THE DOCUMENTARY ISSUE

DIRECTORS Thomas Heise & Cordula Kablitz-Post
PRODUCER Gunnar Dedio of LOOKSfilm
ACTOR & FILMMAKER Hannes Jaenicke
SPECIAL PORTRAIT Rainer Rother of the Deutsche Kinemathek
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IMAGES WAITING FOR HISTORY
A PORTRAIT OF DIRECTOR THOMAS HEISE
Thomas Heise is travelling a lot at the moment. His new documentary HEIMAT IS A SPACE IN TIME is touring festivals all over the world, and he has just returned from Toronto. The earnestness with which his more than three-and-a-half hour long film was watched there pleased him. “Anyone coming out, it was only the passing audiences. People who find film generally interesting and hadn’t seen how long it was, and then expected action.”

Action is the wrong word for the formally simple but captivating arrangement of the film. Documents are read out by Heise himself – letters, diary entries, notes, essays. The text occurs behind images that function associatively. “We filmed a lot of forest,” Heise comments with wry amusement in regard to the genesis of HEIMAT IS A SPACE IN TIME. This quantity of forest may come as a surprise, as the new film is about his own family. Usually, such films would consist of photos, film material, information from contemporary witnesses, site visits. In Heise’s case, apart from a few private photos, there are landscape shots and shunting trains. And forest, of course.

For Heise, such photographs also help the director to become a stranger to himself, to maintain distance from the private. “You have to separate yourself,” Heise says at a snack bar not far from his home in Berlin-Prenzlauer Berg. He regards “family films” with horror, which is why he demands that his students at the Academy of Fine Arts in Vienna approach a person they do not know in documentary form during their initial exercises. One who doesn’t come from their own milieu.

That’s also why he made this film about his family so late. And he made it so that it is far more than navel-gazing over his own socialization. HEIMAT IS A SPACE IN TIME tells 20th century German history using the single example of the filmmaker’s family, one might say.

The most breathtaking scene is the one about the Holocaust. There is the way that correspondence from the Jewish part of the family in Vienna is read out off stage, gradually drying up: it deals with increasing impositions by the Nazis but expresses, nevertheless and right up to the end, the hope that things cannot become worse. But the unimaginable is present in the image throughout – for minutes, the camera goes down an alphabetical list of the deported Viennese Jews. And when it reaches the names of Heise’s relatives, we hear no more of the private mail. The soundtrack falls silent.

This skillful interplay of cinematic means can be found in many films by Heise. In IMBISS SPEZIAL, shot in October 1989 as a requiem for the declining GDR, we see the work and customers of a snack bar in Berlin’s Lichtenberg station. And we hear the employees’ stories, their dreams, plans and disappointments – and radio news that Heise had recorded when lying in the hospital for three weeks in the summer of 1989. Seemingly insignificant and ordinary aspects, which – in tense juxtaposition with images from shortly before the historical moment, the fall of the Berlin Wall, the disappearance of the GDR – tell us much more than official speeches explaining that time.

Thomas Heise collects such recordings. The other major film from his extensive oeuvre is MATERIAL, made ten years before HEIMAT IS A SPACE IN TIME, and also almost three hours long. If HEIMAT IS A SPACE IN TIME is the film that brings order to the family’s history after it has disappeared (father, mother are all dead), MATERIAL is the film making the end of the GDR comprehensible through a series of fragments from the years 1987 to 1993. More comprehensible than movie kitsch featuring nasty Stasi henchmen could ever make it.

And that is precisely because the film operates at the edge, like the filmmaker himself, who was forced to leave the film academy in the GDR. MATERIAL avoids the jubilant images of the fall of the Berlin Wall and instead shows how, the day before, all the self-critical, hopeful SED members expected a change from their wavering leadership, a departure for which it could no longer summon the strength. Or how prisoners discuss with their guards what the turning point in the country means to them in December 1989.

These are “images waiting for history”, as playwright Heiner Müllner – who was Heise’s mentor and fatherly friend – once put it. So that this story can be understood, so that something can be preserved which provides explanations, but only at a distance. In these days of Trump’s lies, people crave reality, Heise says regarding the interest in films like his in America, where HEIMAT IS A SPACE IN TIME was shown at the New York Film Festival in the Lincoln Center. In MATERIAL, someone says, “You can think of history as long and drawn out, but in fact it’s just a heap.”

And nobody arranges this heap as cleverly and precisely as Thomas Heise, probably the most important German documentary filmmaker today.

Matthias Dell
ON THE EDGE
A PORTRAIT OF DIRECTOR CORDULA KABLITZ-POST
A feature film debut as an older adult? A young talent award in the middle of life? In Cordula Kablitz-Post’s case, from early teenage everything progressed from one thing to another towards the huge success of her biographical feature film IN LOVE WITH LOU – A PHILOSOPHER’S LIFE. It started with the short films she made together with school friends using her father’s Super 8 camera. Her father was a key inspiration in the adventure of filmmaking: “He is still a passionate photographer today. Even as a five-year-old, I was excited to see how images are created in the developer baths, and how they can be influenced by framing and light.”

Cordula Kablitz-Post studied German language and literature and theater studies and how they can be influenced by framing and light. She started with the short films she made to - WITH LOU – A PHILOSOPHER’S LIFE. It featured a high-profile cast of German actors and was directed by a young filmmaker who had already made a name for himself in the German film world.

In order to influence the creative process more, and to assemble her teams according to artistic criteria, Cordula Kablitz-Post founded her first company Medusa Film in 1994, producing mainly music videos. In 1995 she founded her next company, avanti media, with a fellow student, Edda Baumann. They developed and produced the renowned documentary series DURCH DIE NACHT MIT ... (“Through the Night with ...”) for ZDF/ARTE, many episodes of which she directed herself. The format was awarded four Grimme Prizes in 2006. To concentrate more on feature films, Kablitz-Post founded avantia media fiction in 2002: “From the very beginning, I wanted to be cinematic and fictional, and after the many documentaries, I decided to return to that.” The first project by the newly founded company was the award-winning feature film SOPHIE! by Michael Hofmann, starring Katharina Schüttler in her first leading role as an unintentionally pregnant 20-year-old experiencing a rough trip through night-time Hamburg. The company’s next international success was the Student Short Film Oscar® in Silver for HIGH MAINTENANCE by Philipp Van.

Parallel to this, Cordula Kablitz-Post directed episodes on musicians Campino, Nina Hagen and painter Markus Lüpertz for the ARD series DEUTSCHLAND, DEINE KÜNSTLER. Various television stations. I always picked out exciting artists – charismatic personalities with rough edges –, and I wanted to explore the psychology behind them. The focus of my work is on biography.”

This is also true of her feature debut IN LOVE WITH LOU – A PHILOSOPHER’S LIFE. Cordula Kablitz-Post had discovered the writer and psychoanalyst – and friend of Rilke, Nietzsche and Freud – at the early age of 17, when she was browsing the library in her home town Liederbach im Taunus in search of female identification figures: “As a teenager, it was difficult to find women I could identify with. The free-spirited life of Lou Andreas-Salomé impressed me. I didn’t know that women in the 19th century could live such self-determined lives, even if they had to fight against all odds.” Like many of her projects, Cordula Kablitz-Post also had to fight for this film, against all the resistance of editors and broadcasters for whom Lou Andreas-Salomé was not famous enough: “Why don’t you do something about Nietzsche or Rilke?”. Cordula Kablitz-Post persevered and took the full risk, even without broadcaster participation: “I invested a great deal that I’ll probably never earn back. But I just had to make this movie, and in the end it has been my calling card for other projects.” With a budget of just under 2.4 million euros for an historical film, she had to be inventive and created an original special effect that gave the film a special flair: instead of constructing panoramic historical scenarios using animated postcard backdrops and green screens.

The international festival success of IN LOVE WITH LOU – A PHILOSOPHER’S LIFE, a project so close to her heart, enabled her to finance the documentary film DIE TOTEN HOSEN – YOU ONLY LIVE ONCE in just six weeks. Seen by audiences of around 115,000, the film has been the most successful German documentary this year. The next project will be a documentary about H.P. Baxtter and his band Scooter. Although she has portrayed many famous men over the years, Cordula Kablitz-Post is generally more interested in women's stories: “I can identify better with them. There is far more talk about men than about women, even now.” Her next feature film will be about the most controversial of all German female artists: Leni Riefenstahl. “The author Susanne Hertel and I have been working on the script for three years now. It traces the life and work of a woman who throws her morals overboard for the sake of self-realization. A case study in the truest sense of the word.”

Anke Sterneborg
Different Perspectives
A Portrait of the Production Company Looks Film

I have always been interested in historical subjects and tackling them from more than one perspective,” says producer Gunnar Dedio who established the production company LOOKS-film in his home town of Rostock in 1995.

In almost 25 years of producing films for television and the cinema, Dedio has held true to his approach of addressing topics from different angles and seeking to experiment and break down barriers whenever it seemed appropriate for a particular subject.

“Perhaps it has something to do with my background of growing up in the former East Germany,” he explains. “I was 19 when the Berlin Wall fell and came from a system where only one perspective was allowed. Then, from one day to the next, we were confronted with a new system that said that its perspective was the only valid one. This experience had a lasting effect on me.”

The Rostocker had initially been inspired to consider pursuing a career in the film industry after seeing Carlos Saura’s dance film CARMEN at the town’s Theater des Friedens cinema. However, he subsequently followed the line of “learning by doing” to acquire his skills as a producer and filmmaker rather than applying to attend film school for a more formal education.

After originally establishing LOOKSfilm in Rostock, Dedio later decided to move the company’s main operations to Leipzig and has since opened branches in Berlin, Hanover and Halle. “We are quite a large operation compared to other production companies working in the documentary field and have 35 permanent staff at the four locations,” he explains. The office in Hanover is managed by Bettina Offermann, who had previously worked for German United Distributors and has been handling the company’s world sales activities through the subsidiary LOOKS International since 2011, while the Berlin office focuses on the company’s fiction projects and the Halle operation concentrates on the management of archives and archive footage.

“At any one time, there are 20 projects at various stages of production in the company, ranging from development through to release,” Dedio notes. “It was important for me to create a home where the people working for LOOKSfilm can pursue projects on a continuous basis and within a structure where they can work independently, make their own decisions on a project’s progress and build up their own network of contacts.”

The “film family” within the company is complemented by another series of long-standing relationships with certain filmmakers or production companies over the years. For instance, writer-director Jan Peter first worked with LOOKSfilm on the six-part documentary series LIFE AFTER THE WALL in 2010 and then followed this in 2014 with
the years have been ideal candidates for international co-production: “We have worked with ‘usual’ countries like France, the UK, Spain and Italy but there have also been partners from other countries like Russia, Qatar or the African continent where the perspective adopted is completely different from ours in certain key points. That’s exactly what I find so appealing and this then makes the project all the more interesting.”

One of LOOKSfilm’s most recent projects, KIDS OF COURAGE, is a case in point, illustrating how the series’ makers look at a subject from multiple perspectives. “The Second World War is seen from the perspective of children based on entries in their diaries,” Dedio explains. “But we don’t just restrict ourselves only to German children; there are also children from France, Scotland, Russia, Poland, and Czechoslovakia who observe the very same conflict but from different vantage points.”

Although LOOKSfilm is mainly known both at home in Germany and abroad for its documentary output, the company’s founder doesn’t want to restrict himself to specific genres or formats: “We work with platforms like Netflix and co-produce with the public-service and private broadcasters and are open to projects from both documentary or fiction. There isn’t any hierarchy for me between the formats or distribution channels. The important thing for me is that a story is able to reach an audience,” he argues. “I am always wanting to see if people are interested in what I have produced. That’s my declared goal, but I am also open for experiments if they can break down barriers or existing formats.”

When it comes to the kind of topics that appeal to him, Dedio says that “sometimes it’s a person rather than the subject because that person is able to tell an interesting story and the subject then follows on from this. Other times, the subject matter is the start-
MATTERS THAT COUNT
A PORTRAIT OF THE ACTOR & FILMMAKER HANNES JAENICKE
Hannes Jaenicke is known to cinema-goers and TV audiences for his appearances as an actor in productions as diverse as KNOCKIN’ ON HEAVEN’S DOOR, the TV event series HINDENBURG, and the new AMSTERDAM-KRIMI thriller series as well as such international productions as WORLD WITHOUT END, DUE SOUTH, and CODE NAME ETERNITY.

However, Jaenicke has had another string to his bow over the past 15 years by producing and fronting TV documentaries. It all began with the VOXTOURS travel show for the commercial channel VOX with Jaenicke as a presenter for episodes which took him around the globe to places as far flung as the Yukon, Alaska and Madagascar. And it also marked the beginning of a long-standing collaboration between Jaenicke and former VOXTOURS presenter Judith Adlhoch and her partner, the DoP Markus Strobel, whose production outfit Tango Film had been producing the series out of Munich.

“There came a point when some of our ideas became too political for VOX because they didn’t fit into their concept of a travel show,” Jaenicke recalls. “So, I teamed up with Markus and we decided to produce the kind of documentaries we wanted to make ourselves, with our respective production companies Tango Film in Munich and Pelorus Jack Filmprods. Inc. in L.A.”

“We threw in some money together and made an 18-minute pilot film about endangered orangutans,” he continues. This attracted the interest of the German national public broadcaster ZDF who then greenlit a 50-minute film about the shocking trade in orangutans and rainforest destruction on the Indonesian island of Borneo. The film had sensational ratings on its airing in the late evening schedule in 2008 and this was then the birth of the series IM EINSATZ FÜR...– known internationally as HANNES JAENICKE’S WILDLIFE UNDERGROUND.

This first film spotlighting the fate of the orangutans being sold in markets as kick-boxers, go-go girls and sex slaves has since been followed by episodes dedicated to polar bears (2009), sharks (2009), mountain gorillas (2010), elephants (2014), lions (2015), orcas and dolphins (2016), rhinos (2017), cheetahs (2018), with the latest film on the loss of songbirds being aired in August of this year.

“I work very closely with Markus and his wife Judith as well as the writer/director Eva-Maria Görtner on choosing the subject for each episode and handling its production,” Jaenicke explains.

Why pick endangered species for the focus of each documentary, one might ask.

“It’s an amazingly simple way to illustrate what human beings are doing to the environment,” says Jaenicke who has been a member of Greenpeace from the age of 16.

“At the time, there was the campaign against whaling and that motivated me to join. What’s more, I am a great fan of Douglas Adams and his book Last Chance To See which gave us the inspiration for the IM EINSATZ FUR... series. That book by the late best-selling UK author Adams and the journalist Mark Carwardine had accompanied a 1989 BBC radio documentary series which saw the two travelling to various locations around the globe in the hope of encountering species on the brink of extinction. While Jaenicke isn’t under any illusions that there is still a lot to be done to safeguard our environment for future generations, “it’s encouraging that little German TV documentaries can actually change minds and laws.”

In the episode on sharks – which was screened at the Berlinale in 2010 as part of the Culinary Cinema sidebar – Jaenicke disguised himself as a restaurant owner and used a hidden camera to film the illegal dealing with shark fins that are a great delicacy in China as shark fin soup. “The footage was used by US NGOs and led to stricter anti-finning laws in the Pacific region. And when the Berlin department store KaDeWe heard about the toxicity of shark meat, the management decided to withdraw all of its shark products with immediate effect,” Jaenicke recalls.

“Our film on songbirds has also had an impact: people contacted us afterwards to say that they didn’t realize you need to feed the birds all year round and not just in winter. As a result, I know of shops that sold out of bird seed after the film was shown. It’s the little things that can matter, and the images in the films can have a powerful effect.”

Jaenicke admits that it is quite a challenge to coordinate the filming of the IM EINSATZ FUR... episodes with his acting commitments because he is constantly on the road – Morocco today, Amsterdam tomorrow – although visiting different countries and learning about their particular environmental issues has often given him inspiration for subject matter for future episodes.

“The budget we have to work with is, of course, a challenge,” he observes. “Everyone watches the BBC nature documentaries like BLUE PLANET and marvels at the amazing footage. But you have to know that they have a budget of 30 million, 23 crews and were three years in the making whereas our films are made for anything between 200,000 and 280,000 euros. I am not complaining because I am really grateful for the support from ZDF who also distribute the series internationally through ZDF Enterprises.”

“J wrote the script myself and tried to do something from a humorous angle which is not how the Germans would normally do things,” he explains. “We decided to go strictly viral with the clip [https://www.what-the-frog.com] and we’ve already had over five million clicks so far. It’s really great fun because we were given so much freedom that I am already writing the script for a new clip!,” Jaenicke adds.

Martin Blaney
Collecting, preserving, developing, presenting and mediating Germany’s audiovisual heritage have been the main tasks of the Deutsche Kinemathek ever since its founding by filmmaker Gerhard Lamprecht in 1963.

“The basis for the Kinemathek’s collection came from the films, documents and equipment that Lamprecht had himself collected over the years,” recalls Dr. Rainer Rother, artistic director of the Deutsche Kinemathek since 2006 after having previously curated film programs and exhibitions for the Zeughaus Kino of the German Historical Museum from 1991.

In addition to artifacts from film and television history such as Marlene Dietrich’s make-up case or costumes from Wolfgang Petersen’s THE BOAT, the Kinemathek has a film archive with copies of more than 26,500 films as well as a viewable inventory of over 25,000 films on video.

The emphasis of the film archive at the Deutsche Kinemathek is not only placed on the early days of film, but also on films from Berlin production companies, artistic documentary films, films from students at the German Film and Television Academy (DFFB), films from the halcyon days of the New German Cinema, and the ‘Berliner Schule’ of the 1990s.

Moreover, the institution’s holdings include around one million photographs, 25,000 posters and around 20,000 costumes and architectural sketches.

In 1977, the Kinemathek became a member of the Association of Film Archives (Deutscher Kinematheksverbund) along with the German Film Institute – DFF/Film Museum (Deutsches Filminstitut & Filmmuseum) in Frankfurt and the Federal Archive/ Film Archive (Bundesarchiv-Filmarchiv) in Coblenz and Berlin.

“There have been agreements reached between the archives on each one’s respective area of focus,” Rother explains. “The Federal...
Wim Wenders – to select 1,500 titles for films are in the LaCinetek catalogue and we have made suggestions of filmmakers such as Jutta Brückner to join the list of curators,” Rother says.

“Traditionally, we have been the one who has taken particular care of independent filmmakers, whether they be from the Weimar Republic or from the Federal Republic,” he continues.

“We have focused our efforts on digitizing and restoring as many of their films as possible because the goal is to make them available for other institutions as well as for the general public. Cooperation with the broadcasters ZDF or ARTE has meant that many of the restored films could be shown on television before then appearing on DVD.”

For example, Lamprecht’s Zille films – DIE VERRUFENEN, UNTER DER LATERNE, DIE UNEHELICHEN und MENSCHEN UNTER-EINANDER – were shown on television, at leading silent film festivals and then released on DVD, while the digitally restored version of Ewald André Dupont’s 1923 film THE ANCIENT LAW had its premiere in the Berlinale Classics sidebar in 2018 before airing on ARTE and then touring festivals such as San Francisco, Pordenone, Vilnius, Budapest and Vienna as well as having a DVD release.

Video on demand is now another way of making film heritage visible, according to Rother. “We have started a cooperation with the Alles Kino platform to show, among others, the documentary films by the Wendlandische Filmkooperative about the movement protesting against the nuclear waste disposal site in Gorleben.” In addition, the Kinemathek has become a partner of the French initiative LaCinetek which has invited 62 international filmmakers to date – including Germany’s Maren Ade, Christian Petzold and Wim Wenders – to select 1,500 titles for presentation on the platform. “Some of our films are in the LaCinetek catalogue and we have made suggestions of filmmakers such as Jutta Bruckner to join the list of curators,” Rother says.

But the Deutsche Kinemathek also holds true to the traditional, classical presentation on the big screen in the cinema. “We are the biggest film distributor in Germany with a catalogue of 17,000 titles,” Rother notes. “We have the complete DEFA library – some 12,000 in total – plus another 5,000 film classics. What we don’t have, though, is our own cinema, but we collaborate with various cinemas in Berlin such as the Arsenal, Zeughaus Kino, the Yorck Kinos and the Bundesplatz Kino.”

Rother and his team also curate film programmes from the Kinemathek’s catalogue for presentation at festivals and cinemathqueas around the globe. This year, for example, saw BFI Southbank in London hosting a two-month season in May and June looking at Weimar cinema from 1919 to 1933, including such films as THE CABINET OF DR. CALIGARI, EMIL AND THE DETECTIVES, and PEOPLE ON SUNDAY, while the Korean Film Archive teamed up with the local Goethe-Institut in August to present 12 films in a season entitled “The Personal is Political: German Female Filmmakers” featuring eleven titles that had been shown as part of the “Self Determined – Perspectives of Women Filmmakers” retrospective at the 2019 Berlinale. And artistic director Rother personally travelled to Seoul along with filmmaker Sibylle Schoenemann (LOCKED UP TIME) to introduce the selected films to the Korean cineastes.

“The fact that the Deutsche Kinemathek is one of the shareholders of German Films has been very important for the international presentation of our films,” Rother explains. “It has meant, on the one hand, that the institutions involved in the export of German films are consequently made aware of the issues surrounding film heritage. But the collaboration with German Films has been a very productive one because they have regularly supported us by financing the subtitling for films for such seasons as the ones at the BFI and in Korea this year.”

And in October, the Kinemathek and German Films teamed up for the special spotlight on Germany at the seventh edition of the International Classic Film Market (MIFC) during the Lumiere Festival in Lyon, the birthplace of cinema.

Rother was lined up as one of the panelists for a roundtable about the opportunities and challenges for the accessibility of film heritage in the digital age, and the Kinemathek planned to screen two of its recent restorations: Dupont’s THE ANCIENT LAW and Ula Stock’s THE CAT HAS NINE LIVES which is regarded as West Germany’s first feminist film.

However, the range of the Deutsche Kinemathek’s activities doesn’t stop there: for example, it has been responsible since 1977 for organizing the Retrospective and Homage for the Berlinale each February and has initiated numerous publications on both the history and present state of the film and television industries as well as organizing major international symposia and other events.

Moreover, a new chapter in the Kinemathek’s history began with the relocation to the present site in the Filmhaus at Potsdamer Platz in 2000 and the opening of the Museum für Film und Fernsehen in autumn 2001. Since then, more than sixty special exhibitions have been staged by the Museum to complement the permanent exhibition on film and television history: there have been exhibitions dedicated to such actresses as Marlene Dietrich, Romy Schneider, and Hildegard Knef as well as to directors such as F.W. Murnau, Ingmar Bergman, Helmut Dietl and Werner Herzog, and the production designer Ken Adam as well as thematic ones devoted to the genre of science fiction cinema, the history of the UFA as a brand, and the fall of the Berlin Wall through moving images, among others. Many of these exhibitions have then travelled abroad to be presented at such institutions as the Cinémathèque française in Paris, the Museum of the Moving Image in New York, the EYE Film Museum in Amsterdam or the Academy of Motion Picture Arts and Sciences in Los Angeles.

Meanwhile, the Kinemathek is acutely aware of the current changes to the media landscape and the challenges they pose. “We are currently living in a period of upheaval: this isn’t only about the digitization of cinemas and production methods, but affects audiovisual media as a whole,” Rother observes. “We need to consider how we will deal as the Kinemathek with the major platforms like Netflix and Amazon since they are now increasingly involved in German productions and we will have to pay more attention in future to the series formats – something which we have already done by including BABYLON BERLIN in our new exhibition on the Weimar Republic called ‘Kino der Moderne.’”

According to Rother, the shift from analogue to digital also poses a major challenge for the preservation of our audiovisual heritage and the commitment by national and regional funding bodies to provide sufficient support for the digitization programs.

“In addition, there is a need to reflect on the changes to the aesthetics of the productions being made because we are not just dealing now with cinema and television as another new and significant market has appeared with the streaming platforms.”

Rainer Rother spoke with Martin Blaney
German Films and Regent Street Cinema presented FACE TO FACE WITH GERMAN TALENT: THE GERMAN FILM WEEKEND to the public in London for the second time from 20-22 September 2019. The film program was curated by film critic Anna Smith, who is also known for her popular podcast GIRLS ON FILM.

There were screenings of six German films, while the talents Maria Dragus, Christian Friedel and Jonas Nay from the current FACE TO FACE WITH GERMAN FILMS campaign were in London to present their films and serial formats to the audience. And there were animated discussions during the Q&As after the screenings of LOST ONES (with Maria Dragus) and HAPPINESS SUCKS (with Christian Friedel) as well as the first two episodes of the mini-series THE MASTER BUTCHER (with Jonas Nay). Anca Miruna Lazarescu (from the 2018 FACE TO FACE WITH GERMAN FILMS campaign) was the fourth talent in the group. As the director of HAPPINESS SUCKS, she enthusiastically answered questions from the audience along with Christian Friedel during the Q&A session after the film.

A panel discussion between the German talents and two British colleagues followed the GERMAN FILM WEEKEND on Monday, 23 September as an event co-hosted with the Raindance Film Festival. The industry event, titled TWO SIDES OF THE SAME COIN, was moderated by Danny Leigh of The Guardian/BFI. The well-attended event focused on the filmmakers’ creative approach to their film and series projects, language barriers and, of course, the influence of technical developments on storytelling. Maria Dragus, Christian Friedel and Anca Miruna Lazarescu had a lively exchange with Nathaniel Martello-White (COLLATERAL) and Percelle Ascott (THE INNOCENTS).
10TH ANNIVERSARY OF FEINKÖST

Every autumn, AG Kurzfilm and the Czech Film Center invite Czech and German filmmakers to present their works in a joint short film program. This cooperation will celebrate its 10th anniversary in 2019. More than 70 German and Czech short films have been screened in the last 10 years. There will also be a joint program in 2019 – the premiere will take place on 28 October at the Programm – kino Ost in Dresden, after which the participating filmmakers will travel together to the DOK Leipzig Festival and join the industry program there. This year’s FEINKÖST edition will be shown in more than 10 locations in Germany and the Czech Republic, including Chemnitz, Leipzig, Berlin and Prague. FEINKÖST will once again focus on the networking of German and Czech filmmakers in the anniversary year and present the current productions to the audiences of both countries.

THREE GERMAN SHORTS AT THE EUROPEAN SHORT FILM AWARD

The European Film Awards are traditionally held in December and the European Short Film 2019 will also be awarded. Films qualify for a nomination by winning an award at one of 20 European film festivals. At the end of September, the nominations were made for five films, from which the more than 3500 members of the European Film Academy will select the award winner. And three German short films and co-productions are on the candidate list this year: FREEDOM OF MOVEMENT by Nina Fischer & Maroan el Sani (DE/IT) was nominated at the Rotterdam International Film Festival 2019, BLACK SUN by Arda Çiltepe (TR/DE) is the Short Film Nominee of the Locarno Film Festival 2019, and OSLO by Shady Srourvon (IL/DE) found its way onto the list of candidates by winning at the Odense International Film Festival.

19TH FESTIVAL OF GERMAN FILMS IN BUENOS AIRES

The 19th edition of the Festival de Cine Alemán Buenos Aires (12-18 September 2019) began on 11 September with a morning press screening followed by a press conference at which 60 enthusiastic journalists and a chirpy Marcus H. Rosenmüller discussed his film THE KEEPER. Rosenmüller, who was in Buenos Aires from 10-15 September, received many enquiries from the national press and had a busy schedule during the festival. The festival then officially opened on 12 September in the presence of the German Ambassador Christian Jürgen Mertens. Over six days, 15 German feature and documentary films presented the entire spectrum of German filmmaking to Argentinian audiences. One would think that this was worth being awarded a prize! And what do you know? The festival was awarded the City of Buenos Aires’ Declaración de interés cultural in 2019.

In addition to sold-out performances for THE KEEPER, NEVER LOOK AWAY was another film that was also a hit with the local audience – and ranked second in terms of audience numbers. Pupils from various German schools enjoyed the school screenings and asked inquisitive and candid questions. And there was a full cinema at the screening of a classic from the silent movie era when the festival came to a close. THE DOLL by Ernst Lubitsch from 1919 was shown with musical accompaniment by Marcelo Katz who performed a composition of his own.

EUROPEAN WORK IN PROGRESS COLOGNE (EWIP)

More projects, more participants and a top-class jury. Following its successful premiere last year, European Work in Progress Cologne 2019 will enter its second round from 14 – 16 October. With 150 submissions from 59 countries, the number of projects has increased as has the number of participants from world sales agents, distributors and festival representatives. The aim is provide networking opportunities at an early stage for film producers with international distributors, financing and distribution partners and festival programmers.

A top-class jury comprised of Lili Hinstin (Locarno Film Festival), Margrit Stärk (ZDF Enterprises), Sabina Kodra (EFALFILM), and Yohann Comte (Charades) will decide on this year’s winners. Films with at least one European co-producer with high attractiveness and international market potential are being sought. EWIP is organized and supported by the Film- und Medienstiftung NRW as part of the Cologne Film Festival with the support AG Verleih, the association of independent German film distributors. More information is available at www.european-work-in-progress.eu.
FFA ONCE AGAIN PARTNERS ALLIANCE FOR DEVELOPMENT INITIATIVE IN LOCARNO

This year again, for the fifth time, the German Federal Film Board (FFA) supported the Alliance for Development, an initiative of Locarno Pro, which took place from 9 - 11 August during the Locarno Film Festival. Alliance for Development promotes the cross-border co-development of film projects between Germany, Italy, France and Switzerland. Seven projects from the existing bilateral development funds between Germany (FFA), Italy (MiBAC) and France (CNC) were invited. However, there were also projects from Switzerland, where there is no co-development fund, through which the creators could exchange ideas with producers and sponsors from the three most important co-production partner countries. In addition to one-on-one meetings with potential partners, the program also offered individual consultancy appointments, roundtable discussions and a wide range of networking activities with world sales agents, financiers, casting agencies and location scouts.

Projects with German participation this year were the German-Italian productions MAOZ (German co-producer: Tama Filmproduktion) and MIT GEIST UND FEUER (German co-producer: Moon Jar Film) – both of which were supported by MiBAC/FFA. In addition, the FFA/CNC-funded project MUSIC (German co-producer: Faktura Film) – the latest project by director and screenwriter Angela Schanelec – was pitched. The aim of Alliance for Development is to launch co-productions not only bilaterally but also increasingly multilaterally in order to open up markets in third countries.

FILM:RESTORED_04.

On 24 October, Paul Czinner’s romantic chamber play ARIANE (1931) opens the fourth edition of the film heritage festival Film:ReStored. This year’s film program, lectures and workshop reports will be devoted to film sound. Examples from film history with tones ranging from shellac records to four-channel magnetic tones will be presented, as well as digital techniques that aim to come as close as possible to the original sound. From early talks such as Max Obal’s DIE JAGD NACH DER MILLION (1931) to opulent sound and visual experiences such as DER FLIEGENDE HOLLANDER by Joachim Herz (1964) to the scoring of experimental films, this year’s edition offers interesting rediscoveries, not only for the eyes but also for the ears.

Examples of audio descriptions for the visually impaired will be presented and quality criteria discussed. The audience is invited to experience for themselves the descriptions for Werner Herzog’s JEDER FÜR SICH UND GOTT GEGEN ALLE (1974) and Heiner Carow’s DIE REISE NACH SUNDDEVIT (1966). The Cinema Prize of the Cinematheque Network will be awarded during the festival on 25 October. The event is supported by the Federal Government Commissioner for Culture & the Media, in cooperation with the Cinematheque Network.

GERMAN FILMS ABROAD IN THE FIRST THREE QUARTERS OF 2019

The first three quarters of 2019 saw 355 German films and German-international co-productions rake up close to 63 million euros at the international box office outside of Germany with more than 11 million admissions in 62 countries.

Among the top ten films were eight majority German productions with 26.5 million euros box office and 4.9 million admissions, making up nearly half of the box office totals for all German and international co-productions together.

The most internationally successful majority-produced German films from January to September 2019 were:

THE AFTERMATH (rank 1): 8.4 million euros in 29 countries
NEVER LOOK AWAY (rank 3): 4.7 million euros in 19 countries
HEIDI (rank 4): 2.8 million euros in China
MANOU – THE SWIFT (rank 5): 2.6 million euros in 29 countries
HEILSTATTEN (rank 6): 2.3 million euros in 16 territories
LEBERKÄSJUNKIE (rank 7): 2 million euros in Austria
HIGH LIFE (rank 8): 1.9 million euros in 22 countries
BALLON (rank 9): 1.8 million euros in 9 territories

(Source: comScore.com, 2 October 2019)
NEW

7 FEATURES
4 DOCUMENTARIES
5 SHORT FILMS
11 UPCOMING FILMS

27 new German productions are presented on the following 17 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.
ADAMSTOWN

A damstown is doomed. Cursed by an old native spell, only animals are able to build and renovate in this place “out in the West”. Animals had been expelled long ago, but with unknown intentions they seem to be preparing their comeback. And now humans and animals are struggling and fighting over power and influence. A bank must be built, bullets must be shot and a curse has to be broken.

 Behind the scenes on the other hand, people of different cultural and religious backgrounds, refugees, people with and without disabilities, old and young are working together to crush borders and show respect. Embedded in a fantastic story, a diverse and fantastic cast brings the graphic novel by Verena Braun to life in the flatlands of Northern Germany.

PATRICK MERZ and HENNING WÖTZEL-HERBER are active in the field of media pedagogy for civic educational training institutions. While Merz has been making films for more than 20 years, ADAMSTOWN marks Wötzel-Herber’s directorial debut.

GENRE Fantasy, Western, Musical
YEAR OF PRODUCTION 2019
DIRECTORS Patrick Merz, Henning Wötzel-Herber
SCREENPLAY Henning Wötzel-Herber, Patrick Merz, Verena Braun
CINEMATOGRAPHY Jeremy Boschung
CAST Fawad Falzi, Fares Wadi, Marie-Elena Zibell, Rayan Farousi, Mariola Kuriata, Honorine Uwayo, Hamidullah Habibi, Johanna Sarah Schmidt, Frenze Huth, Benita Weber, Yasen Elenov
PRODUCERS Andrea Keller, Henning Wötzel-Herber
CO-PRODUCERS Patrick Merz, Eric Kabera, Cesar Magloire Muzingu
PRODUCTION COMPANIES ABC Bildungs- und Tagungszentrum, Hüller Medienwerkstatt, DirectorsCut, in co-production with Kwetu Film Institute
RUNTIME 88 min
LANGUAGE German, English, Dari

SALES
ABC Bildungs- und Tagungszentrum
abc@abc-huell.de
www.abc-huell.de
The German late night show host Max Baumbacher becomes world famous overnight after waking up with an unusually deep, almost magical voice. In an attempt to escape the global spotlight, Max hides out in his agent’s house in Spain. This bizarre situation turns into a journey of self-discovery as Max’s past begins to catch up with him.

BAUMBACHER SYNDROME

GREGORY KIRCHHOF was born in 1992 in Hamburg. He studied in England and Spain and returned to Germany where he wrote and directed his debut feature DUSKY PARADISE (2016) which was nominated for numerous international awards including the Discovery Award at the Raindance Film Festival. His second feature, the German tragicomedy OSTFRIESISCH FUR ANFANGER (2016), was released in Germany by Universum Film. His third film, BAUMBACHER SYNDROME (2019), is the opening film of the 53rd Hof International Film Festival.

GENRE Drama

YEAR OF PRODUCTION 2019

DIRECTOR Gregory Kirchhoff

SCREENPLAY Gregory Kirchhoff

CINEMATOGRAPHY Dino von Wintersdorff

CAST Tobias Moretti, Elit Iscan, Lenz Moretti, Ingvild Deila, Richard Sammel, Karoline Schuch

PRODUCERS Sophie Florentine Schüttfort, Matthias Greving, Gregory Kirchhoff

PRODUCTION COMPANIES Kimotion Pictures, Kinescope Film

RUNTIME 86 min

LANGUAGE German

FESTIVALS Hof 2019 (Opening Film)

SALES

Kimotion Pictures

info@kimotionpictures.com

www.kimotionpictures.com
Two rivals set out on a daring adventure – and two friends come back with their mission accomplished.

In the forest where hedgehog girl Latte lives, the last lake has dried out and plants and animals are suffering from a terrible drought. The last hope is the magic waterstone – but it was stolen years ago by the terrifying bear king! Only Latte has the courage to venture out to the bear kingdom – or so she thinks. But when she realizes that Tjum, the shy squirrel boy, has set out on the same mission, she is determined to prove he doesn’t stand a chance. But the two young heroes can only save the forest if they stick together...

REGINA WELKER studied Animation at the Film Academy Baden-Württemberg where she also worked as a visiting lecturer after graduation. She is a founding member of Woodblock, which is a network of 30 visual artists around the globe. After working on numerous Playmobil shorts in the last years, LATTE AND THE MAGIC WATERSTONE is her feature film debut.

NINA WELS studied Animation at the Film University Babelsberg KONRAD WOLF. Also active as an animator for numerous feature films and series, her films as a director include: JONALU (series, co-director, 2010), KNIGHT RUSTY (animation direction, 2013), COCONUT THE LITTLE DRAGON (2014), KNIGHT RUSTY 2 (2016), MIA AND ME (series, 2016), and LATTE AND THE MAGIC WATERSTONE (2019).

GENRE Animation, Adventure, Children & Youth, Family Entertainment
YEAR OF PRODUCTION 2019
DIRECTORS Regina Welker, Nina Wels
SCREENPLAY Andrea Doppert, Martin Behnke
PRODUCERS Lilian Klages, Mark Mertens, Thomas G. Müller
PRODUCTION COMPANIES Dreamin’ Dolphin, Eagle Eye Filmproduktion, Grid Animation
RUNTIME 81 min
LANGUAGE English

SALES
Sola Media
post@sola-media.com
www.sola-media.com
Claire (13) is vacationing with her older sister Zoe (15) and mother Sophie (40) at a resort hotel in southern Spain. Sophie spends her days by the pool and shows a minimum of interest in her daughters. Claire clings to her older sister, who generously lets her tag along to some activities. But the moment Zoe meets Michael, a boy her own age, Claire is left on her own. At the beach, Claire befriends Amram (15), a young African beach vendor who struggles to survive. Back at the hotel, Claire starts to hang out with two wild party girls, Chantal and Sandra (both 15). They introduce Claire and Amram to the ‘fainting game’, where one person hugs the other until she or he faints and ‘dreams’. While dreaming, Amram is finally able to speak to his long-lost father, who tells him that Claire will bring him luck. But by trying to help him, she ends up making his desolate situation even worse.

CAROLINA HELLSGÅRD is a writer-director, born in Sweden and based in Berlin. After studying Experimental Media Design in Berlin and Film at Cal Arts in L.A., she made her feature debut with WANJA which premiered at the Berlinale 2015 and was nominated for the Berlinale Best First Feature Award. In 2017, she was a Villa Aurora Fellow in Los Angeles. The internationally-acclaimed ENDZEIT – EVER AFTER was her second feature film as a director and the first zombie film with an all-female team. SUNBURNED is her third feature film project.
im, an ambitious athlete from a precarious neighborhood. Willi, a spoiled son of a chocolate manufacturer. Karl, an autistic computer nerd. And Gaby, the school’s hippest girl.

In their very first adventure, these four completely different characters will solve a plot around a stolen treasure – and finally team up to become the famous gang: T K K G!


GENRE Children & Youth, Family Entertainment
YEAR OF PRODUCTION 2019
DIRECTOR Robert Thalheim
SCREENPLAY Peer Klehmet
CINEMATOGRAPHY Henner Besuch
CAST Ilyes Moutaoukkil, Lorenzo Germeno, Emma-Louise Schimpf, Manuel Santos Gelke, Trystan Pütter, Tom Schilling, Laura Tonke, Milan Peschel
PRODUCERS Andreas Banz, Dirk Engelhardt, Matthias Miegel, Robert Thalheim
CO-PRODUCERS Justus Riesenfeld
PRODUCTION COMPANY Kundschafter Filmproduktion, in co-production with Delta Film, Warner Bros. Film Productions Germany
RUNTIME 90 min
LANGUAGE German
FESTIVALS Goldener Spatz 2019
AWARDS Best Feature Film
SALES Beta Film
beta@betafilm.com
www.betafilm.com
sisters – 4 elements – 4 magic powers. The girls Flame, Marina and Flora each received a magical power on their 9th birthday. Now it is the turn of Sky – the youngest in the family. She receives the ability to command the element air. With her, the magical circle is complete and the powers of the young witches grow. That does not go unnoticed in the world of magic and even the dark part of the family tree senses the difference: Aunt Glenda. She tries to separate the girls with all means, to gain access to their home and make the magic source of their powers, a pixiedust fountain hidden in the cellar, her own!

FOUR ENCHANTED SISTERS is based on the successful children’s book series Sprite Sisters by Sheridan Winn.

SVEN UNTERWALDT was born in Lübeck in 1965. A well-known name in the German comedy scene, his films include ANTRAG VOM EX [TV, 1999], the TV series SWITCH [1997-1997], ANKE [1999-2001], ALLES ATZE [2002], and BERLIN, BERLIN [2002], as well as the features WIE DIE KARNICHEL [2002], 7 DWARVES [2004], SIEGFRIED [2005], 7 DWARVES – THE WOOD IS NOT ENOUGH [2006], U-900 [2008], HELP, I SHRUNK MY TEACHER [2015], IT’S YOUR TURN, HONEY [2017], TABALUGA [2018], and FOUR ENCHANTED SISTERS [2019].

FOUR ENCHANTED SISTERS is based on the successful children’s book series Sprite Sisters by Sheridan Winn.

GENRE Family Entertainment 
YEAR OF PRODUCTION 2019 
DIRECTOR Sven Unterwaldt 
SCREENPLAY Hortense Ullrich 
CINEMATOGRAPHY Marcus Kanter 
CAST Katja Riemann, Justus von Dohnányi, Laila Marie Noelle Padotzke, Anna Thalbach, Hedda Erlebach, Lilith Julie Johna 
PRODUCER Corinna Mehner 
PRODUCTION COMPANY blue eyes Fiction 
RUNTIME 97 min 
LANGUAGE German 

SALES ARRI Media International
worldsales@arri.de
www.arrimedia.de/international
A vampire who can’t stand the sight of blood, a fairy who has a fear of flying, and a werewolf with an animal hair allergy: teenagers Vlad, Faye and Wolf are frequently the butt of jokes at the world’s most famous magic school of the Penner Academy, but the trio band together as the Wolf Gang to uncover a secret conspiracy hatched by the mayor and his secretary that could spell the end of the town of Crailsfelden and its inhabitants of fairies, witches, trolls, dwarves and vampires.

The fantasy adventure – which also features top comedians Rick Kavanian and Axel Stein – is the first cinema adaptation of a book by Wolfgang Hohlbein, one of Germany’s most successful fantasy and sci-fi writers.

TIM TRAGESER studied Directing at the University of Television & Film Munich. A renowned television director for such series as TATORT and KOMMISSARIN LUCAS, among others, his feature films include WOLFSLAND – TIEF IM WALD (TV, 2016), his cinema debut HELP, I SHRUNK MY PARENTS (2018), and THE MAGIC KIDS – THREE UNLIKELY HEROES (2019).

GENRE Family Entertainment, Fantasy
YEAR OF PRODUCTION 2019
DIRECTOR Tim Trageser
SCREENPLAY Marc Hillefeld
CINEMATOGRAPHY Gerhard Schirlo
CAST Aaron Kissiov, Johanna Schraml, Arsseni Bultmann, Rick Kavanian, Christian Berkel, Sonja Gerhardt, Axel Stein
PRODUCER Christian Becker
CO-PRODUCER Martin Bachmann
PRODUCTION COMPANY Rat Pack Filmproduktion, in co-production with Deutsche Columbia Pictures Filmproduktion
RUNTIME 90 min
LANGUAGE German

SALES
ARRI Media International
worldsales@arri.de
www.arrimedia.de/international
Bad Oeynhausen in North Rhine-Westphalia is indeed internationally known as a traditional health resort – but not so much because of its thermal springs. Bad Oeynhausen lies on the old trade route from Amsterdam via Berlin to Warsaw, which still functions today as one of the main traffic arteries in Europe. Here in the spa town of all places, a small piece of motorway has been missing for 40 years. Flower dealers from the Netherlands, craftsmen from Poland and German North Sea tourists – a total of 25,000 trucks and cars push through the city every day and stop at the Bad Oeynhausen traffic light – the only one between Warsaw and Amsterdam. Miles and miles of traffic jams are the norm. Detour? Impossible! You have to go through here....

**AUTOBAHN**

small citizen who has to submit to it all, of bureaucracy, of large construction projects that are delayed, and politics, and above all: a film about normal life.

**DANIEL ABMA** was born in 1978 in The Netherlands and studied at the Film University Babelsberg KONRAD WOLF. His award-winning films include: the documentaries BEYOND WRIEZEN (2012), HOLANDE DEL SOL (2013), TRANSIT HAVANA (2014) and AUTOBAHN (2019).

**BEYOND WRIEZEN (2012), HOLANDE DEL SOL (2013), TRANSIT HAVANA (2014) and AUTOBAHN (2019).**

**GENRE** Social Issues, Human Rights, Ecology, Educational

**YEAR OF PRODUCTION** 2019

**DIRECTOR** Daniel Abma

**CINEMATOGRAPHY** David Schittek

**PRODUCER** Niklas Burghardt

**PRODUCTION COMPANY** Filmuniversität Babelsberg KONRAD WOLF

**RUNTIME** 85 min

**LANGUAGE** German

**SALES** distribution@filmuniversitaet.de

www.filmuniversitaet.de

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Seven Kurdish workers, who share a flat in Istanbul, are driven by the desire to improve their lives. One is Ikram, who has spent 11 years in prison for political reasons. He wants to leave Turkey for Europe. Miro, another, faces a forced marriage back home. But he has fallen in love with Suzan, a woman in Istanbul. One day, Miro is handed a precious cat from his home province. The breed is famous for its snow-white coat and two different eye colors. By giving the cat to Suzan, Miro hopes to win her heart. The film follows Ikram, Miro, and the other men’s struggle through current Istanbul and portrays a traditional way of brotherhood called “Bekar Evi” (“Bachelor House”).


**GENRE** Society

**YEAR OF PRODUCTION** 2019

**DIRECTOR** Dirk Schäfer

**CINEMATOGRAPHY** Nikola Krivokuca

**PRODUCER** Dirk Schäfer

**PRODUCTION COMPANY** Halukör Studio

**RUNTIME** 76 min

**LANGUAGE** Turkish, Kurdish

**FESTIVALS** DOK Leipzig 2019

**SALES** Orient Me World Sales

ofis@orientme.eu

www.orientme.eu

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© Ethan Cem Celen

**BEKAR EVİ – THE BACHELOR HOUSE**

**BEKAR EVİ – DAS JUNGGESELLENHAUS**

Nikola Krivokuca **PRODUCER** Dirk Schäfer

**PRODUCTION COMPANY** Halukör Studio

**RUNTIME** 76 min

**LANGUAGE** Turkish, Kurdish

**FESTIVALS** DOK Leipzig 2019

**SALES** Orient Me World Sales

ofis@orientme.eu

www.orientme.eu
Jan Gerdes is a third-generation dairy farmer, but he struggles with his conscience when the milk yield decreases and he has to sell his cows to the slaughterhouse. After suffering a burn-out, he decides to give up his farm. On the day his last cows are due to be transported to the slaughterhouse, he finds that there’s no room for twelve of the cows. Instead of ordering another transport, he and his partner Karin Mück decide to keep them. This is the birth of Hof Butenland – the first cow retirement home in Germany. Paul was supposed to be slaughtered at the age of two months because of calf flu, Uschi because she refused to be milked, Lillja almost did not survive the birth of her first calf. On Butenland, they live together with many former farmed animals in an environment where they are equal to humans. It’s a peaceful coexistence that seems almost utopian. This intimate portrait follows two compassionate people who have dedicated their lives to the animals. It captures moments of happiness and sadness, of life and death, and questions the status of farmed animals in today’s society.

**BUTENLAND**


**GENRE** Biopic, Ecology

**YEAR OF PRODUCTION** 2019

**DIRECTOR** Marc Pierschel

**CINEMATOGRAPHY** Marc Pierschel

**PRODUCER** Marc Pierschel

**RUNTIME** 82 min

**LANGUAGE** German

**FESTIVALS** Hof 2019

**SALES** BLACKRABBIT Images

**office@blackrabbitimages.org**

**www.blackrabbitimages.org**

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“T
he main question is: Why do I want to be free? What needs to be different?” Erika and Christine have been a couple for more than 40 years. Today, at the age of 81, they look back on living through a turbulent time in history. *A QUIET RESISTANCE* is a film about love and aging, autonomy, art and collectivity in freely created art spaces within the GDR. The film does not hang onto questions of the past, but rather looks with Erika and Christine into the future: What role can art play in politically demanding times? How can people stay true to themselves, their art and their ideals? What meaning can art create, for the whole and each individual?

**IM STILLEN LAUT**

**THERESE KOPPE** was born in 1985. Following a B.A. in Sociology and Film Studies, she worked in the theater and for a documentary film festival in Istanbul. She then studied Documentary Practice in London and is currently a post-graduate student at the Film University Babelsberg KONRAD WOLF. Her films include: *ALL POINTS NORTH* (short doc, 2013), *HERR UND FRAU DETTMANN* (short doc, 2018), and her feature documentary debut *A QUIET RESISTANCE* (2019).

**GENRE** Art, Biopic, History, Love Story

**YEAR OF PRODUCTION** 2019

**DIRECTOR** Therese Koppe

**CINEMATOGRAPHY** Annegret Sachse

**PRODUCERS** Marie-Luise Wagner, Therese Koppe

**PRODUCTION COMPANY** Filmuniversität Babelsberg KONRAD WOLF

**RUNTIME** 74 min

**LANGUAGE** German

**FESTIVALS** DOK Leipzig 2019, Kassel Documentary Film & Video Festival 2019, Duisburger Filmwoche 2019

**SALES** Filmuniversität Babelsberg KONRAD WOLF

**distribution@filmuniversitaet.de**

**www.filmuniversitaet.de**

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© Filmuniversität Babelsberg KONRAD WOLF
BLACK SUN

A coming storm after dog days dawns during a sudden road trip to a distant island for a funeral. The deceased is buried in haste and a man makes a detour through Aegean Turkey. The funeral is eclipsed by a last wish. The wind blows ashes where it pleases.

ARDA ÇİLTEPE is a director and producer originally from Istanbul/Turkey. He studies Film at the University of Fine Arts in Hamburg in the class of Angela Schanelec. Among the works he has produced are METEORS (2017) and GULYABANI (2018) by Gürcan Keltek. His films as a director include: BAHAB (short, 2017) and BLACK SUN (2019).

CARGO

On 26 August 2015, a human trafficker convoy transports 71 refugees in a truck through Hungary and lets them suffocate to death.

In a dark forest near the border in southern Hungary, 71 refugees wait to be loaded into a small cargo truck. Their destination: Germany, which tragically, they will never see. As the convoy starts driving, the air in the cargo area runs low and the people inside start knocking and screaming. The driver, under pressure to complete the transport at any price, is overwhelmed by the situation and makes one wrong decision after another. The audience witnesses the incredible injustice and together with the refugees prays that the driver will finally open the cargo door. But eventually it goes quiet in the cargo area.

The true story is based on the cell phone protocols of the human traffickers published in 2017.
Für ‘ne Handvoll E
For a Fistful of E

Erwin is an idler and a casual dealer. He’s in touch with people from the Cologne underground. His reckless buddy Dino asks him once again to sell some ecstasy. However, Dino declines to tell him that he violently stole the drugs from another dealer beforehand.

Dennis Demirbas was born in 1992. He began his career making music videos in the Cologne hip hop scene. He studied Media Design at the University of Applied Sciences in Cologne and continued to make music videos. His short film FOR A FISTFUL OF E is set in the Cologne drug milieu.

Genre: Crime
Year of Production: 2019
Director: Dennis Demirbas
Screenplay: Dennis Demirbas
Cinematography: Dennis Demirbas
Cast: Dennis Demirbas, Leon Essink
Producer: Dennis Demirbas
Co-producer: Leon Essink
Production Company: Halfway Crooks
Runtime: 18 min
Language: German

Sales:
Halfway Crooks
dennis-demirbas@hotmail.de

Lab/P - Poetry in Motion 3: Identity

For the 3rd edition of this award-winning collaboration, emerging filmmakers and authors from Egypt and Germany teamed up. Reflecting upon the concept of “Identity” they take us on an emotional trip: Meet chimera in the desert, fly up in the sky and dive down to the deep sea, get crazy in an apartment in Alexandria, become entangled in a fierce dialogue and listen to the memories of an old man.

A fascinating selection of contemporary poetry and avant-garde experimental and animation aesthetics. The six films invite the viewer to explore these new artistic positions and the artists behind them. The short films were developed within the framework of a joint OSTPOL and Fig Leaf Studios program under the mentorship of Cathy de Haan, Islam Kamal, Aline Helmcke and Mark Lotfy.

The filmmakers and authors are:

Nissmah Roshdy & Mario Osterland for Sea of Dunes; Alina Cyrane & Yara Mohamed Aly

Mohamed Aly for Sky; Geeske Janssen & Yara Mohamed Aly for Sea; Rika Tarigan & Yara Mamdouh Ahmed for The Right to Fall Apart; Ahmed Hamed & Özlem Özgül Dündar for Faces Burn; Menna El-Atroush & Dennis Trendelberend for Shreds.

Genre: Animation, Experimental, Poetry
Year of Production: 2019
Producers: Cathy de Haan, Mark Lotfy, Vera Schmidt
Production Company: OSTPOL, in co-production with Fig Leaf Studios
Runtime: 25 min
Language: German, English, Arabic

Festivals: Alfilm Arab FF Berlin 2019, Poetry Film Prize Weimar 2019, Art Visuals & Poetry Film Vienna 2019, Cairo IFF 2019, ZEBRA Poetry Film Festival Berlin 2019
Awards: Weimar Poetry Film Prize Animation 2019

Sales:
OSTPOL
info@ostpol-leipzig.de
www.ostpol-leipzig.de
THE RAFT

Performance artist Vittoria Hopkins has made a career out of large tableaus of half-naked people, addressing the guilt of the viewer in the face of their vulnerability. Her latest work THE RAFT has all the ingredients of a landmark: classical references, naked body-painted people lying still on a canvas and an accusatory monologue, written from the perspective of a drowning man in the Mediterranean Sea. As the art world gathers to watch Vittoria’s stunning, clean and bankable scandal, an unexpected force takes hold of the installation...

SYLVAIN CRUIZIAT was born in 1995 in London and studies at the University of Television and Film Munich. His award-winning films include: the shorts AFTERMATH (2015), FIND FIX FINISH (2017), and THE RAFT (2019). He is currently working on the short WHAT WE KNOW SO FAR.

GENRE Satire
YEAR OF PRODUCTION 2019
DIRECTOR Sylvain Cruiziat
SCREENPLAY Daniel Thomé, Sylvain Cruiziat
CINEMATOGRAPHY Nikolai Huber
CAST Elit Iscan, Gala Moody, Thomas Arnold
PRODUCERS Philipp Maron, Sebastian Fehring, Tristan Bähre
PRODUCTION COMPANY Maverick Film, in co-production with Hochschule für Fernsehen und Film München (HFF/M), BR, ARTE
RUNTIME 20 min
LANGUAGE English, German

FESTIVALS Toronto 2019

SALES Maverick Film
home@maverickfilm.de
www.maverickfilm.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!
ALLE REDEN ÜBER DAS WETTER

Clara is 36 and thinks she has made it, that she has escaped from the backwoods of Eastern Germany and belongs now to Berlin’s intellectual elite. She is doing her PhD in philosophy, her young daughter’s father has the kid during the week, she’s enjoying an affair with Max, a younger student, as well as a close friendship with her professor and admired mentor, Margot. But as Margot flirts with suicide and Clara, back where she came from, no longer feels part of her own family, she is forced to confront the painful realization that her supposed “rise” has its price.

BAD BANKS – SEASON 2

In six new episodes BAD BANKS Season 2 narrates how the financial world is re-inventing itself six months on from the crisis. Toughened regulations make business extremely hard going for the merged German Global Invest bank. For Christelle Leblanc, the new head of investments, the longed for rise to a seat on the board is now more distant than ever. Meanwhile in Frankfurt things are not going exactly to plan for Jana Liekam either. But at least she has long since got her team lined up and is good to go, and whilst the old banking world is still on only half power, the young financial sector is experiencing a fundamental and radical change in the shape of small, nimble, start-ups and FinTechs.

BLUTSAUGER (WT)

Shooting wrapped at the beginning of October on Julian Radlmaier’s second feature BLOODSUCKERS (WT) which sees the director reunited with the producer of his 2017 graduation film SELF-CRITICISM OF A BOURGEOIS DOG.

Georgian filmmaker Alexandre Koberide plays a penniless Soviet refugee who dreams of making a career in Hollywood at the end of the 1920s. However, on the way there, he falls in love with a young and wealthy female vampire who is spending the summer on the Baltic coast with her clumsy assistant – with unforeseen consequences. Radlmaier’s script was praised by the jury as being “extra-vagant, bizarre, and hilarious” when he was presented with the Golden Lola for Best Unfilmed Screenplay during this year’s Berlinale.

GENRE Drama CATEGORIES Feature DIRECTOR Julian Radlmaier SCREENPLAY Julian Radlmaier
CAST Alexandre Koberide, Liith Stangenberg, Alex Herbst, Corinna Harfouch, Andreas Döhler, Daniel Hoesl, Mareike Beykirch, Kyung-Taek Lie, Knut Maier, Stefan Laucher
PRODUCER Kirill Krasovski PRODUCTION COMPANY Faktura Film, in co-production with The Post Republic, Maier Bros., Ludwig Kameraverleih LANGUAGE German
SALESARRI Media International worldsales@arri.de www.arrimedia.de/international
**DEUTSCHLAND89**

When the “anti-fascist” Berlin Wall falls on November 9th 1989, superspy Martin Rauch must deal with the consequences. The peaceful revolution has thrown his world into turmoil. He and his fellow agents at the HVA (East German Foreign Intelligence) are reeling. Their government has collapsed, their organization is in chaos and their futures are uncertain, at best. How to play the next hand? Join Big Brother at the KGB? Go West and work for an enemy agency? Use international contacts to begin a new career? Or run off to paradise with hoarded gold? In the face of a new world order, our heroes reinvent themselves.

**ENFANT TERRIBLE**

In his new and excitedly awaited feature film, ENFANT TERRIBLE, Germany’s star director Oskar Roehler dedicates himself to one of the greatest icons of German cinema in the second half of the 20th century, Rainer Werner Fassbinder, interpreting the life and impact of this cinematic legend in artistically innovative form.

**HILFE, ICH HAB MEINE FREUNDE GESCHRUMPFT!**

This, the third film in the ‘Help’ series, in which young Felix accidentally but constantly shrinks his parents, teacher and friends, sees familiar faces pursuing their evil hopes and schemes while the arrival of the pretty Melanie, a new pupil, throws Felix and his buddies into chaos: he has secretly fallen for the new girl, but his friends are not so impressed, feeling there is something not quite right about her. While Felix works with the help of the friendly school ghost on controlling his unique power, a school trip turns out to be more of a horror trip as first Felix shrinks his friends and then they are all lured into a trap by Hulda, the 140-year-old school terror, the ghost of the former headmistress, and this time it looks like she has won.
HOME

This summer saw Actress Franka Potente making her feature length directorial debut with HOME which tells the story of 40-year-old Marvin Hacks, who comes home after more than 20 years in prison wearing the same Adidas tracksuit he had on when he was arrested as a teenager.

When he arrives back in his small American hometown of Clovis, Marvin finds out that, even after two decades, the people there have not forgotten the atrocity he committed all those years ago. Despite the confrontation and hostility from the locals, he will do what it takes to reclaim his place in society and accept the repercussions of the crime he committed – whatever the cost...

KISS ME BEFORE IT BLOWS UP

A subversive love story between clashing cultures and families, KISS ME BEFORE IT BLOWS UP is a romantic misadventure crossing all borders.

When two generations of Israeli women fall for a German woman and a Palestinian man, chaos follows.

What happens with lovers who don’t fit but do belong together?

NIGHTLIFE

Writer-director Simon Verhoeven’s latest comedy marks his fifth collaboration with producers Quirin Berg and Max Wiedemann after such box-office hits as MEN IN THE CITY 1 & 2 and the 2016 refugee comedy WELCOME TO GERMANY.

Bartender Milo meets the woman of his dreams, Sunny, in a fateful moment and arranges to go on a date. Everything seems to be running smoothly, but when Milo’s chaotic friend Renzo turns up, the romantic evening escalates into an absolutely mad chase through Berlin’s nightlife pursued by some underworld heavies. However, nothing will shake Milo and Sunny’s love if they can survive this date...
Filming is underway for the first adaptation based on Margit Auer’s best-selling children’s book series *The School of Magical Animals* which has been translated into over 20 languages around the globe.

Ida is sad at having had to move to a new town and school, but then everything changes for the better when her class teacher Miss Cornfield at the Wintersteinschule announces one day that each pupil is to receive a magical animal as a companion. Ida’s new friend, the talking fox Rabbat, is both smart and witty, so everyone in the class suddenly wants to be friends with her. But then various objects start disappearing and the hunt is on for the thief...

**GENRE** Family Entertainment **CATEGORY** Feature **DIRECTOR** Gregor Schnitzler **SCREENPLAY** Viola M.J. Schmidt **CAST** Emilia Maier, Leonard Conrads, Loris Sichrovsky, Nadja Uhl, Milan Peschel, Justus von Dohnányi, Heiko Pinkowski, Stephan Luca, Marleen Lohse, Frederic Lau, Katharina Thalbach, Sophie Rois **PRODUCERS** Alexandra Kordes, Meike Kordes **PRODUCTION COMPANY** Kordes & Kordes Film Süd, in co-production with LEONINE, Wega Film, Clever Production **LANGUAGE** German

**CONTACT** Kordes & Kordes Film Süd office@kordesfilm.de www.kordesfilm.de

Principal photography continues until December 2019 for the epic futuristic saga *TRIBES OF EUROPA* which marks W&B Television’s second collaboration with Netflix after working together on the first German Netflix Original *DARK*.

Set in a shattered Europe in 2074 after a mysterious global catastrophe, the six-part series centers on several so-called “Tribes” who are fighting for dominance over the continent. Three siblings set out to change the fate of this new “Europa”.

*TRIBES OF EUROPA* is being directed by the series’ creator and showrunner Philip Koch with Florian Baxmeyer and will premiere on Netflix in 2020.

**GENRE** Action, Adventure, Drama, Fantasy, Science Fiction **CATEGORY** Series **DIRECTORS** Philip Koch, Florian Baxmeyer **SCREENPLAY** Philip Koch, Jana Burbach, Benjamin Seiter **SHOWRUNNER** Philip Koch **CAST** Henriette Confurius, Emilio Sakraya, David Ali Rashed, Melika Foroutan, Oliver Masucci, Benjamin Sadler, Ana Ularu, Robert Finster, James Faulkner **EXECUTIVE PRODUCERS** Quirin Berg, Max Wiedemann, Philip Koch, Maximilian Vetter **PRODUCTION COMPANY** W&B Television **LANGUAGE** German

**CONTACT** Wiedemann & Berg Television info@w-b.film www.w-b-television.de

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Call For Entries

International Feature Film Competition
International Burning Lights Competition
International Medium Length and Short Film Competition
Grand Angle
Latitudes
Opening Scenes
Deadline: 3 January 2020
for films finished by 1 April 2020
The films in competition
are screened in world, international
or European Premiere.

Call For Projects

Pitching du Reel
Rough Cut Lab
Docs in Progress
Deadline No. 1: 15 November 2019
Deadline No. 2: 15 December 2019
We are looking for projects
that are presented for the first time
at their current stage.

24.4 - 2.5.2020
Nyon
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 Guild, 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 €4.85 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The eight main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedial) make a financial contribution towards the work of German Films.

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

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

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

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RANGE OF ACTIVITIES

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

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