THE SUMMER ISSUE

IN LOCARNO
FREEDOM by Jan Speckenbach  International Competition
ICEMAN by Felix Randau  Piazza Grande
THREE PEAKS by Jan Zabeil  Piazza Grande
THE POETESS by Stefanie Brockhaus & Andreas Wolff  Semaine de la Critique

DIRECTORS  Helene Hegemann & Philipp Leinemann
PRODUCERS  Christine Kiauk & Herbert Schwering of COIN FILM
ACTOR  Franz Rogowski
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A CONSISTENT APPROACH

A PORTRAIT OF DIRECTOR HELENE HEGEMANN
It is a mild summer’s evening and Helene Hegemann suggests that we sit on the terrace of the Italian restaurant alongside Volkspark Friedrichshain, so that she will be able to smoke. In a few seconds she has rolled herself a cigarette, while her dog Charly dozes peacefully under the table.

Her full-length feature film debut AXOLOTL OVERKILL has just been launched in German cinemas after celebrating its world premiere at the well-known Sundance film festival in January. This is remarkable in several respects. Not merely because she is only 25 years young and has never studied at a film academy, but also because she was also publishing the novel at eighteen and became a wunderkind.

Now “Axolotl” is finally done with too. She is already several attempts to adapt the book, Hegemann tells me, but she didn’t like any of those screenplay versions by various authors. “Fortunately, I had retained the film rights and so I met up with the people who wanted to film the novel. But it soon became clear to me that their ideas were no better than mine, so I might as well do it myself.” This sounds very self-confident, but Hegemann emphasizes that it was largely an “act of desperation.”

“All the versions offered to me took the wrong approach entirely, they were just mixes of WETLANDS and WE CHILDREN FROM BAHNHOF ZOO. I was left writhing. I wanted the very opposite of such a strange party-bold-girl-teenie-story.” She had even managed to keep the final cut, i.e., the right to avoid cutting in the end by a nervous film distributor looking to create a dismal movie with mass appeal. This is anything but automatic in the German film industry. But her final film also reveals that artistic freedom.

AXOLOTL OVERKILL is a consistent further development of the novel: apart from the basic constellation, she has kept very little of the original in her radical screenplay. “After all, the novel was the protagonist’s inner life, for the film I had to develop an external world for her, and in the end, all that was left were two of the original scenes,” Hegemann explains.

Mifti is a 16-year-old girl from Berlin, who lives with her two half-siblings after her mother’s death from alcohol abuse; she doesn’t go to school and prefers to drift through the clubs, wavering between hedonism and self-destruction, but always rather independent and smart, at least in the film version.

The axolotl of the title is a gill-breathing salamander, which never really gets old, and thus provides a rather fitting image for the characters in Hegemann’s film, whatever their age. The result is laconic, cynical, killingly funny, without seeking to tell a real story. Things happen with no apparent consequences, scenes are left deliberately unresolved, not explained. The outcome of this is a confusing undertow, which is very rare in German cinema. The uninhibited, often ecstatic images by Manu Dacosse won the award for best camera in Sundance.

And the author filmmaker demonstrated fine instincts in casting, too, the majority of the actors come from the theater, and – from the sensational Jasna Fritzi Bauer as Mifti to Mavie Hörbiger, Laura Tonke and Bernhard Schütz – they all lend a buzzing vitality to their characters. “It’s because they all know what they are doing, and they totally get the context,” the director enthuses.

It is not Hegemann's first work as a director; two years before the novel she had already made a mid-length film entitled TORPEDO. At the time she was 15 and already streets ahead for her age. Having grown up in Bochum, at the age of 13, after her mother’s death, she moved to join her father Carl Hegemann in Berlin, where he is chief dramaturge at the Volksbühne, an unconventional and, for many, one of the best German-speaking theaters. She began to write at 13, and two years later she won the Max-Ophüls-Prize with TORPEDO. A little later, her disturbing debut novel appeared. She is fêted as a screwed-up, brilliant wunderkind.

In the seven years since its publication and the associated hype as well as the hostility, Helene Hegemann has grown up. She seems confident and worldly-wise, speaking with great reflection about herself and her work. “I always did retain a healthy distance, because I keep changing my professional field.” Now “Axolotl” is finally done with, too. She is currently working on a new novel, her third. It is about life in gated communities. She wants to continue with both writing and filmmaking. There is only one thing she doesn’t want to do again – adapt her own book. Or at least that’s what she says right now.

Thomas Abeltshauser
THE KINGS SURRENDER opened a lot of doors for me,” Philipp Leinemann states, still slightly incredulous about the impact his second movie, released in 2014, had. “Many offers I received explicitly referred to that movie. While I felt like a filmmaker before that, THE KINGS SURRENDER certainly clinched the deal for me.”

Leinemann has a point: He has been in high demand since his film premiered at the Filmfest Munich in late June 2014. In the wake of THE KINGS SURRENDER the 38-year-old director made a widely acclaimed POLIZEIRUF 110, directed two TV movies, DIE INFORMANTIN and DER LETZTE GENOSSE, and made waves with the six-part series TEMPEL with Ken Dukken in the lead. All the while, he found time to work on the screenplay for his new feature film, DAS DRITTE STERBEN, which he just finished shooting with his THE KINGS SURRENDER star Ronald Zehrfeld and Alexander Fehling in the leads.

Leinemann’s films tell complex stories about complex characters dealing with complex problems. When you tell him he’s making the kind of movies for grown-ups that seem to have completely died out in Germany as of late, he can’t help but smile. You can tell he’s taking it as a compliment (which it is), because that’s just how he sees it himself. He’s the rare German director who thrives on being a genre filmmaker, even though there’s some unspoken rule that thrillers have a hard time at the German box office because there are already so many of those on TV for free. Call it the TATORT conundrum.

But of course crime stories lend themselves to the kind of human studies about difficult moral and ethical choices which Leinemann
naturally feels drawn to. That’s what drives him and excites him as a storyteller. “I want to find interesting ways inside the heads of my characters, but at the same time I want to place them in situations that are tense and suspenseful. I want to entertain my audience as much as I want to challenge it, and I feel like genre movies give me the freedom to accomplish these goals,” he explains.

The first thing Leinemann will confess to when you talk to him is that he doesn’t think of himself as a natural born filmmaker. He has no romantic notion about his trade. Instead, he likes the nuts and bolts of making movies and enjoys the intellectual and technical challenge of bringing a story to the screen. Which probably makes sense, given his upbringing. “I come from a dynasty of engineers which is why at first I signed up to study engineering,” Leinemann says. “But from an early age I also had started to draw and write and make music. I was interested in telling stories and realized at some point that filmmaking was the ideal medium to bring my interests together. I remember borrowing my dad’s camera and reenacting APOCALYPSE NOW. Laying my parents’ garden to waste.” Engineering was out, directing was in.

Leinemann enrolled in film school in Munich in 2004 and six years later presented his medium-length graduate film, TRANSIT, at the Filmfest Munich where it was awarded the Production Prize. Needless to say, the drama about a desperate truck driver who has one last chance to redeem himself already had the edge of a tense thriller. Something that finally came to the fore in THE KINGS SURRENDER, a story with a strong and tight narrative about the fallout of a police operation gone wrong.

And DAS DRITTE STERBEN will follow in that tradition, while at the same time expanding the focus. There are bigger fish to fry now. Again produced by Walker & Worm who have been on a roll lately, it’s a thriller about an intelligence expert working for the Federal Intelligence Service who realizes that it’s nigh to impossible in his trade to distinguish between good and bad anymore, which puts him into a difficult position. “I have spent many hours reading up on the topic which I find endlessly fascinating. I researched everything and tried to be as thorough as possible and then took my time turning it into a suspenseful and hopefully intelligent narrative,” Leinemann states.

Judging from the way he talks about the project he’s not only very fond of it, but also happy how the shooting process turned out. “I don’t mind doing assignments, but it’s really something else to work on your own project which you can shape any way you please,” the filmmaker explains. He’s just started editing the material. “I’m quite meticulous about the process. As much as I obsess over blocking shots with my DP and working with my actors, it’s in the editing room that everything comes together – or not.”

We’ll have to wait until early next year to see the result. But given Leinemann’s relentless drive, it’s safe to say it’s gonna be worth the wait.

Thomas Schultze
This year will see producers Herbert Schwering and Christine Kiauk celebrating the 10th anniversary of their Cologne-based outfit operating under the name of COIN FILM.

But Schwering can look back on a career of almost 25 years in production, having founded COIN FILM’s previous incarnation, ICON FILM, in 1993.

That company was involved in such films as Almut Getto’s feature DO FISH DO IT? and Austrian director Jörg Kalt’s CRASH TEST DUMMIES as well as feature documentaries by Hans-Erich Viet including MILK AND HONEY FROM THE ROTFRONT, which was nominated for the German Film Award. Meanwhile, the omnibus film LOST AND FOUND with short films by such filmmakers as Cristian Mungiu, Jasmina Zbanic, Nadja Koseva, Stefan Arsenijevic, Kornel Mundruczó, and Mait Laas was the opening film of the Forum at the Berlinale in 2005.

“There are two main strands to our company’s activities: co-productions of fiction films and documentaries,” says Schwering who runs COIN FILM (the COIN stands for “Cologne Independent”) together with Kiauk who had joined the predecessor in 2001.

The company co-produced Serbian filmmaker Stefan Arsenijevic’s feature debut LOVE AND OTHER CRIMES in 2008 after their collaboration on LOST AND FOUND, which has now become a regular production partner with the Dutch producer Stienette Bosklopper of Circe Films on the films by Nanouk Leopold.

This began in 2010 with BROWNIAN MOVEMENT, starring Sandra Hüller and premiering in Toronto that year, and continued with the 2013 chamber piece IT’S ALL SO QUIET, based on Gerbrand Bakker’s eponymous novel, and has now resulted in the latest partnership on COBAIN about a 15-year-old boy trying to get his pregnant mother to abandon her self-destructive lifestyle.

Similarly, other Dutch producers have become aware of COIN FILM over the years leading to Revolver and IJswater Films: the German company came onboard actress-director Tamar van den Dop’s feature SUPERNOVA, which premiered in the Berlinale’s...
Generation in 2014, and was a partner for Keyfilm on writer-director Saskia Diesing’s feature NENA, starring the German actor Uwe Ochsenknecht and the Dutch actress Abbey Hoes, who was a Shooting Star at the 2015 Berlinale when the film screened in the Generation sidebar.

COIN FILM is currently the German partner on BAGHDAD IN MY SHADOW, the latest film by the Swiss-Iraqi director Samir, which follows on from their collaboration on his 2014 feature documentary IRAQI ODYSSEY which was the Swiss candidate for the Best Foreign Language Film Academy Awards® in 2015.

“This fiction film is based on certain elements from the documentary and is a family drama set in a café for Iraqis living in exile in London,” Schwering explains. “We are shooting almost exclusively in Cologne on sets of the café built at the MMC Studios, and the exteriors in London will be done later in the year in December.”

“Our German-language productions can either be as a majority or minority partner,” Kiauk says. “It’s part of our long-term strategy at the company to be flexible as a partner in order to maintain and develop these working relationships.”

One particularly fruitful collaboration has been with the writer-director Lola Randl, starting in 2008 with DAYS IN-BETWEEN – which premiered at the Berlinale’s Perspektive Deutsches Kino that year – and continuing with THE RHINO AND THE DRAGONFLY (2012), THE INVENTION OF LOVE (2013), and, most recently, DO YOU SOMETIMES FEEL BURNED OUT AND EMPTY? which premiered at the Filmfest Munich at the end of June and was co-produced with COIN FILM’s “regular” Dutch partner Circe Films.

Charly Hübner, Benno Fürmann and Lina Beckmann star in the quirky comedy about a marriage counselor whose life is thrown out of kilter with unexpected consequences when she wakes up one morning to see a doppelganger standing right in front of her.

“Lola’s film and Markus Sehr’s THE SMALL AND THE WICKED from two years ago are the kind of direction we want to follow,” Schwering suggests. “We are looking to combine entertainment with sophistication and are inspired in these efforts by the Scandinavian comedies.”

“We want to show that there is another kind of German humor apart from what is offered in the mainstream and that such comedies can also include socio-cultural elements and irony,” Kiauk says.

COIN FILM’s development slate already includes a comedy, ANOTHER DAY IN PARADISE, by the director Michael Schorr of SCHULZE GETS THE BLUES fame, about a man who wakes up one day to find that his words are becoming increasingly out of sync whenever he starts speaking.

“There is always a political imperative to the subjects we select for our other strand, the documentaries,” Schwering explains. “You can see that with IRAQI ODYSSEY and THE BARBER AND THE BOMB – about a nailbomb attack on a Turkish hairdresser’s in Cologne – and now on MR. GAY SYRIA.”

The Turkish-French-German co-production with writer-director Ayse Toprak’s Toprak Films and and Les Films d’Antoine centers on the staging of a Mr. Gay Syria competition in Istanbul to raise the profile of gay Syrian refugees living in Turkey as preparation for participating in Mr. Gay World finals in Malta.

“It wasn’t an easy project to finance and we turned to crowdfunding to raise the finance to complete the film’s post-production,” Kiauk recalls. “This was a very valuable experience as a way of creating a greater visibility for the project and we actually raised even more than we had set out to collect.”

MR. GAY SYRIA had its world premiere at the Sheffield Doc/Fest in June and was picked up by Taskovski Films for international sales, with Edition Salzgeber set to handle the German theatrical release.

Meanwhile, COIN FILM is currently working on a documentary portrait of the veteran actor Mario Adorf, with distributor NFP marketing & distribution as a co-financier.

While Schwering and Kiauk intend to remain true to the company’s strands of co-production, German feature films and documentaries, the two producers are not planning to stand still, but are exploring the potential for new areas of production such as children’s TV series.

In addition, a family entertainment project – JOJO KICKS THE REAL WORLD is being developed as a live-action feature with 3D animation, which would necessitate a higher budget and co-production partners as part of the package.

Martin Blaney
AN INTUITIVE PHYSICAL PRESENCE

A PORTRAIT OF ACTOR FRANZ ROGOWSKI
It is conceivable that Haneke cast the young German actor, born in Freiburg in 1986, as the son of Isabelle Huppert in HAPPY END – although Rogowski speaks no French – because of his very scene. He was the only one to work in German, meaning that his scenes had to be dubbed at a later date. Long before he established himself as one of Germany’s most exciting young actors, Rogowski had worked as a dancer and choreographer: among other things, he studied anthroposophic drama pedagogics in Stuttgart, physical theater in the Tessin, and contemporary dance, and he had appeared on stage at the Salzburg Festival, as well as the Berlin theater Hebbel am Ufer, in Zagreb, and in Brussels.

“It was precisely because I wanted to get away from dancing that I decided in favor of the theater and acting,” Rogowski reveals in our interview. “I’m not at all interested in rediscovering dance in my acting.” But naturally, there was no question of declining the part in HAPPY END for that reason: “It is rather special, of course, when Haneke calls you up, simply because I have always found his films fascinating. But then again, he had also written a very strong screenplay. Those two aspects in conjunction certainly caused some delight on my part.”

The use of “Chandelier” in the karaoke bar was Rogowski’s own suggestion originally, and it was he who developed a first dance concept for the scene together with choreographer Jefta van Dinther. “But then Haneke worked as a choreographer as well, rearranging our material in his own way,” the actor reports on their cooperation. “He is really quite a perfectionist, for whom there is only a single correct form, which you need to search for. That also means he repeats a scene relentlessly until everything is just as he imagined it in his mind.”

The fact that he plays a rather taciturn guy in HAPPY END probably pleased Rogowski particularly, as he doesn’t much enjoy struggling his way through massive amounts of text – as he did not so long ago at the Kammerspiele Munich (where he has been an established member of the ensemble since the 2015/2016 season), in the play Wut by Elfriede Jelinek: “In the preparation phase I approach the part first by grasping it as he imagined it in his mind.”

It was already more than obvious that this intuitive physical presence is something unusual and urgently needed in German cinema – which is generally dominated by actors trained at classical drama schools – in LOVE STEAKS, made back in 2013. That was when Jakob Lass, who is known for his improvisational style, discovered Rogowski for the big screen; the film won the Max Ophuls Prize, as well as an award at the International Film Festival Rotterdam and several at Filmfest Munich, including one for Rogowski personally. He made another appearance to worldwide acclaim in Sebastian Schipper’s exceptional film VICTORIA, shot in a single take, and he has appeared in front of the camera again for Lass recently, in the Berlinale entry TIGER GIRL.

Rogowski has often heard it said in recent years that he is bringing a breath of fresh air into current German film, as his ironic response indicates: “Fresh air is always a good thing. That’s why I air my apartment every day and also use the vacuum cleaner once a week.” Overall, he appears quite modest, emphasizing how acting is only his profession “at the moment”. After all, he doesn’t know himself how long he can, or wishes to, continue along this particular path.

Nevertheless, it is easy to see how delighted he is that since the world premiere of HAPPY END at the latest, there has been a tangible difference in attention paid to his work, and his career has now “somehow gained a different dimension”, according to Rogowski. Recently, he faced the cameras alongside TONI ERDMANN star Sandra Hüller for IN THE AISLES, and he has been working with Christian Petzold in Marseille on an adaptation of Anna Seghers’ TRANSIT. Maybe the actor, who has chosen to live in Munich, doesn’t believe that filmmakers abroad “necessarily need” him and his German colleagues. But that doesn’t stop him wanting to get involved in more international productions beyond the one with Michael Haneke. And Franz Rogowski would definitely be eager to return to Cannes – any time.

Patrick Heidmann
SUCCESSFUL GERMAN FILMS PREVIEWS IN NUREMBERG

In 2017 the German Films Previews took place for the first time in the city of Nuremberg. Over the course of three days, distributors and buyers from 36 countries had the opportunity to screen 16 new German films in the theater and see additional titles provided through an extensive DVD library as well as upcoming titles in a promo reel. Mariette Rissenbeek, managing director German Films: “The German Previews 2017 proved to be one of the most successful events. A record number of 90 buyers from all over the world commented with great appreciation on the event and several of them made deals on the spot for some of the films of this year’s program. Children’s films, family entertainment and festival runners were among them, demonstrating a wide variety of German filmmaking.”

Among the deals that were made on site: THE CAKEMAKER (Films Boutique) was picked up by Strand Releasing for North America. Both Siyah Beyaz Movies from Turkey and ADS Service from Hungary picked up two titles as well: WELCOME TO GERMANY and FOUR AGAINST THE BANK (both Picture Tree International). WELCOME TO GERMANY was also sold to Taiwan (Swallow Wings) and Poland (Telewizja Polska Channel 1).
MADRID GOES INTERACTIVE

The move to Madrid’s Palacio de la Prensa cinema for this year’s festival proceeded without a hitch: over 5,000 spectators came to the 19th edition of the Festival of German Films which was held at the beginning of June at an even more centrally located venue. This year’s Audience Award went to Lars Kraume’s TERROR, an interactive film event that created quite a stir in Madrid – both among the audience, which gave its guilty or innocent verdict at the end of the trial’s presentation, as well as in the Spanish press which included reports in the national TV evening news. Actor Florian David Fitz really won over the hearts of the Madrid cinemagoers and was involved in animated and engaged discussions with the audiences during the Q&As after the sold-out performances for TERROR and THE MOST BEAUTIFUL DAY. The school screenings were once again extremely popular: over 800 children attended the screenings for RICO, OSKAR AND THE MYSTERIOUS STONE and over 400 attended the additional screening of THE MOST BEAUTIFUL DAY.

The successful collaboration with Bertelsmann/UFA continued with another special event presenting the silent film VARIÉTÉ by Ewald André Dupont from 1925 with live musical accompaniment. The musicians Stephen Horne and Martin Pyne were just as masterful in their use of a wide range of instruments when they set the film’s virtuoso images to music and were rewarded with a long round of applause.

CHINA FILM GROUP CORPORATION VISITS BAVARIA

Four representatives of the largest Chinese media empire, the China Film Group Corporation, visited FilmFernsehFonds Bayern mid-May to find out more about funding and production locations in Bavaria. Nikolaus Prediger offered an overview of the German funding landscape, Anja Metzger presented Bavaria as a shooting location, and Achim Rohnke presented the Bavaria Film Group as a guest speaker. The delegation from China was represented by the China Film Group Corporation’s Vice President Fu Guochang, General Manager Ling Hong, Director of the Risk Control Department Wang Zhiang, and the Director of Operations Li Xiao. The program also consisted of a visit to Constantin Film Produktion. The delegation then travelled on to Italy.

THE MATCH FACTORY: SPANNING THE GLOBE FROM COLOGNE

Michael Weber’s The Match Factory has made a name for itself since 2006 as a sales agent for arthouse productions, including such award-winning titles as WILD by Nicolette Krebitz, PAULA by Christian Schwochow as well as Maren Ade’s exceptional TONI ERDMANN (which Weber’s company has sold to over 100 countries) – all of them having also been funded by the Filmstiftung NRW. The Match Factory has currently taken on world sales for Fatih Akin’s Cannes hit IN THE FADE as well as Margarethe von Trotta’s latest film FORGET ABOUT NICK (the German release is in December). There is hardly an international festival in world where The Match Factory films are not presented, whether it is in Berlin, Cannes, Venice, Toronto, Sundance or San Sebastian. The company also handles the sales for Aki Kaurismäki’s complete works and selected titles by Jim Jarmusch.

The Cologne-based company also acts as a co-producer (under the moniker of Match Factory Productions) for numerous Filmstiftung NRW-funded films such as JUPITER’S MOON by Kornél Mundruczó, which had its world premiere in competition in Cannes this year. EL OLIVO by Icíar Bollaín and the drama ROSEMARI by Sara Johnsen were also co-produced by Match Factory Productions and funded by the Filmstiftung NRW. The focus of the production company, which Michael Weber founded together with Viola Fügen in 2013, is on high-quality arthouse cinema – just like those titles which The Match Factory also represents as a world sales agent.
ANIMATED FILM IN THE SPOTLIGHT AT ANNECY

Every year in June, the idyllic town of Annecy is transformed into the center of the animation world: the Annecy International Animated Film Festival and Market (MIFA), the leading event in this sector, regularly attracts the industry’s Who is Who. This year, animated films from Germany used the platform in variously different ways to present themselves. The festival program presented no less than ten films in the competition sections and the prize for the Best Student Film was awarded to Jonatan Schwenk for his short animated film SOG. The British production REVOLTING RHYMES by the German directors Jan Lachauer, Jakob Schuh und Bin-Han To received the prize for the Best TV Production.

TEHRAN TABOO by Ali Soozandeh – straight from its world premiere in Cannes – filled one of the larger cinemas in the Feature Film Competition in Annecy. A big delegation headed up by the directors Toby Genkel and Reza Memari presented RICHARD THE STORK as an Out of Competition screening. The enthusiasm of the audience in Annecy yet again confirmed the film’s remarkable international success story. The international premiere of 1917 - THE REAL OCTOBER was also very well received as another Out of Competition screening with director Katrin Rothe in attendance.

German Films also collaborated with the MFG Baden-Württemberg, the International Festival of Animated Film in Stuttgart (ITFS), the FMX, the Animation Production Day and the German Short Film Association to organize the traditional German reception on the shores of the Lac d’Annecy for informal networking.

And the first event organized by a new initiative called Animation Germany focused on German-Italian cooperation and attracted a lot of interest from the international industry. A number of short keynotes about opportunities for funding and co-production in Germany was then followed by numerous German animation producers coming together with representatives of 19 companies from this year’s partner country Italy. The aim of Animation Germany is to make the German animation industry more visible on an international level, to network and promote co-productions. More events are being planned with other partner countries.

VDFP Reloaded!

The independent German Producers’ Association (VDFP) has elected a completely new and younger managing board, including key producers behind films such as TONI ERDMANN, GOODBYE BERLIN, EVERYTHING WILL BE FINE and PINA. VDFP represents some 70 German independent film and TV companies in all relevant and important film funding committees and film policy commissions. The association is actively supporting a more progressive and future-oriented film policy that should take risks in times where the whole industry is rapidly changing. Its agenda stands for improvement of the German film funding system and the terms of trade for independent producers, harmonization of international co-production terms and, thus, embracing the challenges of the future for film and TV production in the global market. At the same time, the VDFP provides a platform for a continuous exchange of information among its members and establishes a think pool for new strategies in distribution and business models.

DESPITE CRISES, NORTHERN FILM INDUSTRY MAINTAINS POSITIVE OUTLOOK ON THE FUTURE

What’s the situation for the film and media industries in Northern Germany? Within the framework of the EU project Cross Motion, the Filmförderung Hamburg Schleswig-Holstein conducted a representative study among some 1,400 companies active in the audio-visual industries. And the results? With a total turnover of 3.2 million euros and 14,500 jobs, the audio-visual industry is an important economic factor in the region. Two out of three TV producers and about three-fourths of the region’s film producers are expecting increasing returns into the year 2020, despite the fact that only about 20% of those asked consider their current economic situation as satisfactory. But even on the job market the outlook remains positive: more than a third of the audio-visual companies are planning to hire additional personnel in 2017. And one-fourth of the filmmakers are concentrating in the future on online-video, while every eighth company is planning to branch out into the fields of virtual and augmented reality.
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 Aspen Shorts Fest in April, Brenda Lien took home the award for Best Short Short for CALL OF CUTENESS. SPEECHLESS by Robin Polák won the Audience Award at the Newport Beach Film Festival. Christian Wittmoser’s EMILY MUST WAIT received the Audience Award at Go Short – International Short Film Festival Nijmegen. The documentary FIND FIX FINISH by Mila Zhluktenko and Sylvain Cruiziat won the Amnesty International Award at IndieLisboa. Urte Zintler’s VACANCY got a Special Mention at the International Festival of Animated Films AniFest in Trebon. Another German short was awarded at the Animafest Zagreb: UGLY by Nikita Diakur received the Special Award by jury member Nobuaki Doi. PRIMA NOAPTE by Andrei Tănase won the Audience Award – for the Best Short Animated Film. At the Palm Springs ShortFest, Jonatan Schwenk’s SOG received the Award for Best Student Animation. SOG was also awarded with the Cristal for a Graduation Film at the renowned animation film festival in Annecy.

DURBAN Focuses ON CINEMA FROM GERMANY

The Durban International Film Festival (13 – 23 July 2017), one of the most important and oldest on the African continent, had cinema from Germany in its focus this year. Ten films by German filmmakers were screened in a Focus Germany during this year’s 38th edition. This showcase was organized in collaboration with German Films, the Goethe-Institut and the German Embassy in South Africa. A total of 26 German films and co-productions were programmed in Durban. Mariette Rissenbeek, managing director of German Films: “The strength of contemporary German cinema is its great diversity. In recent years, we’ve seen both films about German history as well as those tackling really personal subjects achieving international success. Durban is an ideal platform for presenting the latest in German filmmaking since, as the oldest festival in Africa’s South, it really does enjoy a great reputation as well as attract a very enthusiastic audience.” A number of directors and actors travelled to Durban to present their films in person. Fatih Akin’s GOODBYE BERLIN was represented by the two young lead actors Anand Batibleg and Tristan Göbel in a Q&A after the gala screening. Doris Dörrie’s GREETINGS FROM FUKUSHIMA was presented and she gave a master class for African screenwriters and directors as part of the Talents Durban training and mentoring program. Stephan Rick (THE DARK SIDE OF THE MOON), as well as the documentary filmmakers Petra Epperlein (KARL MARX CITY) and Karin Steinberger (THE PROMISE) were also on hand for the screenings of their films to South African audiences and networking activities with Talents Durban.

NEW FFA FUNDING GUIDELINES ADOPTED

The administrative board of the German Federal Film Board (FFA) adopted new guidelines for FFA project film funding. The goals of the future funding measures of the FFA are to increase the quality of German films from an economic and cultural point of consideration. The character of the funded films should concentrate on higher budgeted and high-quality films which have the potential to satisfy the expectations of audiences and be economically successful.

With the resolution, the board has made the correct and an important decision, one which will provide more efficiency and transparency in the work of production and screenplay funding, according to FFA president Prof. Dr. h.c. Bernd Neumann. For this reason it is necessary that the committee award the available funding to those films which have the potential to reach numerous cinephiles.

The board also linked the requirement to the resolution that the effect of the guidelines be evaluated after one year, in order to assure that their application is having the desired effect in funding practices.
26 new German productions are presented on the following 15 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
Aaron invites his girlfriend Lea and her 8-year-old son Tristan on a trip to the mountains. What could be a starting point of a new life together, slowly turns into difficult territory, as the three fight for their positions within the new family. High up in the Three Peaks region in the Italian Dolomites, Aaron and Tristan are faced with their ambivalent love for and deepest fears of one another, while Lea stands in between the two, trying to navigate this triangle. In his attempt to win the boy’s respect, Aaron takes him up the mountain and confronts Tristan with his continuous aggression towards him. When fog sets in and Aaron loses the boy, their power games reach a dangerous level...


GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Jan Zabeil
SCREENPLAY Jan Zabeil
CINEMATOGRAPHY Axel Schneppat
CAST Alexander Fehling, Bérénice Bejo, Arian Montgomery
PRODUCERS Benny Drechsel, Andreas Pichler, Philipp Moravetz
PRODUCTION COMPANIES Rohfilm Productions, Echo Film, in co-production with SWR
RUNTIME 93 min
LANGUAGE German, English, French
FESTIVALS Locarno 2017 (Piazza Grande)

SALES The Match Factory
info@matchfactory.de
www.the-match-factory.com
The only thing that Jade and Maria have in common is their twice unfaithful ex-husband. Because of this legal treachery, the two very different women end up sharing the luxurious loft where Maria once lived, and Jade still clings to as her own. They wage a small war over a very large chunk of New York City real estate, but this is a battle in which words are more valuable, and far more entertaining, than money.

Margarethe von Trotta ranks among the most important female directors in German cinema since the 1970s, during which time she also made a name for herself as an actress. Today primarily active as a screenwriter and director, her most well-known films include: The Lost Honor of Katharina Blum (1975, in co-direction with Volker Schlondorff), The Second Awakening of Christa Klages (1977), Sisters or the Balance of Happiness (1979), Marianne and Juliane (1981), Sheer Madness (1983), Rosa Luxemburg (1985), The African Woman (1990), The Long Silence (1993), The Promise (1994), Rosenstrasse (2003), I Am the Other Woman (2006), Vision (2009), Hannah Arendt (2012), and Forget About Nick (2017), among others.
A mother walks out on her husband and two children without a word of explanation. She’s driven by an irresistible force. She wants to be free.

Nora roams through a museum in Vienna, has sex with a young man and hitchhikes randomly on to Bratislava. She hides her identity by telling little lies. She changes her look, finds work as a chambermaid and makes friends with a young Slovakian stripper, Etela, and her husband Tamás, a cook. Meanwhile in Berlin, Philip is trying to manage his family, his job and his affair with Monika. Against his own convictions he has to defend a racist teenager in court, who has beaten an African man into a coma. He struggles with his role as a single parent and cannot really commit himself to Monika as his everyday life has lost meaning since Nora disappeared. The only person Philip really opens up to is the unconscious coma patient.

Nora’s desire for freedom is Philip’s chain.

JAN SPECKENBACH studied directing at the German Film and Television Academy (DFFB) in Berlin. His short film THE OTHER DAY IN EDEN premiered in Cannes’ Cinéfondation in 2008. One year later, his short film SPARROWS started its successful worldwide festival circuit in Cannes, too. His debut feature film REPORTED MISSING premiered at the Berlinale and was nominated for the European Film Awards in 2012. His second feature FREEDOM has its world premiere in competition at the Festival del Film Locarno.

GENRE Drama
YEAR OF PRODUCTION 2017
DIRECTOR Jan Speckenbach
SCREENPLAY Jan Speckenbach, Andreas Deinert
CINEMATOGRAPHY Tilo Hauke
CAST Johanna Wokalek, Hans Jochen Wagner, Inga Birkenfeld, Andrea Szabová, Ondrej Koval
PRODUCERS Sol Bondy, Jamila Wenske
CO-PRODUCERS Peter Badac, Jelena Goldbach
PRODUCTION COMPANY One Two Films, in co-production with BFilms, ZAK Film Productions
RUNTIME 106 min
LANGUAGE German, Slovak, English
FESTIVALS Locarno 2017 (International Competition)

SALES Pluto Film Distribution Network
info@plutofilm.de
www.plutofilm.de
The story follows a father and his three children, dreaming of traveling to space and trying to cope with the situation at home.

When his two mature children Anton and Linda leave home after graduating from school, father Michael stops taking care of his body in protest. His son Anton takes part in a bed-rest-study to contribute to space-traveling, while his sister Linda is in search of her first love and is drawn to a young man who seems to have similar problems like her father.

The film is a poetic story about the progression of thoughts and dreams to go to space and about the organic beauty of the human body, its desires and longings.


GENRE Art, Coming-of-Age Story, Drama, Experimental, Science Fiction
YEAR OF PRODUCTION 2017
DIRECTOR Alisa Berger
SCREENPLAY Alisa Berger
CINematography Bine Jankowski
CAST Lars Rudolph, Zita Aretz, Béla Gábor Lenz, Luzie Nadjafi, Britta Thie, Daniel Michel
PRODUCER Alisa Berger
PRODUCTION COMPANY Kunsthochschule für Medien Köln (KHM)
RUNTIME 74 min
LANGUAGE German
FESTIVALS Filmfestival Max Ophüls Preis Saarbrücken 2017
SALES Kunsthochschule für Medien Köln (KHM) dilger@khm.de www.khm.de www.die-koerper-der-astronauten.de
una, a smart, self-possessed and carefree 17-year-old, is spending her summer vacation in an idyllic mountain chalet with her family, when their holiday harmony suddenly becomes a nightmare: Foreign men take the family hostage and kill her parents and little sister. Luna only barely manages to escape, chased by the killers. Soon she has to find out they all were living a lie: Her dad was a Russian secret agent, their wholesome family was just his cover. He lived that way in Germany for 20 years. When he was uncovered by the German BND and had to betray his comrades, it was a death sentence for Luna’s family. Luna finds refuge with quiet loner Hamid, an Afghan who was a Russian agent like her dad, and his best friend. Hamid wants to smuggle Luna out of the country, but she can’t leave without avenging her family’s death. With Hamid’s help, she sets out to find the murderers, and make them pay...

Luna’s Revenge

Inspired by the true story of a Russian agent couple living undercover for more than 20 years in Germany, LUNA’S REVENGE is both gripping drama and espionage thriller. Lisa Vicari (HELL) delivers an outstanding performance in the directing debut by Khaled Kaissar, producer of STEREO.

KHALED KAISSAR was born in Afghanistan in 1972 and emigrated with his family to Germany in 1986. In 2008 he founded Kaissar Film and has produced numerous short, documentary and feature films, including STEREO, KÖNIG VON DEUTSCHLAND, DREI STUNDEN, SCHILDKRÖTENWUT, BERGBLUT, and TRANSIT. His first short film as a director, ZARNITSA, premiered in Hof in 2015. LUNA’S REVENGE is his debut feature.
The Ötztal Alps, more than 5300 years ago. A Neolithic clan has settled near a creek. It is their leader Kelab’s responsibility to be the keeper of the group’s holy shrine Tineka.

While Kelab is hunting, the settlement is attacked. The members of the tribe are brutally murdered, amongst them Kelab’s wife and son, only one newborn survives... and Tineka is gone! Blinded by pain and fury, Kelab is out for one thing alone – vengeance!

The pursuit of the murderers is shaping up to be quite an odyssey for Kelab. He fights for the infant’s survival and against the forces of nature. And a fatal error even turns Kelab from hunter to hunted. On top of all that, the loneliness causes Kelab to doubt his actions more and more.

When Kelab finally faces the murderers of his clan, his greatest challenge will be not to become a victimizer himself...

Ötzi – The Iceman is one of the oldest and most well-known mummies in the world. With emotional impact, writer/director Felix Randau depicts the first unsolved murder case in the history of mankind.


GENRE Drama, Adventure YEAR OF PRODUCTION 2017 DIRECTOR Felix Randau SCREENPLAY Felix Randau CINEMATOGRAPHY Jakub Bejnarowicz CAST Jürgen Vogel, André M. Hennicke, Sabin Tambrea, Martin Augustin Schneider, Susanne Wuest, Violetta Schurawlow, Anna F, Axel Stein, Franco Nero PRODUCER Jan Krüger PRODUCTION COMPANY Port-au-Prince Film & Kultur Produktion, in co-production with Echo Film, Lucky Bird Pictures, Amour Fou Filmproduktion RUNTIME 96 min LANGUAGE Extinct Rhaetic (no subtitles needed) FESTIVALS Locarno 2017 (Piazza Grande)

SALES Beta Cinema beta@betacinema.com www.betacinema.com
Aft er an economical and societal collapse, anarchy rules the streets of Berlin in the near future. But the reckless outlaws Tan and Javid couldn’t care less about what’s happening around them. They have only one goal for the rest of their hopeless lives: to find Winter, the leader of the underground fascist organization responsible for the murder of both Tan and Javid’s families. Their hunt for Winter gets unexpectedly twisted as Tan’s petty snack bar quarrel with the chef over the taste of a kebab escalates into a full blown shoot-out in which they accidentally and unknowingly kill the parents of Eliana. Abandoned by the powerless police, Eliana hires bizarre bounty hunters to assassinate Tan and Javid – who are unaware that they have become the targets of a personal vendetta themselves. That is until one day they find a mysterious screenplay which not only tells Eliana’s and their own recent history, but also seems to foresee the future in meticulous detail: The script is called Snowflake.

**SNOWFLAKE**

All hell breaks loose as everything unfolds exactly like it is written in the wicked story and Tan and Javid are hunted down by Polish cannibals, a blind contract killer, the self-made superhero Hyper Electro Man and supposedly even God himself. And so they desperately try to break out of the outrageous plot, which has them inevitably closing in on a catastrophic climax. When Eliana’s hired hit men all fail to do their job, she decides to take matters into her own hands and sets up an elaborate trap for her adversaries. But meanwhile Tan and Javid have found the writer of the screenplay, a clueless dentist, and force him to rewrite the ending...

**ADOLFO J. KOLMERER** was born in 1986 in Caracas/Venezuela and moved to Germany in 2005. He studied at the L4 Akademie. Also active as director for commercials, his films include: the shorts SCHEISSJOB (2008), ERIC’S SUISITE (2011), FIRST DATE (2011), THE CLOUD (2011), A TIME OF VULTURES (2012), and his feature debut SNOWFLAKE (2017). He is currently working on his second feature.

**GENRE** Crime, Black Comedy

**YEAR OF PRODUCTION** 2017

**DIRECTOR** Adolfo J. Kolmerer

**SCREENPLAY** Arend Remmers

**CINEMATOGRAPHY** Konstantin Freyer

**CAST** Erkan Acar, Reza Brojerdi, Xenia Assenza, David Masterson, Alexander Schubert, Adrian Topol, Antonio Wannek, Mathis Landwehr, Selam Tadese, Eskindir Tesfay, Martin Goeres, Gedeon Burkhard, Bruno Eyron, David Gant, Sven Martinek, Angela Hobrig, Mehmet Kurtulus, Katja Wagner

**PRODUCERS** Eric Sonnenburg, Adrian Topol, Erkan Acar, Reza Brojerdi

**PRODUCTION COMPANY** Schneeflöckchen

**RUNTIME** 110 min

**LANGUAGE** German, English

**SALES** Schneeflöckchen
mall@ericsonnenburg.com

www.ericsonnenburg.com
When Jessica and Sophie were kids, they witnessed the killing of their parents. 20 years later, Jessica has a fatal accident and Sophie wavers between grief over losing her sister and the hope that she will now be able to lead a normal life after having been subjected to Jessica’s morbid paranoia. But she keeps having blackouts and gradually realizes that another person is controlling her spirit and life. Sophie fights back against this other person residing in her body, but will she succeed?

OLIVER KIENLE was born in 1982 in Dettelbach. While studying German Literature, he also worked at a commercial film production. In 2001 he wrote, directed and produced his first short film, a comedy entitled FALSCHRUM. He then studied at the Filmakademie Baden-Württemberg from 2004-2010, graduating with BIS AUFS BLUT, which won numerous prizes including the Audience Award at the Filmfestival Max-Ophüls-Preis, the First Steps Award 2010, and the Studio Hamburg Newcomer Director Prize. After shooting the TATORT episode HAPPY BIRTHDAY, SARAH (2013), he served as head writer for the international series BAD BANKS directed by Christian Schwochow, scheduled to premiere early 2018. FOUR HANDS is his second feature.

GENRE Psycho Thriller

YEAR OF PRODUCTION 2017

DIRECTOR Oliver Kienle

SCREENPLAY Oliver Kienle

CINEMATOGRAPHY Yoshi Heimrath

CAST Frida-Lovisa Hamann, Friederike Becht, Christoph Letkowski, Agnieszka Guzikowska, Detlef Bothe

PRODUCERS Klaus Dohle, Markus Reinecke

CO-PRODUCERS Thomas Reisser, Marcus Machura, Dan Maag

PRODUCTION COMPANY Erfttal Film- und Fernsehproduktion, in co-production with Niama Film, Pantaleon Entertainment, SWR, ARTE

RUN TIME 94 min

LANGUAGE German

FESTIVALS Munich 2017

SALES ARRI Media International

worldsales@arri.de

www.arrimedia.de/international
Hissa Hilal is the voice from behind the veil. Her weapon is her word. Hissa is a self-taught writer and she says what she thinks. She decides to take part in the Million’s Poet show, an Abu-Dhabi based TV show. It is the Arab world’s biggest poetry competition, and it is dominated by men. Hissa works herself up, becoming the first woman in the finals. In her poems she criticizes the patriarchal Arab society and she attacks one of the most notorious Saudi clerics for his extremist fatwas, live, in front of 75 million viewers. We’ll never see Hissa’s face. Like the majority of Saudi women, Hissa is covered from head to toe. She is not allowed to drive a car. She doesn’t own a passport. And she requires consent from her husband for any sort of activity. Coming out of nowhere, the housewife Hissa is suddenly breaking news in the biggest Western and Arab media. How did she gain the knowledge and the courage to step on stage and risk her life? This is Hissa’s story.


Solmaz Vakilpour, born in 1980 in Khorramshahr/Iran, is an Iranian-German activist/artist who deals with the topics of women’s rights and war in her performance series WARLESS DAY. While she is preparing her new campaign, which is to be held on International Women’s Day in front of the Cologne Central Station in 2016, she is contacted by an acquaintance from Iran: the actress and director Moujan Mohammad Taher wants to do a demonstrative nude action in Iran, which is extremely dangerous.

GABI

An uneasy emptiness is overshadowing tile-layer Gabi’s life. Her husband is cheating on her, but she does not even mind. Her sister is pregnant and stressed out. Instead of recognizing Gabi’s conundrum she increasingly shifts responsibilities on to Gabi. Ultimately, Gabi even has to take in her senile dad after his retirement home becomes uninhabitable. The only person paying attention to her is her apprentice Marco. He sees her. He talks to her. Almost exaggeratedly. Marco, too, has problems. He is not capable of separating from his unfaithful girlfriend. Therefore, he is practicing breaking up with her; with Gabi in the role of his girlfriend. This role play induces an emotional mix, ranging from tantrums to affection, during which the lines between reality and acting begin to blur...

MICHAEL FETTER NATHANSKY was born in 1993 in Cologne and studies at the Film University Babelsberg KONRAD WOLF. His films include: DIE EINTAGSFLIEGE (mockumentary, 2014), CHEWBACCERL (short doc, 2015), PITTER (short, 2016), and GABI (short, 2017).


SALES Filmuniversität Babelsberg KONRAD WOLF distribution@filmuniversitaet.de www.filmuniversitaet.de

MEMENTO MORI

“Do you fear death? Don’t be frightened...”

A boy spends hours on a busy holiday beach. His impressions and thoughts intertwine to a current perception that is concerned with transience.

The cinematic essay MEMENTO MORI aims to understand life and death as a unit and questions the fear of death.

NINA SCHIENA was born in 1977 in Berlin and studied Directing at the Filmarche in Berlin and Editing at the Film University Babelsberg KONRAD WOLF in Potsdam. Her films include: THE BEAUTY IS THE ACT (short, 2005), MEMENTO MORI (short, 2016), LIFE IN A BOX (short, 2017), and PAULA UND PAUL which is currently in development.


SALES Nina Schiena info@ninascienna.de www.ninascienna.de/mementomori

© Clara Rosenthal
SOG

After a flood, some fish got stuck in old trees. In danger of drying-out, they scream sharply. Woken up by the noise, the inhabitants of a nearby cave don’t feel happy about the unintended gathering.

JONATAN SCHWENK was born in Göttingen in 1987. He studies Visual Communication at the University of Art and Design in Offenbach and is a guest student at the Kunsthochschule Kassel in the Animation class. Also active as a sound designer, his films as a director include: SISYPHOS BLUES (2009), MAISON SONORE (2011), NEUNUNDACHTZIG (2012), and SOG (2017).

THE WHEEL

The loss of childhood imagined through a kid. The film talks about the loss of the childhood, the coming of age and the entrance into the adult world. A child faces this passage through two characters who symbolically represent the world of children as an uncontaminated world that is destined to finish.

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), WHEN I DANCE (doc, 2016), and THE WHEEL (short, 2017).
BERLIN BOUNCER

David Dietl, who made his fiction feature debut with KÖNIG VON DEUTSCHLAND in 2013, has returned to the documentary genre for his portrait of Berlin’s most famous bouncers – Sven Marquardt, Frank Künster and Smiley Baldwin. The three men have been part and parcel of the capital’s club scene for more than 25 years – from the days after the fall of the Berlin Wall to the present day – but aren’t yet considering calling it a day even though life makes more demands on them as they turn 50.

Thanks to the bond of trust built up with his protagonists, Dietl is able to explore the fascination of Berlin night life over the past few decades from the inside and venture behind the glittering facade.

GENRE: Music, Society
CATEGORY: Documentary
DIRECTOR: David Dietl
PRODUCERS: Martin Heisler, Katharina Bergfeld
PRODUCTION COMPANY: Flare Film
LANGUAGE: German

CONTACT
Flare Film
info@flare-film.com
www.flare-film.com

BURG SCHRECKENSTEIN 2

Inter-school rivalry reaches new dimensions as the Shiverstone boys and Rosenfels girls add mutual sabotage to their annual sports day events! But things come to an abrupt end when the count crashes his airship into the lake! Saved in the nick of time, he then has to spend several weeks in a sanatorium. His physical and mental condition aside, he is also financially wrecked. His cousin Kuno sees the only hope in selling the castle to a mysterious Chinese businessman, Wang. But the boys learn he plans to ship it to a medieval theme park in China! Then the school servant, Jean, tells them of a mysterious treasure, supposedly buried somewhere on the grounds, which could save Shiverstone. Myth or reality? There is only one way to find out...

GENRE: Children & Youth, Family Entertainment
CATEGORY: Feature
DIRECTOR: Ralf Huettner
SCREENPLAY: Christian Limmer
CAST: Sophie Rois, Henning Baum, Uwe Ochsenknecht, Alexander Beyer, Maurizio Magno, Chieloka Nwokolo, Benedict Glocke, Caspar Krzysch, Eloi Christ, Nina Goceva, Mina Rueffer, Paula Donath
PRODUCERS: Annie Brunner, Andreas Richter, Ursula Woerner, Alexis v. Wittgenstein
PRODUCTION COMPANY: Roxy Film, in co-production with Violet Pictures, Tele München Gruppe
LANGUAGE: German, English

SALES
Beta Film
beta@betafilm.com
www.betafilm.com

EINGEIMPFT

Following the feature documentaries DAVID WANTS TO FLY and FORGET ME NOT, David Sieveking is currently working on his third autobiographical film IMMUNIZED (WT) which tells the story of a loving couple and the challenges they face after the birth of their first baby when they realize that they don’t agree on the schedule of vaccinations proposed for newborns. David decides to set out on a research trip throughout Europe and as far as West Africa to unearth the facts and dispel the myths surrounding vaccination. The young couple is now expecting its second child; a decision will have to be taken... A tongue-in-cheek family comedy and a profound insight into the global impact of vaccinations today.

GENRE: Society, Human Interest
CATEGORY: Documentary
DIRECTOR: David Sieveking
PRODUCERS: Martin Heisler, Katharina Bergfeld
CO-PRODUCER: Carl-Ludwig Rettinger
PRODUCTION COMPANY: Flare Film, in co-production with Lichtblick Film
LANGUAGE: German, English

CONTACT
Flare Film
info@flare-film.com
www.flare-film.com
ELECTRIC GIRL

Twenty-seven-year-old slam poet Mia is celebrated for her spontaneous and unpredictable talent. When she lands a dubbing job in a Japanese animated series she merges more and more with the role of the blue-haired Kimiko. Suddenly, Mia can see electricity, leap from roofs and save people’s lives. But as Mia’s superpowers grow, so does her awareness of looming danger. Just as in the Kimiko anime, hostile powers are planning to destroy the city, maybe even all of humanity. Only Mia can save the day. But who is really in danger here?

CONTACT
NiKo Film
info@nikofilm.de
www.nikofilm.de

FACK JU GÖHTE 3

It’s time for school as the Goethe Comprehensive reopens its doors and energizes its metal detectors to welcome those keen and energetic young minds ready to learn and ... Nah! That’s somewhere else! This is the politically incorrect third and final part of the now famously successful trilogy, where Mr. Müller and his problem kids Chantal, Danger and Co. once again take up arms against their sworn enemy, the German education system.

The overall success of the FACK JU GÖHTE series is without equal in the German film landscape. With a total of some 15.1 million viewers the first two parts are among the most successful German films ever.

CONTACT
Constantin Film Verleih
zentrale@constantin-film.de
www.constantin-film.de

courtesy of Constantin Film Verleih

MACHT EUCH KEINE SORGEN!

Earlier this summer, Emily Atef travelled with cast and crew to locations in and around Jericho on the West Bank in the Palestinian Territories for her family drama about a German teenager who leaves home totally unexpectedly to join the ranks of the so-called Islamic State (IS) in its armed struggle. When the boy’s father and older brother set off on an adventurous journey to the Syrian border, they manage to find him and bring him back to Germany. However, back home, questions start being asked: did he return of his own free will, has he disassociated himself from the IS ideology, or is he in fact a ‘sleeper’ agent awaiting orders?

CONTACT
zero one film
office@zeroone.de
www.zeroone.de
DAS MELANCHOLISCHE MÄDCHEN

The melancholic girl has writer’s block and no home. She makes her way through the market of possible lifestyles in this beautiful, new, neoliberal world and meets several men on the way.

Instead of narrating the crisis as personal suffering, the film politicizes its protagonist’s depression and shows her episodically, suffering under the structures. It departs from authenticity and shows life’s realities in precisely built, visually stunning tableaux with deliberate political purpose: the resulting surreal reality appears as one absurd possibility among many – and the unease in society becomes the longing for another.

Susanne Heinrich’s debut feature film is a humorous and deadly serious social criticism in pink and light blue.

GENRE Comedy CATEGORY Feature DIRECTOR Susanne Heinrich SCREENPLAY Susanne Heinrich CAST Marie Rathscheck PRODUCER Jana Kreissl PRODUCTION COMPANY Deutsche Film- und Fernsehakademie Berlin (DFFB) LANGUAGE German

CONTACT
DFFB
j.settmacher@dffb.de
www.dffb.de

PRÉLUDE

This year’s Berlinale Shooting Star Louis Hofmann (LAND OF MINE) has been cast in Sabrina Sarabi’s debut feature PRÉLUDE as a young piano student who enthusiastically rushes into the world of music and his first true love, but increasingly loses control over his life as he succumbs to growing pressures and self-doubt.

The portrait of an individualized generation by the graduate of Cologne’s Academy of Media Arts (KHM) features such up-and-coming talents as Liv Lisa Fries (one of the leads in the BABYLON BERLIN TV series), Johannes Nussbaum (RADEGUND) and Saskia Rosendahl (WORK WITHOUT AUTHOR) alongside Ursina Lardi (THE WHITE RIBBON) and Jenny Schily (SLEEPING SICKNESS).

GENRE Drama CATEGORY Feature DIRECTOR Sabrina Sarabi SCREENPLAY Sabrina Sarabi CAST Louis Hofmann, Liv Lisa Fries, Johannes Nussbaum, Ursina Lardi, Jenny Schily, Saskia Rosendahl PRODUCERS Markus Katsch, Jonas Weydemann, Jakob D. Weydemann PRODUCTION COMPANIES about:film, Weydemann Bros., in co-production with WDR, SWR LANGUAGE German

CONTACT
about:film
info@about-film.de

DAS SCHÖNSTE PAAR

Two young teachers, Malte and Liv, are spending their summer holiday on the Mediterranean coast when they are attacked by three young men. The incident escalates and Liv is sexually assaulted. Two years later and Malte and Liv are not only still together, they demonstrate an amazing strength in dealing with the traumatic experience, determined that it will not drive a wedge between them. But when Malte encounters Liv’s attacker purely by chance he finds himself driven to seek revenge and justice, and sets out in pursuit. However, the longed for confrontation occurs too soon, before Malte has told Liv, let alone the police, and the young couple’s fragile relationship, which they have fought so hard to preserve, is put to the test once more.

GENRE Drama, Love Story CATEGORY Feature DIRECTOR Sven Taddicken SCREENPLAY Sven Taddicken CAST Maximilian Brückner, Luise Heyer, Jasna Fritzi Bauer PRODUCERS Jamila Wenske, Sol Bondy CO-PRODUCER Ilann Girard PRODUCTION COMPANY One Two Films, in co-production with Arsam International LANGUAGE German

SALES
Beta Cinema
beta@betacinema.com
www.betacinema.com
TRANSPORT

Schramm Film and Christian Petzold have come together for their 11th collaboration on the director’s latest feature, TRANSIT, a contemporary reworking of Anna Seghers’ 1944 novel about refugees attempting to flee through Marseille after the Nazi invasion of France in 1940.

Franz Rogowski portrays a man on the run from the Germans, who assumes the identity of a dead writer. Arriving in Marseille, he meets and falls in love with the writer’s unsuspecting widow (Paula Beer) who wants to start a new life in South America.

TRAUTMANN

Bavarian director Marcus ‘Rosi’ Rosenmüller is making his English-language feature debut with a biopic about the legendary German-born goalkeeper Bernd ‘Bert’ Trautmann. David Kross plays Trautmann, who was in goal for Manchester City from 1949 to 1964 and famously played the FA Cup Final with a broken neck, with Freya Mavor cast as the love of his life, Margaret, who was the daughter of his coach at St Helens. Described by another Man City goalie Joe Corrigan as “one of the greatest goalkeepers of all time”, Trautmann received Germany’s Order of Merit in 1997 and an honorary OBE from the Queen in 2004 for his work in promoting Anglo-German relations.

WÄLDER

Elena is a student in Minsk. She is having an intense but self-destructive love affair with Viktor. When Elena’s father goes to prison she has to take charge of his business dealings to help him. She drives repeatedly into the restricted zone at Chernobyl, behind the wheel of a truck, in order to smuggle contaminated steel. The conflicts with Viktor escalate, and Elena is increasingly captivated by the zone’s deceptive beauty...
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 Medienanstalt NRW, Medienboard Berlin-Brandenburg, and the German Short Film Association.

German Films’ budget of presently €4.72 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The eight main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienanstalt NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution – currently amounting to €362,000 – towards the work of German Films.

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

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

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

**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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FACE TO FACE WITH GERMAN FILMS

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