flies away in an attempt to save his plane and himself.

He embarks on a journey into the unknown, to places he has never seen before, full of odd and special encounters – and with every take-off and every landing, this tough man’s heart slowly warms up to what you might call an idea of happiness...

FLORIAN GALLENBERGER was born in Munich in 1972. He studied at the renowned University of Television and Film in Munich. With his thesis film QUERO SER (2000) Gallenberger received the Honorary Foreign Film Award at the Student Academy Awards® and an Academy Award® for Best Live Action Short Film. His debut feature SHADOWS OF TIME (2004) won the Bavarian Film Award for Best New Director. His second feature, JOHN RABE (2009) premiered at the Berlin International Film Festival and received two Bavarian Film Awards and four German Film Awards, including Best Film. His third feature film, COLONIA (2015) received the Bavarian Film Award for Best Film and was nominated for five German Film Awards. Gallenberger is also a professor at the University of Television and Film in Munich.

GENRE Comedy, Drama
YEAR OF PRODUCTION 2018
DIRECTOR Florian Gallenberger
SCREENPLAY Gernot Gricksch, Florian Gallenberger
CINEMATOGRAPHY Daniela Knapp
CAST Elmar Wepper, Emma Bading, Monika Baumgartner, Dagmar Manzel, Ulrich Tukur, Sunnyi Melles
PRODUCERS Benjamin Herrmann, Luca Verhoeven, Christian Hofer
PRODUCTION COMPANIES Majestic Film -produktion, new!move films, Degeto Film, WS Filmproduktion
RUNTIME 115 min
LANGUAGE German
FESTIVALS Shanghai 2018 (International Competition)
SALES Beta Cinema beta@betacinema.com www.betacinema.com
The wealthy and rather bored landscape architect Evi Müller-Todt lives with her plastic surgeon husband Claus in their comfortable villa. One day, in a burst of red-wine-induced whimsy, Claus takes out an ad for a new cleaner: “Slave wanted (m/f)”. Astonished by the leather-clad figures that soon gather at his door, he realizes his ad has been taken quite literally. At the behest of a shocked Evi, Claus sends the applicants away, only to receive an unexpected courtesy call from Bartos. Well-groomed, educated and ready to serve, Bartos signals his willingness to enter into a more traditional master-servant relationship. After some initial snags, the Müller-Todts begin to enjoy the heavenly pampering they receive from their new servant, who is soon joined by his young wife Lana and the situation gets increasingly out of hand.

OSKAR ROEHLER started his career as a screenwriter for various cinema films and directed his first feature, GENTLEMAN, in 1995. His film NO PLACE TO GO (2000), a very personal and sensitively told portrait of his mother, was Roehler’s breakthrough and received the German Film Award in Gold. His other award-winning films include: ANGST (2003) which premiered in the competition at the Berlinale in 2003, AGNES AND HIS BROTHERS (2004) which screened at the Venice Film Festival, as well as his film adaptation of Michel Houellebecq’s novel ATOMISED (2006). JUD SUSS – FILM OHNE GEWISSEN (2010) which also played in competition at the Berlinale was one of his most polarizing films. After SOURCES OF LIFE (2012) which premiered in Karlovy Vary in competition, OUTMASTERED is his latest film.

OUTMASTERED

T

HE WEALTHY AND RATHER BORED LANDSCAPE ARCHITECT EVI MÜLLER-TODT LIVES WITH HER PLASTIC SURGEON HUSBAND CLAUS IN THEIR COMFORTABLE VILLA. ONE DAY, IN A BURST OF RED-WINE-INDUCED WHIMSY, CLAUS TAKES OUT AN AD FOR A NEW CLEANER: “SLAVE WANTED (M/F)”. ASTONISHED BY THE LEATHER-CLAD FIGURES THAT SOON GATHER AT HIS DOOR, HE REALIZES HIS AD HAS BEEN TAKEN QUITE LITERALLY. AT THE BEHEST OF A SHOCKED EVI, CLAUS SENDS THE APPLICANTS AWAY, ONLY TO RECEIVE AN UNEXPECTED COURTESY CALL FROM BARTOS. WELL-GROOMED, EDUCATED AND READY TO SERVE, BARTOS SIGNALS HIS WILLINGNESS TO ENTER INTO A MORE TRADITIONAL MASTER-SERVANT RELATIONSHIP. AFTER SOME INITIAL SNAGS, THE MÜLLER-TODTS BEGIN TO ENJOY THE HEAVENLY PAMPERING THEY RECEIVE FROM THEIR NEW SERVANT, WHO IS SOON JOINED BY HIS YOUNG WIFE LANA AND THE SITUATION GETS INCREASINGLY OUT OF HAND.


GENRE Black Comedy
YEAR OF PRODUCTION 2018
DIRECTOR Oskar Roehler
SCREENPLAY Jan Berger
CINEMATOGRAPHY Carl-Friedrich Koschnick
CAST Katja Riemann, Oliver Masucci, Samuel Finzi, Lize Feryn
PRODUCER Jutta Müller
PRODUCTION COMPANY MOLINA FILM, in co-production with Tele München Gruppe, WDR, ARTE
RUNTIME 110 min
LANGUAGE German
SALES Picture Tree International
yuan@picturetree-international.com
www.picturetree-international.com

HERRLICHE ZEITEN
A wounded military veteran returns home to face the war within his own dysfunctional family, as he tries to piece together the reasons behind his sister’s mysterious death.

Led to believe his abusive grandfather is responsible for his twin sister’s recent death, Gabriel (26) returns to his humble home next to a Native American reservation in rural New Mexico. Yearning to protect his family, he swears to secretly kill his grandfather. Yet at the moment of truth his plan is ruined and they are forced to spend the day together. On the road the two war veterans begin speaking about their distinct yet similar traumatic war experiences. Despite his rage, Gabriel realizes the world is not as black and white as he once thought and slowly he is forced to accept responsibility for his part in the family crisis to find peace.

DAMIAN JOHN HARPER was born in 1978 in Colorado/USA. After receiving his degree in Anthropology, he worked as an Ethnologist in Southern Mexico before studying Film Directing at the University of Television and Film in Munich. His graduation short film TEARDROP won numerous awards in over 50 festival competitions around the world. His feature debut LOS ÁNGELES participated in the Berlinale Talents Project Market, premiered at the Berlinale in 2014, and won him the German First Steps Award. IN THE MIDDLE OF THE RIVER, developed in the Cannes Cinéfondation, is his second fiction feature.

GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Damian John Harper
SCREENPLAY Damian John Harper
CINEMATOGRAPHY Bogumił Godfreyów
CAST Eric Hunter, Nikki Lowe, Max Thayer
PRODUCERS Jonas Weydemann, Jakob D. Weydemann
PRODUCTION COMPANY Weydemann Bros., in co-production with Lightburst Pictures, ZDF Das kleine Fernsehspiel, in collaboration with ARTE
RUNTIME 110 min
LANGUAGE English
FESTIVALS Filmfest München 2018
SALES ARRI Media International
worldsales@arri.de
www.arrimedia.de/international
Following the phenomenal worldwide success of The Threepenny Opera in 1928 in Berlin, cinema is trying to win over the author of the piece. But Bertolt Brecht is not willing to play by the film industry’s rules. His vision for the Threepenny Film is radical, uncompromising, political and pointed. He wants to make a completely new kind of film and knows that the production company will never agree to it. It is only interested in cashing in. While the London gangster Macheath’s fight with the head of the beggar’s mob Mr. Peachum begins to take shape in the film version in front of the author’s eyes, Brecht seeks the public dispute. He takes the production company to court in order to prove that their monetary interests are taking precedence over his right as author… a poet directs reality – that was unprecedented!

This film is a unique experiment, an attempt to rediscover an outstanding piece of world literature and to put it into a contemporary context. Lang connects his interpretation of the Threepenny story with the genesis of Brecht’s exposé for a Threepenny Film that has never been on screen. It takes the audience to Berlin during the Roaring Twenties in a framework plot that shows how the artists attempt to shoot a movie while confronting the film industry. The main plot is the Threepenny Film itself and takes us to an artificial London around 1900, to the city’s notorious criminal Mack the Knife and his fight against Peachum, the king of the beggars. The film ends in the 21st century. Everything that Brecht utters in the film are direct quotes from his complete oeuvre.

JOACHIM A. LANG was born in 1959 and is a German author, film director and documentary filmmaker. He has also staged plays in various theaters and was artistic director for the Brecht Festivals. His award-winning films include: IT WAS A VERY GOOD TIME, TO THINK IS TO CHANGE, THE REVUE OF GERMANY, THE ART OF LIVING, GEORGE, and MACK THE KNIFE – BRECHT’S THREEPENNY FILM.

GENRE Biopic, Drama, History, Literature, Music, Theater
YEAR OF PRODUCTION 2018
DIRECTOR Joachim A. Lang
SCREENPLAY Joachim A. Lang (based on “The Threepenny Opera” by Bertolt Brecht, Kurt Weill in collaboration with Elisabeth Hauptmann)
CINEMATOGRAPHY David Slama
CAST Lars Eidinger, Tobias Moretti, Hannah Herzsprung, Joachim Król, Claudia Michelsen, Britta Hammelstein, Robert Stadlober, Peri Baumeister, Christian Redl
PRODUCERS Michael Souvignier, Till Derenbach
CO-PRODUCERS Sandra Dujmovic, Sebastian Schelenz, André Sommerlatte
PRODUCTION COMPANY Zeitsprung Pictures, in co-production with SWR, ARTE, Velvet Films
RUNTIME 130 min
LANGUAGE German
FESTIVALS Filmfest München 2018 (opening film)
SALES Beta Film
beta@betafilm.com
www.betafilm.com
Rainer’s life is not exactly the way he imagined it: He hates his job, his wife left him, even his son thinks his dad is a loser. And Rainer has another skeleton in his closet: 30 years ago, he torpedoed the breakthrough performance of his Krautrock band “Bochum’s Stones” live on stage. His fellow musicians Bulle, Konni, Thomas and especially Ole never forgave him. To top it off, his lady doctor tells him his days are numbered. Is this the end of the line? Not for Rainer! He decides to give it one last shot and do one thing right for a change: The comeback of “Bochum’s Stones”! How will his fellow band members react to his idea? Can Rainer convince them it’s never too late to make your dream come true? He doesn’t have anything to lose, and all of a sudden, everything seems to be going Rainer’s way...


COMEBACK

GENRE Drama, Comedy
YEAR OF PRODUCTION 2018
DIRECTOR Philipp Kadelbach
SCREENPLAY Stefan Kolditz, Malte Welding, Thomas Sieben
CINEMATOGRAPHY Thomas Dirnhofer
CAST Jan Josef Liefers, Armin Rohde, Jürgen Vogel, Richy Müller, Matthias Bundschuh, Alwara Höfels, Serafin Mishiev
PRODUCERS Benjamin Benedict, Sebastian Werninger, Hermann Florin
PRODUCTION COMPANY UFA FICTION, in co-production with Gesellschaft für Feine Filme, ARD Degeto
RUNTIME 100 min
LANGUAGE German
SALES
Global Screen
info@globalscreen.de
www.globalscreen.de
Oskar is the owner of a run-down music club in the Hamburg nightlife district. He loves his life just the way it is: Lots of girls, great friends and one long non-stop party. Except for this New Year’s Eve: While everyone’s having a ball, Oskar has to shut down his bankrupt club. Then he has to contend with an angry, violent ex-pimp in his apartment demanding money, his best friend being broken by fame, once-buoyant Nina now painting everything black, the police chief and a dead Elvis are coming for the club, and in the midst of it all, there’s the love of his life: Mathilda, Mathilda, Mathilda.

SO WAS VON DA

RIGHT HERE RIGHT NOW

Jakob Lass was born in 1981. He trained as an actor and was a member of the Filmarche in Berlin-Kreuzberg and participated in the 2008 Berlinale Talent Campus. He studied Film Directing at the Film University Babelsberg Konrad Wolf. His films include: the shorts NEBOT (2004), TÜR (2005), BADEMEISTER PAUL (2007), THEM BRAKES (2008), FELINES HIRSCH (2009), SUCHTGARTEN (2011), KISS OFF (2012), and the features FRONTALWATTE (2011), LOVE STEAKS (2013), TIGER GIRL (2017), and RIGHT HERE RIGHT NOW (2018).

GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Jakob Lass
SCREENPLAY Jakob Lass, Hannah Schöpf
CINEMATOGRAPHY Timon Schäppi
CAST Niklas Bruhn, David Schütter, Tinka Fürst, Corinna Harfouch, Bela B. Felsheimer, Martina Schone-Radunski, Mathias Bloech, Tanna Barthel
PRODUCER Benjamin Seikel
CO-PRODUCERS Marc Schmidheiny, Christoph Daniel, Wiebke Andresen, Florian Schmidt-Prange
PRODUCTION COMPANY C-Films (Deutschland), in co-production with DCM Pictures, Tatami Films
RUNTIME 91 min
LANGUAGE German
FESTIVALS Filmfest München 2018

SALES Global Screen
info@globalscreen.de
www.globalscreen.de
When the brave fire dragon Tabaluga meets beautiful ice princess Lilli, it’s love at first sight. To save their world from a tyrannical snowman, they have to stick together and embark on their biggest adventure.

Young dragon Tabaluga lives with his foster father, Kolk the Raven, in picturesque Greenland. As he never learned how to breathe fire, he urgently needs advice from a real, grown-up dragon. But Tabaluga is the last of his kind. The only other buddy he has is loud-mouth ladybug Bully. One day, Tabaluga and Bully are lured to Iceland, which is ruled by evil Lord Arktos. When he meets beautiful ice princess Lilli there, it’s love at first sight. Lilli takes Tabaluga to see Arktos, without realizing Arktos wants to do away with all the dragons so he can freeze Greenland. But little does Arktos suspect that Lilli has fallen in love with Tabaluga as well. She helps him and Bully escape from Iceland. Through the strength of their love, Tabaluga finally learns how to breathe fire. To foil Arktos’ evil plan and save Greenland from his army of polar bears, Tabaluga and Lilli have to muster all their courage, and stick together like fire and ice...

A moving and thrilling 3D animation adventure for the whole family. This story about the power of friendship and the victory of love over hate is fast-paced and entertaining, with lots of twists and turns, featuring top-notch animation and an unforgettable soundtrack. After the world-famous hit TV series, the brave little dragon and the sparkling ice princess finally conquer the silver screen!


GENRE Animation, Family Entertainment
YEAR OF PRODUCTION 2018 DIRECTOR Sven Unterwaldt SCREENPLAY Gerrit Hermans, Marco Petry, Hortense Ullrich, Toby Genkel PRODUCERS Helge Sasse, Solveig Fina PRODUCTION COMPANY Tempest Film, in co-production with Deutsche Columbia Pictures Filmproduktion RUNTIME 85 min LANGUAGE English

SALES Global Screen info@globalscreen.de www.globalscreen.de
As a divorced father of two teenage daughters, with a headstrong ex-wife for a best friend, too many peculiar patients to keep up with and a new dog, psychotherapist Max certainly doesn’t need another challenge. But when Sophie, a compulsive gambler with a boyfriend problem, regularly shows up late for her appointments, she rocks his world in ways he’s not ready for.

It’s not supposed to happen and it happens anyway: a therapist falls in love with a patient. And the more Max attempts to keep it professional, the more their lives get entangled.

So how can he manage to help her without getting involved? How can loving her not lead to losing her altogether? Wrestling with his conscience and his heart, torn between the patient and the woman he’s in love with, he has no choice but to stick to the old airplane rule: you must help yourself before you can help others.

Populated with a colorful range of characters, WHAT DOESN’T KILL US is a heart-wrenching yet delightful mosaic of stories just past the midlife crisis, of matters of the heart and identity, of everyday struggles and longtime conflicts. It takes a tender and humorous look at the highs and lows that can either save us or haunt us when we realize that the second half time is already well on its way. When we feel that we should have arrived by now but are still navigating – and when we hopefully come to understand that it is never too late to gamble everything for love.


GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Sandra Nettelbeck
SCREENPLAY Sandra Nettelbeck
CINEMATOGRAPHY Michael Bertl
CAST August Zirner, Johanna ter Steege, Barbara Auer, Oliver Broumis, Jenny Schily, Christian Berkel, Mark Waschke, Deborah Kaufmann, Peter Lohmeyer, Victoria Mayer, Bjarne Mädel, David Rott, Lauren Lee Smith, Leonie Hämmer, Kristo Ferkic, Marie Jecke
PRODUCERS Jochen Laube, Fabian Maubach
PRODUCTION COMPANY Sommerhaus Filmproduktion, in co-production with ZDF, cine plus Filmproduktion, RuhrSoundStudios
RUNTIME 129 min
LANGUAGE German
FESTIVALS Locarno 2018 (Piazza Grande)
SALES Beta Cinema
beta@betacinema.com
www.betacinema.com
Inspired by real events and spanning three eras of German history, NEVER LOOK AWAY tells the story of a young art student, Kurt, who falls in love with fellow student, Ellie. Ellie’s father, Professor Seeband, a famous doctor, is dismayed at his daughter’s choice of boyfriend, and vows to destroy the relationship. What neither of them knows is that their lives are already connected through a terrible crime Seeband committed decades ago...

FLORIAN HENCKEL VON DONNERSMARCK, born 1973 in Cologne, studied Directing at the University of Television & Film Munich. His first student short film DOBERMANN (1998) won the Max Ophüls Award and the Shocking Shorts Award, among many others. His first feature as writer and director, THE LIVES OF OTHERS (2006) won the German and European Film Awards for Best Picture, Best Director, Best Screenplay and Best Lead Actor, as well as the BAFTA, David di Donatello, and Academy Awards for Best Foreign Language Film. His second feature, THE TOURIST (2010), was nominated for three Golden Globes in the Best Picture, Best Actor and Best Actress categories. He is member of the Bavarian and North Rhine-Westphalian Orders of Merit, was elected a Young Global Leader by the World Economic Forum in 2013, and serves as a Trustee of the American Academy in Berlin.

GENRE Drama, Thriller
YEAR OF PRODUCTION 2018
DIRECTOR Florian Henckel von Donnersmarck
SCREENPLAY Florian Henckel von Donnersmarck
CINEMATOGRAPHY Caleb Deschanel
CAST Tom Schilling, Sebastian Koch, Paula Beer, Saskia Rosendahl, Oliver Masucci
PRODUCERS Jan Mojto, Quirin Berg, Florian Henckel von Donnersmarck, Max Wiedemann, Christiane Henckel von Donnersmarck
CO-PRODUCERS Christine Strobl, Dirk Schurhoff
PRODUCTION COMPANIES Pergamon Film, Wiedemann & Berg Film, in co-production with Beta Cinema, ARD Degeto, BR
RUNTIME 185 min
LANGUAGE German
FESTIVALS Venice 2018 (In Competition)

SALES Beta Cinema
beta@betacinema.com
www.betacinema.com
GERMANY. A WINTER’S TALE chronicles the story of Becky, Tommi and Maik, a three-headed rightwing terror cell, which lives underground and dreams of nationwide attention. Entangled in a complex relationship of love, hate and friendship, their path of destruction leads to a series of violent crimes. Their ostensible values like honor, pride and loyalty increasingly suffer a loss of meaning...

JAN BONNY was born in 1979. He studied at the Academy of Media Arts Cologne (KHM), as well as at the Binger Lab in Amsterdam and Torino Film Lab. His films, which have screened at numerous international festivals and art associations, include: 2ND AND A (short, 2003), COUNTERPARTS (2008), BOOGIE MAN [short, 2015], SINGLE [experimental, 2015], RHEINGOLD [experimental, 2016], UBER BARBAROSAPLATZ [TV, 2016], VON DA AN [experimental, 2018] and GERMANY. A WINTER’S TALE (2018).

GENRE Drama
YEAR OF PRODUCTION 2018
DIRECTOR Jan Bonny
SCREENPLAY Jan Eichberg, Jan Bonny
CINEMATOGRAPHY Benjamin Loeb
CAST Thomas Schubert, Ricarda Seifried, Jean-Luc Bubert, Victoria Trauttmansdorff, Lars Eidinger, Merle Wasmuth, Paul Faßnacht, Diana Maria Breuer, Judith Bohle, Mats Thiersch
PRODUCER Bettina Brokemper
PRODUCTION COMPANY Heimatfilm
RUNTIME 90 min
LANGUAGE German
FESTIVALS Locarno 2018 (Concorso internazionale)

SALES
The Match Factory
info@matchfactory.de
www.the-match-factory.com

© Heimatfilm
Bavaria, summer 1984. It is the day of mother’s funeral. The funeral reception is over, the guests have left. An embittered father and his estranged son are staying behind. The two aren’t particularly close, actually they never have been. Still the father decides that it’s time to tell his son the whole story – all of the memories, all of the experiences, his entire life. The son responds with his own version of the events and together they bring their individual and shared moments back to life.

Josef Bierbichler’s adaptation of his novel inspired by his own family history portrays around 100 years of cross-generational German history. The representation of the generation of two wars, which had been kept from pursuing their dreams due to external circumstances, forms the central pillar of the film. From the revolution against the king, the rise of the Nazis and capitalism, to the protagonist’s personal experiences with the Catholic Church, abuse, refugees and economic miracles, TWO MEN IN SUITS tells a very personal story within a universal historical context.

JOSEF BIERBICHLER was born in 1948. He graduated from the Otto Falckenberg Drama School in Munich. When Bierbichler met the director Herbert Achternbusch in the mid-70s, the two formed a creative alliance and worked together on the films THE ATLANTIC SWIMMERS (1975), BEER CHASE (1977) and BYE-BYE BAVARIA (1977). In 1987 he made his script writing and directorial debut with TRIUMPH OF THE JUST, after a story by Oskar Maria Graf. Furthermore he worked with directors such as Werner Herzog, Michael Haneke, Jan Schütte and Tom Tykwer. Bierbichler is successful both in film and on stage. He was awarded Actor of the Year multiple times by the industry magazine Theater heute and was awarded, amongst others, the Gertrude-Eysoldt-Ring. For HIERANKL (2003), directed by Hans Steinbichler, he was nominated as Best Actor at the German Film Awards and won the Adolf-Grimme-Preis in Gold. For his role in WINTERREISE (2006), Bierbichler won the German Film Award for Best Actor in 2007. In 2009 he was nominated as Best Actor at the German Film Awards again for his role in A YEAR AGO IN WINTER by Caroline Link. TWO MEN IN SUITS is his newest directorial work, based on the novel Mittelreich also written by Josef Bierbichler.

GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Josef Bierbichler
SCREENPLAY Josef Bierbichler
CINEMATOGRAPHY Tom Fährmann
CAST Josef Bierbichler, Martina Gedeck, Simon Donatz, Irm Hermann
PRODUCERS Stefan Arndt, Uwe Schott
PRODUCTION COMPANY X Filme Creative Pool, in co-production with BR, WDR, ARTE, Lucky Bird Pictures, ARRI Media, X Verleih
RUNTIME 128 min
LANGUAGE German

SALES Beta Cinema
beta@betacinema.com
www.betacinema.com
DEFENDER OF THE FAITH tells the story of Joseph Ratzinger who, in an increasingly secularized world, sought to make the Church a relevant force again but instead, during his reign as Pope Benedict XVI, led it into the biggest crisis in its history. Told via interviews with close advisors and friends, the documentary recounts the events that led to the scandals and Benedict’s ultimate resignation whilst at the same time portraying his decision as symptomatic of a deep-rooted, structural crisis at the heart of the Church that is on-going to this day.

To make his film, the writer and director Christoph Röhl has worked closely with the Vatican, gaining permission to shoot in its grounds and access to its audio-visual archives.

CHRISTOPH RÖHL studied History and German Philology at the University of Manchester and Directing at the German Film & Television Academy Berlin (DFFB). He founded and directs the Met Film School at the Ealing Studios. A selection of his other films includes: A PIECE OF ME (2008), WE’RE NOT THE ONLY ONES (2011), and THE CHOSEN ONES (2014).

Leo Wagner was a co-founder of the CSU, the Conservatives, and a member of the German Federal Parliament in Bonn. During the day, the wartime generation of politicians did their duty at the political front of the Cold War, afterwards they relaxed in Cologne’s night life with young women and old champagne. The families left at home were often only a façade. For Leo, the extravagant way of life came at a cost. He became involved in dubious affairs and contacts with the Stasi.

Now, his grandson, young filmmaker Benedikt Schwarzer, exposes the political and personal background to one of the greatest political scandals of the German Republic in Bonn.

THE SECRETS OF HANDSOME LEO

BENEDIKT SCHWARZER was born in 1987. He worked as a photographer and photo designer and as a director’s and camera assistant prior to studying Documentary Film at the University of Television and Film in Munich. His films include: LUST (experimental short, 2011), SHOOT ME (experimental doc, 2013), WAS BLEIBT (video projection, 2015), AUGE IN AUGE (video loop, 2016), IM SCHATTEN (short doc, 2016), and THE SECRETS OF HANDSOME LEO (doc, 2018).

Rettinger PRODUCTION COMPANY Lichtblick Film RUNTIME 80 min LANGUAGE German FESTIVALS Dok.Fest Munich 2018

SALES
info@lichtblick-film.de
www.lichtblick-film.de

© bilderbuch-koeln.de
Every year the German parliament sends soldiers on missions to areas of conflict. From every mission soldiers return home wounded. Those wounds are not necessarily observable. Often, they only become apparent years after the mission as a disorder of their mental health. One of those disorders is Post Traumatic Stress Disorder. The psychosocial therapies offered by the army medical centers cannot provide help for everyone. Where conventional medicine is limited, Claudia Swierczek fills the gap with her horses. During years of work she has developed a therapeutic method that uses the horses’ exceptional abilities. SILENT COMRADE accompanies three traumatized soldiers who are trying to find a way back to life with the help of Equine Assisted Psychotherapy. It attends the therapy sessions as a silent observer and allows access to the special approach of the German therapist Claudia Swierczek.

STILLER KAMERAD  SILENT COMRADE

a silent observer and allows access to the special approach of the German therapist Claudia Swierczek.

LEONHARD HOLLMANN was born in 1988 and studied at the Film University Babelsberg KONRAD WOLF. SILENT COMRADE is his graduation film.

At the end of Mulholland Drive lies the Motion Picture & Television Fund. The spry seniors were once the backbone of the Dream Factory: actresses, producers, writers. They still hold on to their passion in writing labs and continue to shoot short movies. Their journey and their stories show that creativity knows no age, and love indeed conquers all.

ULI GAULKE was born in 1968. After studying Physics and Theater Arts he studied at the HFF “Konrad Wolf” in Babelsberg and made his first film HAVANNA, MI AMOR in 1999. The film screened at many festivals and won several awards, including the German Film Award for Best Documentary, among others. COMRADES IN DREAMS was screened at the Berlinale (Special) and at Sundance (World Cinema Competition), MARRY ME was chosen for the Forum at the Berlinale. SUNSET OVER MULHOLLAND DRIVE is his sixth feature.

GENRE Society
YEAR OF PRODUCTION 2017
DIRECTOR Leonhard Hollmann
CINEMATOGRAPHY Domenik Schuster, Leonhard Hollmann, Johannes Greisele
PRODUCER Leonhard Hollmann
PRODUCTION COMPANY Filmuniversität Babelsberg KONRAD WOLF
RUNTIME 88 min
LANGUAGE German
FESTIVALS Hof 2017, Kassel Dokfest 2017, Filmfestival Max Ophüls Preis Saarbrücken 2018, DOK.fest Munich 2018

SALES Rushlake Media
info@rushlake-media.com
www.rushlake-media.com

GENRE Human Interest
YEAR OF PRODUCTION 2018
DIRECTOR Uli Gaulke
CINEMATOGRAPHY Axel Schnepf
PRODUCERS Helge Albers, Arne Birkenstock

SALES Global Screen
info@globalscreen.de
www.globalscreen.de
32-RBIT

My grandmother was convinced that the only animal that made the same mistake twice is the human being.

An essay short film about my very own Internet, a parallel world where memory loss, errors, surveillance and addiction smear everything and everyone.


SALES Victor Orozco Ramirez
32rbit@victororozco.com
www.victororozco.com

DARÍO

Darío, a 17-year-old boy from Barranquilla/Colombia has a passion for dance. He loves his Carnival group but has to keep it a secret from his mother, who is afraid that he won’t grow up to be a “real man”. Instead, she forces him to spend the day working in his uncle’s shop. Will he be able to dance in the Carnival parade?

MANUEL KINZER was born in 1977 and studied Visual Communication at the Kunst- hochschule Kassel and Cinematography at the German Film & Television Academy Berlin (DFFB). In 2007 he founded the production company FILMGESTALTEN with Florian Gerstenberg. Since then he has produced various short films. DARÍO is his first work as a director.

JORGE A. TRUJILLO GIL was born in 1987 and studied Audiovisual Communication at the University of Salamanca, followed by studies in Cinema and Political Science at the University of Barcelona. He has participated in different social and journalistic projects in Spain and Colombia. Today he lives and works in Barcelona and Berlin. DARÍO is his directorial debut.

GENRE LGBTQ, Coming-of-Age Story, Drama YEAR OF PRODUCTION 2018 DIRECTORS Manuel Kinzer, Jorge A. Trujillo Gil SCREENPLAY Manuel Kinzer, Jorge A. Trujillo Gil CINEMATOGRAPHY Alex Bloom CAST Javier Alberto Bula García, Norelís Nieves Cardona, Junior Villarreal Contreras, Delay Upegui Vélez, Eldwin Chaparro Solís PRODUCER Manuel Kinzer PRODUCTION COMPANY FILMGESTALTEN RUNTIME 15 min LANGUAGE Spanish FESTIVALS Palm Springs ShortFest 2018, FRAMLINE San Francisco 2018, OUTFEST Los Angeles 2018, LUCAS – Int. Festival for Young Film Lovers 2018

SALES FILMGESTALTEN
info@filmgestalten.de
www.filmgestalten.de
LANDSCHAFTEN IN ZEITEN DES VERRATS
LANDSCAPES IN TIMES OF TREASON

Summer holidays in Berlin-Brandenburg: Three classmates challenge each other with dares. When they come up with the idea to shoot a movie with their cell phones, a destructive dynamic unfolds that uncovers previously hidden racist ideas towards one of the friends and puts their friendship to the test.

REINALDO P. ALMEIDA initially studied Philosophy in Lisbon and Paris and subsequently took courses at the Film University Babelsberg KONRAD WOLF. Also active in improvisation theater and as a film editor, a selection of his films as a director includes: THE PROMISE (short, 2012), SUSHILA BY THE SEA (short doc, 2014), EROSION (short, 2015), DAS APARTMENT (web series, 2015-2017), DRUIDS (multimedia installation, 2016), LANDSCAPES IN TIMES OF TREASON (short, 2018), and THE HOUSE BEHIND THE POST OFFICE (short doc, 2018).

GENRE Coming-of-Age Story, Drama
YEAR OF PRODUCTION 2018
DIRECTOR Reinaldo P. Almeida
SCREENPLAY Reinaldo P. Almeida
CINEMATOGRAPHY Leigh L. Underwood
CAST Doguhan Kabadayi, Leon Klein, Timo Geimer, Daria Rabes, Antonia Breidenbach
PRODUCER Kyra Jungck
PRODUCTION COMPANY LIMINOID Productions
RUNTIME 15 min
LANGUAGE German
FESTIVALS Goldener Spatz 2018

SALES LIMINOID Productions
info@liminoid.de
www.liminoid.de

Check out the new GFQ digital issue
www.germanfilmsquarterly.de

Specially designed for desktop and mobile devices, to keep you informed on all the latest German films and filmmakers, and a whole lot more!
**24H EUROPE – WE ARE THE FUTURE**

Berlin-based zero one film, France’s Idéale Audience and Belgium’s Kwassa Films have joined forces with several broadcasters to produce the marathon TV project, 24H EUROPE – WE ARE THE FUTURE, which follows 60 protagonists in 25 European countries, focusing on the hopes, fears and desires of young people between the ages of 15 and 30.

No less than 45 European directors (including Thomas Riedelsheimer, Pia Marais, Mila Turajlic, Alexandru Solomon, Dane Komijen, Matthias Luthardt, Hanna Doose and Svetoslav Stoyanov) and their crews spent four days in mid-June at locations from Iceland to Bulgaria gathering material for this expedition into the European continent.

The TV event will be broadcast in real time, uninterrupted, for 24 hours from 6 a.m. on 4 May 2019, just a month after the UK officially leaves the European Union and only three weeks before the next European Parliament elections.

**GENRE** Politics, Society, History, Educational  
**CATEGORY** Documentary  
**PROJECT DIRECTORS** Britt Beyer, Vassili Silovic  
**PRODUCERS** Thomas Kufus, Pierre-Olivier Bardet  
**PRODUCTION COMPANIES** zero one 24, Idéale Audience, Kwassa Films, in co-production with ARTE, RBB, SWR, BR, RTBF, YLE  
**LANGUAGE** several languages  
**CONTACT** zero one film  
office@zeroone.de · www.zeroone.de

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**BERLIN ALEXANDERPLATZ**

Burhan Qurbani and his co-writer Martin Behnke draw on elements and characters from Alfred Doblin’s classic 1929 novel for their story set in present-day Berlin of a refugee from Guinea Bissau, Francis, who arrives in the German capital after illegally crossing by boat from Africa to Europe. He honestly strives to be a good and decent man, but making a legal living as a stateless refugee turns out to be practically impossible. Soon, Francis meets the shady German drug dealer Reinhold, and the two men are bound together by a cynical fate and destructive magnetism, friendship and betrayal, hatred and a dark eroticism, as well as by love and the abuse of this love.

**GENRE** Drama  
**CATEGORY** Feature  
**DIRECTOR** Burhan Qurbani  
**SCREENPLAY** Burhan Qurbani, Martin Behnke  
**CAST** Welket Bungué, Albrecht Schuch, Jella Haase, Joachim Kröl, Annabelle Mandeng  
**PRODUCERS** Jochen Laube, Leif Alexis, Fabian Maubach  
**PRODUCTION COMPANY** Sommerhaus Filmproduktion, in co-production with Lemming Film, ZDF, in cooperation with ARTE  
**LANGUAGE** German, English  
**SALES** Beta Cinema  
beta@betacinema.com  
www.betacinema.com  
**CONTACT** Burhan Qurbani Film  
office@hanklevine.jimdofree.com

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**DIALOGUE EARTH**

Featuring incredible photography of spellbinding landscapes, extensive archive footage and a music score by Oscar®-nominated Hauschka, Hank Levine’s documentary DIALOGUE EARTH accompanies the internationally acclaimed Earth painter Ulrike Arnold on her latest expedition into the wild regions of South Utah. When President Trump announces his executive order allowing national monument designations to be rescinded to open up more federal land for exploitation, Arnold decides to create a symbolic One World Painting, bringing together all of the earths she has been collecting for the past four decades from around the globe as a statement for the preservation and protection of our unique planet Earth.

**GENRE** Art, Environment/Ecology, Experimental  
**CATEGORY** Documentary  
**DIRECTOR** Hank Levine  
**WITH** Ulrike Arnold, Eli Secody, Jack McNeil, Valerie Dalton, Tony Santillian, Marvin Killgore  
**PRODUCER** Hank Levine  
**PRODUCTION COMPANY** Hank Levine Film  
**LANGUAGE** English, German  
**CONTACT** Hank Levine Film  
hanklevine@mac.com  
www.hanklevine.jimdofree.com
GARAGE PEOPLE

Filmmaker Natalija Yefimkina’s directorial debut is dedicated to the Russian man’s refuge, the garage, in the inhospitable area of Northern Russia on the Kola Peninsula.

With humorous, unpredictable and bizarre scenes, GARAGE PEOPLE tells the story of Russian men and the celebration of their private independence as they embellish their garages at their own discretion into parallel worlds. We hear tales – both tragic and light-hearted – that allow us to gaze into the deep souls of Russian men who scarcely speak for themselves – or with each other, sharing their concerns, fears and joys. In this way, we gain an insight into an everyday reality that takes place in secret.

GENRE Human Interest, Society, Culture
CATEGORY Documentary
DIRECTOR Natalija Yefimkina
PRODUCERS Andrea Schütte, Dirk Decker
PRODUCTION COMPANY Tamtam Film
LANGUAGE Russian
CONTACT Tamtam Film
mail@tamtamfilm.com
www.tamtamfilm.com

DIE GEBURT DES LEOPARDEN

When author Giuseppe Tomasi di Lampedusa died in 1957 he was penniless. But one year later his only novel, Il Gattopardo, was published and went on to become a global success with more than 13 million copies sold to this day. In 1963, Luchino Visconti’s film adaptation, starring Burt Lancaster, Claudia Cardinale and Alain Delon, received a Palme d’Or in Cannes. However, hidden behind the genesis of Il Gattopardo there is a true love story – which almost outshines the novel: that of the author and his German-Baltic wife, the psychoanalyst Alexandra Wolff-Stomersee.

THE BIRTH OF THE LEOPARD will tell the story of these two people who almost lost everything in Europe’s turbulent changes but, nevertheless, succeeded in reinventing themselves.

GENRE Creative Documentary, History, Literature, Love Story
CATEGORY Feature Documentary
DIRECTOR Luigi Falorni
PRODUCER Jörg Bundschuh
PRODUCTION COMPANY Kick Film, in co-production with Mistrus Media
LANGUAGE English, Italian, Russian
CONTACT Kick Film
hirner@kickfilm.de
www.kickfilm.de

DER GOLDENE HANDSCHUH

DER GOLDENE HANDSCHUH is multi-award-winning writer-director Fatih Akin’s take on the bestselling novel of the same name by Heinz Strunk. The film narrates the story of the Hamburg serial killer Fritz Honka, who became acquainted with his victims in the St. Pauli red-light district bar, “Zum goldenen Handschuh” and preserved their body-parts in his attic apartment in Hamburg-Altona.

GENRE Horror, Thriller
CATEGORY Feature
DIRECTOR Fatih Akin
SCREENPLAY Fatih Akin
CAST Jonas Dassler, Margarethe Tiesel, Uwe Rohde, Victoria Trauttmansdorff, Marc Hosemann, Hark Bohm, Heinz Strunk, Tristan Göbel
PRODUCERS Nurhan Sekerci-Porst, Fatih Akin, Herman Weigel
PRODUCTION COMPANY bombero international, in co-production with Warner Bros. Film Productions Germany, Pathé
LANGUAGE German
SALES The Match Factory
info@matchfactory.de
www.the-match-factory.com
HACKERVILLE

A six-part, fast-paced thriller series, HACKERVILLE kicks off when a hacking attack on a major German bank is traced to a local network in Romania. Federal Criminal Police Office cyber-crime expert Lisa Metz is dispatched from Frankfurt to Timisoara, the city of her birth, to work with local investigators led by Romanian cop Adam Sandor. As she rides the rollercoaster of life in contemporary Romania, Lisa is forced to confront uncomfortable secrets from her family’s past. Meanwhile, Sandor’s own investigation is turned upside down by Lisa’s arrival. When Lisa and Sandor are led to a genius hacker, nicknamed Dark Mole, the three are thrust together in an emotional triangle that starts with extreme distrust but ends with mutual dependence.

ICH WAR ZUHAUSE, ABER ...

ICH WAR ZUHAUSE, ABER... is the story of a 13-year old boy who vanished for a week. What he was seeking, being at the mercy of nature, a rapprochement with death, triggered by his father’s death, is something his mother and teachers can only guess at. The boy’s behavior is beyond all their previous understanding.

IM NIEMANDSLAND

Writer-director Florian Aigner goes back in time to the summer of 1990 for his fiction feature debut set in the two Germanies between the fall of the Berlin Wall and reunification on October 3rd as 16-year-old Katja and 17-year-old Thorben fall in love. She comes from the affluent Zehlendorf district of West Berlin, while he has grown up across the border in East Germany. That would be a big enough challenge for this innocent young love, but it’s made even more complicated by the fact that their families are at loggerheads about the ownership of a house in the village of Kleinmachnow. While old wounds are being re-opened and new prejudices start appearing, Katja and Thorben are determined to fight for their love...
DER KUSS DES HONIGDACHSES

A strange epidemic grips the planet: people suffer severe panic attacks, literally float away and vanish! The police have set their old hand, Inspector Hanta, on the case and appointed the expert Professor Falk to assist. So far, so routine, till they meet a young woman called Anne, who, once bitten by a honey badger, no longer feels fear at all. But this is not good news for the leading pharmaceutical company, Hancock-Peck, which now faces losing control over the epidemic. Nor is it good for brothers Widu and Remi, two small-time criminals, who risk losing the gift of their lifetime. And meanwhile everyone else continues to ask themselves how fear and love interact and whether the world can still be saved, assuming that’s what they want anyway.

GENRE Comedy, Drama, Fantasy, Science Fiction
CATEGORY Feature
DIRECTOR Bastian Gascho
SCREENPLAY Philipp Gartner, Bastian Gascho
CAST Anne Kulbatzki, Rémi Pradere, Widukind Huber, Linus de Paoli, Roland Wüthrich, Lars Rudolph, Bonn Park
PRODUCERS Leonie Minor, Ewelina Rosinska
PRODUCTION COMPANY Deutsche Film- und Fernsehakademie Berlin (DFFB)
LANGUAGE German
CONTACT DFFB j.settmacher@dffb.de www.dffb.de

PELIKANBLUT

Following her award-winning debut NOTHING BAD CAN HAPPEN, director Katrin Gebbe has now reunited with the producer Verena Gräfe-Höft from Junafilm for her second drama which centers on the decision by the horse trainer Wiebke to adopt a five-year-old girl Raya from Bulgaria as a sibling for her older adoptive daughter Nicolina. Wiebke soon realizes, though, that Raya appears to be suffering from an attachment disorder and is incapable of establishing an emotional connection to anyone around her. The girl becomes increasingly aggressive and poses a danger to herself and others, especially Nicolina. After consulting a neurologist, Wiebke has to decide whether she is willing to keep Raya...

GENRE Drama
CATEGORY Feature
DIRECTOR Katrin Gebbe
SCREENPLAY Katrin Gebbe
CAST Nina Hoss, Murathan Muslu, Katerina Lipovska
PRODUCER Verena Graefe-Hoert
PRODUCTION COMPANY Junafilm, in co-production with Miramar Film
LANGUAGE German
SALES Films Boutique contact@filmsboutique.com www.filmsboutique.com

RELATIVITY

For Nora and Aron it is love at first sight when they encounter each other on a rainy day whilst taking the underground. It was a complete coincidence, Nora says. Aron disagrees: it was predetermined. But the young couple then get caught up in a violent bank robbery. Aron is shot by the masked gunman and dies in Nora’s arms. For Nora, time stands still. She numbs her pain, spending the night with a stranger – Natan. He provides Nora with stability. She has the strange feeling that she knows him already, but does not yet know what really connects them...

GENRE Drama, Love Story
CATEGORY Feature
DIRECTOR Mariko Minoguchi
SCREENPLAY Mariko Minoguchi
CAST Saskia Rosendahl, Edin Hasanovic, Julius Feldmeier, Emanuela von Frankenberg, Hanns Zischler
PRODUCERS Trini Götze, David Armati Lechner, Thomas Wobke
PRODUCTION COMPANY TRIMAFILM, in co-production with BerghausWobke Filmproduktion
LANGUAGE German
SALES Global Screen info@globalscreen.de www.globalscreen.de
SWEETHEARTS

Actor-director Karoline Herfurth has remained faithful to the comedy genre for her second feature SWEETHEARTS, which sees her reunited with Hellinger/Doll Filmproduktion, the producers of her successful debut TEXT FOR YOU.

It would just be Mel’s luck to have taken the dithering Franny as a hostage during her planned diamond robbery – how could she know that Franny’s tendency for panic attacks and “Yo Momma” jokes would drive her to despair? And then matters get even more complicated when handsome cop Harry appears on the scene and becomes a second hostage. Undiluted chaos ensues as the two women unexpectedly discover a bond of friendship whilst trying to extricate themselves out of their predicament...

GENRE Comedy CATEGORY Feature YEAR OF PRODUCTION 2018 DIRECTOR Karoline Herfurth SCREENPLAY Monika Fäßler, Karoline Herfurth CAST Karoline Herfurth, Hannah Herzsprung, Frederick Lau, Anneke Kim Sarnau, Ronald Zehrfeld, David Schütter, Katrin Sass, Nilam Farooq PRODUCERS Christopher Doll, Lothar Hellinger PRODUCTION COMPANY Hellinger/Doll Filmproduktion, in co-production with Warner Bros. Film Productions Germany LANGUAGE German

CONTACT Hellinger/Doll Filmproduktion info@hellingerdoll.com www.hellingerdoll.com

TRAUMFABRIK

The sound stages of the legendary Babelsberg studios serve as the setting for Martin Schreier’s third feature which goes back in time to the summer of 1961 for a love story between the bit-part actor Emil and the ravishing French dancer Milou (played by newcomers Dennis Mojén and Emilia Schüle) during a production at the DEFA studios. They are clearly meant for each other, but then the border is closed on August 13th and construction begins on the Berlin Wall. The lovers are seemingly separated forever and it is unlikely that they will ever see each other again – until Emil hatches a crazy plan to be reunited with his beloved Milou...

GENRE Love Story CATEGORY Feature DIRECTOR Martin Schreier SCREENPLAY Arend Remmers CAST Dennis Mojén, Emilia Schüle, Heiner Lauterbach, Ken Duken, Nikolai Kinski, Ellenie Salvo González, Wilfried Hochholdinger, Oliver Koritke, Thomas Heinze, Anatole Taubman PRODUCERS Tom Zickler, Christoph Fisser PRODUCTION COMPANY Traumfabrik Babelsberg, in co-production with Babelsberg Film, TOBIS Filmproduktion, PANTALEON Films, ARRI Media, herbx film, Funkhaus Berlin LANGUAGE German

CONTACT TOBIS Film charlotte.makris@tobis.de www.tobis.de

ZU WEIT WEG

11-year-old Ben’s village will soon be only an open brown coal mine. He and his family move to a nearby city but Ben fails to fit in at his new school. Bullied, he returns secretly to his old, abandoned home. His one pleasure, football, pales with the arrival of 12-year-old Tariq, a Syrian refugee and better player. But when bureaucracy stops Tariq playing and he runs away, Ben finds him and learns that Tariq is desperate to be reunited with his scattered family. To cheer him up, Ben shares his biggest secret: the village. Jealousy on the football field becomes friendship and understanding. So when Tariq’s brother calls from Amsterdam, wanting Tariq to join him, he will leave with happy memories and Ben can finally feel at home in his new life.

GENRE Family Entertainment CATEGORY Feature DIRECTOR Sarah Winkenstette SCREENPLAY Susanne Finken CAST Yoran Leicher, Sohbi Awad, Andreas Nickl, Mohamed Achour, Anna Stieblich, Anna Böttcher, Basti Campmann PRODUCERS Jonas Weydemann, Jakob D. Weydemann PRODUCTION COMPANY Weydemann Bros., in co-production with Windmill Film LANGUAGE German

CONTACT Weydemann Bros. info@weydemannbros.com www.weydemannbros.com
COMING SOON TO A FESTIVAL NEAR YOU

LOCARNO
VENICE
SAN SEBASTIÁN
NEW YORK
TORENO
REYKJAVIK
COPENHAGEN
BUSAN
TOKYO
LOS ANGELES
LONDON
REYKJAVIK

german films
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 €4.82 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- and 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, 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 premied 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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