AT THE BERLINALE
EVERYONE ELSE (In Competition)
STORM (In Competition)
GERMANY 09 (Out of Competition)

PORTRAITS
Emily Atef, Hans Steinbichler,
Flying Moon Film, Heike Makatsch
Talented filmmaker Emily Atef lives in Berlin, but she makes films for the world: her characters are always traveling – in search of themselves.

Emily Atef can argue quite passionately about films. And things really heat up if you call her works “women’s films,” because she doesn’t like categories. “I don’t want a label of any kind. I just want to tell a story close to my characters,” she says. She is interested in dramas that still give hope some chance.

And yet up until now, it is true that she has explored the worlds of women; most recently in The Stranger in Me, which is all about postnatal depression. “Of course this is an illness that only women can get. But it affects everyone: fathers, a woman’s friends, and the whole family.” She shows not only the woman concerned, but also her environment – in an equally credible way. At the beginning of the film, the illness has led the young mother Rebecca into the middle of nowhere: she is lying in the woods, unprotected and lifeless. In the first part of the film, Atef keeps cutting back from this state of abandonment to the time before her flight, to moments of helplessness and social pressure: a mother who does not function properly. And then she disappears to save herself – and her baby.

The film is realistic, but at the same time Atef works very precisely with her motifs, with an iconography of birth – from Rebecca’s confinement via her spiritual rebirth to her later attempt to rebuild her
relationship. A woman who was ready to drown herself becomes a person buoyed up by water.

Atef’s cameraman Henner Besuch found restrained but eloquent images of this using a hand-held camera: “He had to narrate the state of depression without words,” says Atef. For her heroine has lost the ability to speak; she does nothing more than stare blankly at the world.

Susanne Wolff plays the silent, lost Rebecca in a wonderfully convincing way; Atef chose her for this role precisely because she does not have a child yet. And Wolff has an acting partner of equal ability in Johann von Buelow: he plays a man who is little more than a provider initially, making very little effort to understand his wife, but who suffers from feelings of guilt later on. “Why are the women in Germany left alone so much?” the director was asked after screenings at the Mar del Plata festival in Argentina. “Why is the man willing to take his wife back?” was the question asked by one woman (!) when Atef presented the film in Pusan. This kind of experience makes Atef happy: when different cultures chafe against each other as a result of her film.

For she represents several cultures in herself, having lived in Germany, France, the USA and Great Britain. Perhaps it is the “stranger in her” that leads Atef to these universal themes.

However, Atef’s assertive ability had already been obvious at an earlier date, when she pushed through her third-year film as a full-length feature: in "Molly’s Way", pregnant Irish woman Molly travels all the way to Poland in order to find a man with whom she has spent only one night. The film discovers poetry in industrial grime and presents some unusual encounters: in the end, Molly does not find the man of her dreams, but she does find herself. This is exactly what Atef’s full-length films to date have been: journeys to oneself – and that is not going to change with her next project.

"Kill Me" tells the story of a 13-year-old girl who does not want to go on living. When she comes across an escaped murderer close to her parents’ house, she makes a plan. She will help him to escape and in return for this, she will ask him to kill her. This road movie begins in the German countryside and leads through the South of France to Marseille. A girl and a 43-year-old man on the road – not a women’s film, surely?

Atef has had the material in mind for a long time, she says, for the idea was born around the same time as "Molly’s Way". Up until now, however, she thought that it seemed too complex: even the dramatic story of a mother was easier than a road movie involving a child. She is taking one step at a time: 100,000 Euros were invested in her first film, and "Kill Me" – being produced by Wueste Film West – should cost three million Euros or more. The next step is already definite: "Night Train to Lisbon". The Swiss company C-Films will take responsibility for the film version of Pascal Mercier’s best-seller, which is to be a large-scale international production. Here, an aging professor faces a crisis over the meaning of life and sets off in search of his place in the world.

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Emily Atef spoke with Christoph Groener
Hans Steinbichler was born in the Swiss town of Solothurn in 1969, but grew up on the western shore of the Chiemsee in Hittenkirchen in Bavaria. And if his Catholic grandfather had not married a Protestant and been disinherited as a result, Steinbichler would probably be Hittenkirchen’s biggest farmer today. As things were, he studied law in Passau, narrowly failed one of his examinations, put away his law books and moved to Munich, where he applied to the University of Film & Television and was accepted in 1995. His very first documentary film Verspiegelte Zeit – Erinnerungen an Angelika Schrobsdorff received the Promotional Award of the City of Munich in 1999. Afterwards, however, he put all his energies into making his first feature film Hierankl, a family drama set in his home region of Chiemgau, often compared to Fassbinder’s work. Its leading actress Johanna Wokalek won the Bavarian Film Award in 2003, and the film itself received the Adolf Grimme Award in Gold. Leading actor Josef Bierbichler also played the key role in Steinbichler’s next project Winter Journey (Winterreise) in 2006, receiving the German Film Award as Best Actor for his portrayal of a manic depressive who is fooled by an Internet swindle and seeks compensation in Africa. Steinbichler’s subsequent works were also premiered at the Munich Film Festival, where he had already won the German Cinema Promotional Award for Hierankl: Autistic Disco (2007) and My Mother, My Bride and I (Die zweite Frau, 2008). Most recently, Steinbichler completed his contribution to the episodic film Germany 09 (Deutschland 09), which is intended as the new generation of directors’ response to the legendary Germany in Autumn, to which Fassbinder made a famous contribution in 1977. His other films include: the shorts Abstieg (1996) and Mono (1998), and the documentaries Die Germaniker – Roemisch-Deutsche Karrieren (2000), Der Moralist – Vittorio Hoesle entdeckt Amerika (2003), and Inseln im Chiemsee (2003).

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Obviously quite stirred by his own memories, Hans Steinbichler says that his consciousness was like fresh snow in which films left the first footprints. Today, he still seems extremely grateful for what the cinema has given him. And there is a specific reason for this, because the boy from the rural Chiemgau grew up without a television set and also lacked any real experience of the cinema until he went to Passau as a law student. However, he was soon lost to the silver screen after seeking distraction from his law books in the city’s “Executioners’ Cinema”: “I had my first, truly amazing experiences of the cinema there. I experienced my cinematic rites of passage, so to speak, in films like The Silence of the Lambs, Breaking the Waves, The Piano or Tom Tykwer’s Winter Sleepers.”

When he failed a law examination in 1995, he moved to Munich and immediately applied to the local film academy. Even today, he considers it a wink of fate that the theme for applications that year was
Hans Steinbichler did not come to filmmaking quite like the Virgin to her child, but the differences in film socialization were nonetheless noticeable: "I simply did not have a repertoire of roots and things that I could refer to, because unlike the others, I had no tradition of viewing whatsoever. So I learned film like a baby and gradually came to know and develop an interest in certain directors." By contrast to his fellow students, however, Steinbichler already had most of a university course behind him, and he knew that he had very little time to lose. Perhaps it was this single-mindedness that helped him to win the Promotional Award of the City of Munich in 1999 with his first documentary film _Verspiegelte Zeit_, which is about the Jewish writer Angelika Schrobsdorff. His feature film debut _Hierankl_ (2003) also caused an immediate sensation, first at the Munich Film Festival and later at the Bavarian Film Awards.

This film about a fateful family get-together was already impressive, because Steinbichler revived two bygone traditions of German cinema; on the one hand, the "Heimat film" and on the other hand, the melodramatic intensity that is best associated with Rainer Werner Fassbinder perhaps, but made way for coolness after his death. Steinbichler is not terribly keen on this reference and prefers to avoid the comparison: "In his time, Fassbinder created such a colossal œuvre that there is no real way around it as a filmmaker. But it would be a trifle embarrassing if I was to measure myself against him. It is the courage he shows by not evading pathos that impresses me in his work."

Of course, what prompted comparisons with Fassbinder was the fact that Barbara Sukowa plays a role in _Hierankl_, while Hanna Schygulla appears in his next film _Winter Journey_. But when casting his actors, he was actually less concerned with Fassbinder and more with a need for strong women to play opposite his leading actor Josef Bierbichler; women who were able to match the latter’s tremendous physical presence. "Bierbichler is a performer and not an actor. Basically, he always plays himself. But that does not mean that all you have to do at the start of a film is give him a kick in the backside and things will go swimmingly. We didn’t want the film to be a Bierbichler show, but the story of a man who is pushed to the fringes of society as a result of his manic depression." But whatever the background – Bierbichler received the German Film Award for his performance in _Winter Journey_.

Hans Steinbichler is also the kind of man who goes his own way. He does not believe that he is part of the so-called "Berlin School", the Nouvelle Vague Allemande, or indeed any other category. And yet he belongs to the generation of directors, who – in the episodic film _Germany 09_ – are currently investigating the work of their cinematic fathers. A group that includes Tom Tykwer, Dominik Graf, Wolfgang Becker, Fatih Akin, Hans Weingartner, Romuald Karmakar and others.

Heimat remains Steinbichler’s theme – even when he is traveling abroad with his films: "The screenings of _Hierankl_ in North America," Steinbichler says, "were of great interest to me, as the people there had not seen Sukowa on their cinema screens for almost twenty years. We experienced the most fervid responses there, because the film obviously provided viewers with a remarkably strong reference back to something that was familiar to them. It was here, so to speak, that the film was perceived as most German." All in all, there are several good reasons why Steinbichler can be grateful to the cinema for creating tracks in the fresh snow of his consciousness.

Michael Althen spoke to Hans Steinbichler
Flying Moon Filmproduktion was founded in 1999 by Roshanak Behesht Nedjad, Helge Albers and Konstantin Kroening with a focus on the development and production of high quality feature films and documentaries with a universal appeal. From the outset, the company’s founders were interested in international co-productions and the development of new talent. Consequently, the company joined forces with various experienced professionals from other parts of Europe to set up the pan-European company Unlimited S.A. based in France. Films by Flying Moon have won numerous awards and distinctions, including the German Film Award in 2001 for Best Documentary (Havana’mi Amor), the Golden Leopard at Locarno in 2003 (Silent Waters), the Sundance International Filmmaker’s Award (Waiting for the Clouds), the Max Ophüls Prize 2007 (Full Metal Village), the Main Prize at the 2007 FilmFestival Cottbus (Investigation), the Teddy Award for Best Documentary at the 2008 Berlinale (Football Under Cover), and four prizes at Antalya’s Golden Orange Film Festival (The Market – A Tale of Trade). Flying Moon’s other productions include: Weg!, Heirate mich – Casate conmigo, Hallesche Kometen, Summer Palace, Roma wa la n’touma, Comrades in Dreams, La Fine del mare, 32A, Better Things, Liebeslied, Pink Taxi, Endstation der Sehnsuechte and Red Cross (in development).

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Flying High For 10 Years

A portrait of Flying Moon Filmproduktion

“We looked for an English name because we knew from the outset that we wanted to work internationally,” says Helge Albers, one of the founders of Flying Moon Filmproduktion which celebrates its tenth anniversary this year.

It was during his studies at Babelsberg’s Academy of Film & Television that Albers met his future partners during the production of Ulrike Klein’s film Das Erbe des Foersters: Roshanak Behesht Nedjad, a mechanical engineer by training who had come to the film industry through her involvement in the Kommunales Kino and a film festival in Stuttgart, was serving as a production manager on the film, while Konstantin Kroening was the director of photo-

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graphy (he was also DoP on Flying Moon’s co-production of The Market in 2007). As Nedjadj recalls, the three became friends through this film although they continued working as freelancers on other productions before deciding to take the plunge at the beginning of 1999 and set up their own production company.

“I liked the name ‘Flying Moon’ because it is quite poetic and is something people can remember,” Albers says. “The name also refers to the helium balloon which is used for lighting night shots with a warm and soft light, so it just seemed to be the right thing.”

The company got off to a good start with Uli Gaulke’s feature documentary Havanna mi Amor, which was screened at the Berlinale in 2000 and won the German Film Award for Best Documentary in 2001. “This partnership with Uli has continued ever since for his feature documentaries – he works with other companies for his TV documentaries – and we are now at our fourth film with him on Pink Taxi,” Albers notes.

At the same time, international co-productions have been a characteristic element of Flying Moon’s output: “From the beginning, we wanted to make films which are understood and noticed beyond the borders of Germany,” he explains. “That can happen with films coming from Germany too because it wasn’t a hard and fast dogma that we are only going to make international films. It just happened relatively quickly that we came upon projects at places like Rotterdam, which were too exciting and attractive to pass up.”

Thus, the company became a co-producer on Yesim Ustaoglu’s 2003 film Waiting for the Clouds and Sabiha Sumar’s Golden Leopard winner Silent Waters because of the strength of their screenplays. “When we read the screenplay, we knew right away that the people watching the film later in the cinema would be moved,” Nedjadj adds.

It was after the experience of collaborating with French producer Philippe Avril on Silent Waters that Flying Moon decided to become a member in the pan-European company Unlimited S.A. “The idea behind the venture was to build up a network of contacts through Europe so that one knows what is going on in other countries,” Albers explains. “At the same time, there is no exclusivity so that we can produce with other French companies and Philippe, for example, can work with other German producers as he did on Susanne Schneider’s Es kommt der Tag with Wueste Film.” The collaboration within Unlimited is decided on a project-by-project basis, the last one being with Nora Hoppe’s 2007 film La Fine del mare.

Flying Moon’s involvement in UK director Ben Hopkins’ collaboration The Market came about through a contact made thanks to the German distributor Piffl Medien. “Everything would seem to speak against such a project with an English director in Turkey,” Nedjadj notes. “We had to explain to everybody why this should be – after all, why not?”

Nevertheless, raising the finance for The Market was, as she admits, quite a challenge and took around three years to complete. “The film’s success at festivals though shows we were right to believe in the project,” she says.

Flying Moon has also made forays into German fiction feature films over the past ten years in co-productions with broadcaster ZDF on Michael Baumann’s 2000 film Weg! and Susanne Irina Zacharias’s 2005 drama Hallesche Kometen. “Meanwhile, the new film from Anne Hoegh Krohn — Liebeslied — is a first attempt by us to have a higher profile for German cinema.” Shooting on location in Halle — where the company has a branch office — in winter 2007, Liebeslied stars Nicolette Krebitz and Jan Płewka in a film which Nedjadj describes “as not being a music film in the classic sense but incorporating songs into the action on a narrative level.”

In addition, Flying Moon’s success with Uli Gaulke’s documentaries have led other documentary filmmakers to knock on the company’s door. One of the most fruitful collaborations of these first ten years has been with Korean-born Sung-Hyung Cho on her Full Metal Village which won film prizes in Hessen and Schleswig-Holstein as well as becoming the first documentary to ever win the top prize at the Max Opheuls Festival in 2007. Albers recalls that there was considerable interest from distributors in Full Metal Village, which also screened in the Berlinale’s Perspectives German Cinema section in 2007, but nobody had the courage to make the next step and pick the film up for release. "Believing in the film's theatrical potential, Albers and Nedjadj (Konstantin Kroening stepped down as a partner of Flying Moon in 2007) decided to release the film through their own in-house distribution outlet. "We had some experience of distributing when we put Heirate mich into the cinemas and the success of Full Metal Village [over 180,000 admissions and almost 1 million Euros box-office] showed that the film worked in the cinema."

Since then, Flying Moon plans to theatrically distribute its in-house produced documentaries — around 2-3 titles a year — through Zorro Film as a booking and billing agent and operate its own DVD label for these productions. “The documentaries we make are specifically aimed at the cinema and really function best when they are seen up on the cinema screen,” Albers explains. “I also find the work on the distribution helps me a lot in production because you have to be much clearer about the positioning of a project at an earlier point in time. I think it is an experience every producer should have.”

Apart from its membership with the Unlimited platform, Albers and Nedjadj have built up their network of contacts through their participation in such European producer training programs as EAVE and ACE. “We wouldn’t have co-produced Better Things or 32A if it had not been for EAVE,” Albers recalls. “And I think these programs played a big part in taking the company forward when one looks back at the past ten years.”

Looking to the future, 2009 will see the company dealing with the release of a number of films made over the past two years as in-house productions or co-productions: from Uli Gaulke’s Pink Taxi through Marian Quinn’s 32A and Anne Hoegh Krohn’s Liebeslied to a second collaboration with Sung-Hyung Cho on the documentary Endstation der Sehnsuchte.

In addition, Albers is in the process of raising the finance for Portuguese filmmaker Hugo Vieira da Silva’s Red Cross which was presented at the Torino Lab in November and won a 200,000 Euro production grant there. The co-production has already received support from Medienboard Berlin-Brandenburg and Portugal’s ICA. Moreover, projects in development include the German-Polish project The Pope Project which received support from the German-Polish Co-Development Fund last summer. The comedy is set against the background of Pope John Paul II’s visit to his homeland in 1987.

"Helge Anders and Roshanak Behesht Nedjadj spoke with Martin Blaney
Heike Makatsch (photo © d:press media)

The daughter of an elementary school teacher and a national ice-hockey goalkeeper, Heike Makatsch was born in Duesseldorf in 1971. After her schooling, she studied Politics and Sociology before becoming well-known to the nation as a presenter for the music channel VIVA in the early nineties. Her uninhibited, open and candid personality finally earned her a role in Detlev Buck’s comedy Jailbirds (Maennerpension, 1995), which drew audiences of over three million to cinemas in Germany and brought Makatsch, who was then 24, the Bavarian Film Award for the Best Up-and-Coming Actress. The moment in one scene when she shyly sings Stand By Your Man is still legendary today; it is often considered the foundation stone of her acting career. Eventually, she dispelled the occasional criticism that she still had to face – also due to her previous media presence as a TV presenter – with the dramatic love story Obsession (1996), in which she was so convincing in the role of a modern woman in the process of finding herself that she was nominated for the German Film Award. Since then she has acted in over 30 productions, having established her position as a welcome member of the German film scene with appearances in Aimee & Jaguar (1998), Am I Beautiful? (Bin ich schoen?, 1998), Love Your Neighbor! (Liebe Deine Naechsten, 1998) and Gripsholm (2000). She also gathered her first international experience with a move to England and appearances in films like Resident Evil (2002) and Love Actually (2003). After the years in London and her return to Germany, by 2005 she had emerged as a character actress no one can discount; and one who has frequently demonstrated her musical interest in films like Almost Heaven (2005) or the Berlinale entry No Songs of Love (Keine Lieder ueber die Liebe, 2005).

Most recently, she has demonstrated her grasp of nuance and captivating brilliance in the TV film about the life of the teddy bear manufacturer Margarete Steiff, for which she was awarded the Bambi Media Prize and the Bavarian Television Award and was even nominated for an Emmy. After first outings as a screenwriter (Twisted Sister/Schwesterherz), she is returning to cinema screens with a flourish in 2009, when she can be seen as the dazzling chanson singer and show business legend Hildegard Knef in Hilde.

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emotional scenes in particular, you have to discover something within yourself that does justice to the feelings needed. Usually, I dig deep in my innermost self and find something that I can work with.”

In the case of Hildegard Knef, the great chanson singer who was obsessed with the urge to continue changing throughout her life, she obviously found this difficult – mainly because her personality is fundamentally different to that of Knef. “In reality, perhaps I am also more ambitious than I admit to myself, but there is no way that I am a person who is driven, who has to keep moving onwards and upwards.” In order to come close – despite this difference – to the personality of the show icon who died in 2002, she read a lot of books, spoke to Knef’s contemporaries, pored over her music, and watched past appearances on talk shows in order to study her characteristic language and so approximate to her nature.

“I am convinced that acting is something that works from the inside outwards and not from the outside in. When I notice one of Hildegard Knef’s poses, for example, I don’t attempt to mimic it – I try to find out what it was that moved her to make that particular gesture at that particular moment. It is a matter of imitating a person’s inner feelings. If I can manage to empathize with that, the rest of my body will automatically act in a similar way to hers.”

Expending a budget of several million Euros and including ninety motifs in fifty shooting days, the film – directed by Kai Wessel – recounts a period of twenty years, which the actress informs us are intended to highlight the key moments of Knef’s life. “From the very beginning, it was clear that we had to set a variety of emphases while working on this project. You can’t capture someone like Hildegard Knef, who was so very complex, in a simple way. I don’t think you could ever claim to do that.”

Heike Makatsch ought to know, for in the recent past – with Hilde, Margarete Steiff and Hope (working title) – she has made three bio-pics about the lives of strong women who actually existed. “It was primarily a coincidence that those particular projects were the most exciting ones that I had been offered in recent years,” Heike Makatsch admits by way of explaining her choice of roles. “But that doesn’t mean that I want to specialize in biographies now, by any means. However, often film material that is chiefly centered on one character is naturally a special challenge to the actor or actress, who automatically has an opportunity to play a complex role.”

Over the last fifteen years, the 37-year-old actress has demonstrated that she is capable of taking on such key roles on several occasions, even though she had a difficult time convincing the German feature pages of her presence in front of the camera during her early career. “Those who marry art must accept criticism as their mother-in-law,” Hildegard Knef once said, and this is true of Makatsch more than most other actresses. However, over the years she has proved all the doubters wrong with her talent and iron determination. “I don’t have any problems with criticism anymore,” Makatsch explains. “In fact, I would even say that more than fifty percent of my films that have meant something to me personally didn’t get a very good general reception. That means I’m not so sensitive in that respect; I tend to be quite fearless.”

Looking back, it is difficult to say whether this relaxed attitude is connected to her now very contented private and family life together with musician Max Schroeder and their daughter Mieke Ellen. But one thing is certain: very few German actresses have pursued their careers with such an open, honest, single-minded and yet tranquil approach as Heike Makatsch.

“I think it’s very healthy to remain attentive, to take note of positive changes and, above all, to herald them.” Heike Makatsch says at the end of our conversation, so clarifying her view of life. And we think to ourselves – if only there were more people like her.

Heike Makatsch spoke with Johannes Bonke
“PEACEFUL TIMES” IN NEW YORK

For its first German Premiere in 2009, German Films presented the feature film Peaceful Times by Neele Leana Vollmar in January in the Tribeca Cinemas in the “Big Apple”.

Together with the producer Caroline Daube from Royal Pony Film, the leading actress Katharina Schubert and sales agent Michael Weber (The Match Factory) were also on hand for the event. The film was well received by more than fifty representatives of the New York distributors’ and film scene who used the reception afterwards for networking with the German guests.

The next German Premiere will take place in New York on March 16.

SHORT REPORT 2008

In November 2008, the German Short Film Association published the second edition of its magazine which is dedicated entirely to German short films. Once a year, SHORT report gives an overview about events in and successes of the German short film scene, informs about developments, trends and recent film political issues. It also offers reports by filmmakers who presented their short films successfully abroad. As a printed publication, SHORT report is intended to complement the existing short film portal shortfilm.de. Furthermore, its aim is to provide international industry professionals, e.g. editors, journalists and festivals, with insight into the vivid German short film scene. SHORT report is available on request from the German Short Film Association (www.ag-kurzfilm.de).
**25TH EASTMAN PROMOTION AWARD FOR “WEITERTANZEN” IN HOF**

For the 25th time, the Eastman Promotion Award was presented at the Hof International Film Festival at the end of October to Friederike Jehn for her feature debut *Weitertanzen*. Since 1984, the Stuttgart-based Kodak Company has been supporting up-and-coming talent in German-speaking countries with this award, which is endowed with €4000 worth of film material. Other past German winners have included Caroline Link (1990), Florian Henckel von Donnersmarck (2002), Toke Constantin Hebbeln (2006), and many more now internationally successful and well-known directors.

The support and promotion of young talent has been a central part of Kodak’s marketing activities for years. The Eastman Promotion Award is just one of the many initiatives within the framework of the world-wide Kodak Student Program which seeks to recognize and support young filmmakers from leading film schools.

**KINO!2008 AT THE MOMA**

Packed screenings, a stimulating atmosphere and much praise characterized the small but perfectly formed German program during the annual presentation at the MoMA from 5 – 13 November 2008. The opening film *Cherry Blossoms – Hanami* (US distributor: Strand Releasing) was attended by the director Doris Doerrie and lead actress Hannelore Elsner. At the opening reception, director Andreas Dresen (*Cloud 9*), director Dennis Gansel and actress Jennifer Ulrich (*The Wave*, US distributor: IFC), and directors Michael Althen and Hans Helmut Prinzler (*Eye to Eye – All About German Film*) also met with over 100 guests from the New York buyers and festival scene.

There was very positive response in particular to the drama *Clara* by Helma Sanders-Brahms during the festival’s 29th edition. The documentary *Trip to Asia – The Quest for Harmony* by Thomas Grube was also a crowd pleaser. In the area of short films, there were screenings of *NEXT GENERATION 2008* and a double feature of the Student Academy Award-winner *On the Line* by Reto Caffi and *The Other Day in Eden* by Jan Speckenbach.

The successful KINO! program at the MoMA will have a special birthday from 20 – 27 April 2009 with an extensive retrospective and many guests of honor celebrating 30 years of German cinema in New York.
VILLA AURORA NIGHT 2008

The 2nd annual Villa Aurora Night took place in Berlin in October 2008 at the Martin-Gropius-Bau. In the presence of cultural, political and business representatives, the recipients of the Villa Aurora Scholarship in the fields of Literature, Fine Arts, Music and Film were presented in a festive atmosphere.

The film jury – made up of Alfred Holighaus (director of the Berlinale section Perspectives German Cinema), Hartmut Bitomsky (director, producer, script writer), Marc Rothemund (director of Sophie Scholl – The Final Days and former scholarship recipient), Andreas Stroehl (director of the Munich Film Festival) and Nicole Kaufmann (German Films) – awarded 3-month scholarships to the Villa Aurora in Los Angeles to: director Anna le Faroqhi, director Andreas Lechner (Butterflies in the Night, Hot Dogs), and DoP Max Penzel (second camera on Whisky with Wodka, Berlin Calling, Strajk, Beautiful Bitch). Director Dagmar Knoepfel (Requiem fuer eine romantische Frau, Durch diese Nacht sehe ich keinen einzigen Stern) also received a one-month-scholarship.

NEw PRODUCTION GUIDE FOR HAMBURG SCHLESWIG-HOLSTEIN

Premiere in Berlin: Filmfoerderung Hamburg Schleswig-Holstein is presenting its new Production Guide during this year’s Berlinale. The comprehensive handbook contains all the important information needed for filming in northern Germany and offers an extensive address section with contact information for filmmakers, service companies and freelancers. The detailed, bilingual brochure also features photos from the renowned photographer Jim Rakete, who shot photos of directors, screenwriters and actors, including Armin-Mueller Stahl, Martina Gedeck, Kostja Ullmann and Fatih Akin. Portraits and quotes about Hamburg and Schleswig-Holstein as film locations are also featured. Further photographs by Jim Rakete will be exhibited during the Berlinale at the representative office for Hamburg and Schleswig-Holstein in Berlin.

NRW STARTS THE NEW YEAR WITH “HELEN” & “THE READER”

World premiere in the snow: Helen, the new film by Sandra Nettelbeck, was invited to the Sundance Film Festival in January. The drama, starring Ashley Judd and Goran Visnjic, was one of three Filmstiftung NRW-supported films that screened in Park City. Peter Sehr and Marie Noëlle also presented The Anarchist’s Wife at the most important American independent festival. Oskar Roehler’s latest film, Lulu & Jimi, was also shown.

January also saw the U.S. release of The Reader. Kate Winslet and German Shooting Star David Kross play the leading roles in this literary adaptation which was also shot in part in North Rhine-Westphalia. Screen Daily praised Stephen Daldry for his adaptation of Bernhard Schlink’s bestseller: “It takes Daldry to another level as a filmmaker of great nuance, and should be a major draw for intelligent audiences everywhere.” David Kross, who also played the lead in Krabat, is one of 10 Shooting Stars being presented by the European Film Promotion at the Berlinale.
A GOOD YEAR FOR FFF BAYERN

The cinema year 2008 was a booming one for local productions: eleven German films booked more than one million admissions, and nine of these eleven films were supported by FilmFernsehFonds Bayern: Die Welle, Der Baader Meinhof Komplex, Die Wilden Kerle 5, Krabat, Warum Maenner nicht zuhoeren und Frauen schlecht einparken, Kirschblueten-Hanami, Sommer, Asterix bei den olympischen Spielen and Freche Maedchen. These films were not only popular in Germany, they also impressed international audiences: Kirschblueten-Hanami toured the whole world, going from one festival to another. Further promising films for 2009 are now in the pipeline, including: Der grosse Kater with Bruno Ganz, Christiane Paul, Ulrich Tukur, Marie Baeumer, and Justus von Dohnányi under the direction of Wolfgang Panzer; Maria, ihm schmeckt’s nicht! with Christian Ulmen and Mina Tander under the direction of Neele Leana Vollmar; and John Rabe with Ulrich Tukur, Daniel Bruehl and Anne Consigny.

6TH RENDEZ-VOUS IN HAMBURG
A GREAT SUCCESS

German Films and Unifrance organized the German-French Film Rendez-vous for the sixth time in November 2008, holding the event in Hamburg on this occasion. 300 participants from both countries discussed co-productions and current developments in VoD, heard about new trends in the field of financing and saw the presentations of young actors from Germany and France. A gala dinner in Hamburg’s City Hall and a party at the Mandarin Bar provided the ideal setting to discuss things further in more detail. When the filmmakers, producers and distributors from both countries met together for the first time six years ago, there were only a few familiar faces for most of the participants. This no longer seemed to be the case in Hamburg. People have really gotten to know each other over the past six years and have developed closer relationships. A concrete finding was that the number of German-French co-productions have more
than quadrupled from 4 in 2001 to 17 in 2007, many of them now being German majority productions.

Two innovations were announced at this year’s Rendez-vous: the FFG revision, which went into effect on 1 January, envisages that, in future, co-productions can already apply for funding where there is a German share of only 10% – not 20% as previously required. And there are plans within the framework of the mini-traité for a development fund: €300,000 is to be made available annually, with a maximum of €50,000 per project.

This year’s Rendez-vous started with a visit to Studio Hamburg and was rounded off with a tour through the harbor of Hamburg. German Films and Unifrance would like to thank the Filmförderung Hamburg Schleswig-Holstein most sincerely for the good collaboration. The Rendez-vous will take place in France again in 2009.

MORE GERMAN SHORTS GO EAST

Last autumn, the German Short Film Association successfully compiled short film programs for various international organizers, thereby continuing longtime partnerships and establishing new contacts. The cooperation of the German Short Film Association, German Films and the Molodist Festival in Kiev has been growing for several years. What’s more, in 2008 the “Long Night of German Short Films” with a total of 26 films was created. As in the previous years, various directors were on hand to present their films personally.

Forming a new cooperation with Jens Becker, professor at the Academy of Film & Television “Konrad Wolf”, the German Short Film Association compiled a short film program for the Moscow Short Film Festival – Debutes. Furthermore, the association organized a German short film program in the Hungarian city of Pécs, one of the five European Capitals of Culture 2010. And Usit n.L. in the Czech Republic was host to a number of German short film programs: in October at the Femina Film Festival and in November within the framework of the German-Czech Cultural Days.

GERMAN PRODUCERS IN SINGAPORE

In cooperation with the Media Development Authority (MDA) in Singapore, German Films organized an informational trip for German producers to Singapore at the end of 2008. Uli Pfau (Eikon Media), Thilo Graf Rothkirch (Cartoon Media) and Norbert Sauer (UFA Film- und Fernsehproduktion) were on hand to gather valuable information about the comprehensive film funding programs and co-production possibilities in Singapore.
4TH EDITION OF THE SOIRÉE ALLEMANDE IN CLERMONT-FERRAND

The International Short Film Festival Clermont-Ferrand has become one of the world’s premier cinema events dedicated to short films. During its 31st edition, the fourth issue of the “Soirée Allemande · Coup de Cœur – Le Court Métrage Allemande” project had its premiere. This extraordinary short film project is a cooperation of the German Short Film Association, German Films, the Festival du Court Métrage Clermont-Ferrand, the Goethe-Institut Lyon and the KurzFilmAgentur Hamburg. After its premiere at the Festival du Court Métrage, this program will be touring the Goethe Institutes of French-speaking countries and institutes of the Alliance française.

From almost 300 German festival entries in Clermont-Ferrand, nine films were chosen to be part of the program, which offers a wide variety of genres – from short fiction and animation to experimental shorts: The Rat Train Robbery (Kathrin Albers, Jim Lacy), Samsa – Homage to Franz Kafka (René Lange), Summer Sunday (Fred Breinersdorfer, Sigi Kamml), Seedog’s Devotion (Anna Kalus), Polar (Michael Koch), Journey to the Forest (Joern Staeger), Mite (Karl Tebbe), To Be a Good One (Satu Siegemund) and Our Wonderful Nature (Tomer Eshed). Another premiere at the festival was the presentation of the German Short Film Association’s short film catalog German Short Films 2009, which contains 100 of the most interesting short film productions of 2008 as well as an extensive service appendix. The association – in cooperation with German Films – was also present with a booth at the short film market in Clermont-Ferrand and organized the market screening “Matinée Allemande · Coup de Foudre – Le Court Métrage Allemande” with another ten outstanding German short films.

KICK-OFF IN KIEV

At the end of September, German Films organized, in cooperation with the Goethe-Institute Ukraine and the German Embassy in Kiev, a German film festival within the framework of the first German-Ukrainian Co-Production Conference. With support from the collecting societies VFF and GWFF, numerous representatives from public and private broadcasters, as well as producers and directors had the opportunity to establish contacts to the rapidly developing and dynamic Ukrainian film industry. Johannes Kreile (managing director of VFF): “We hope that this will be the beginning of common cooperative media efforts.”

Over 500 cinemagoers celebrated the kick-off event with Achim Bornhak’s film 8 Miles High. And interest didn’t wane on the following festival days: prize-winning films like The Edge of Heaven (Fatih Akin), Cloud 9 (Andreas Dresen), According to the Plan (Franziska Meletzky) and A Father’s Music (Igor Heitzmann) were screened to sold-out audiences. Even the after-show party had its focus on film: the Lubitsch classics Sumurun and Anna Boleyn were projected in Kiev’s hottest club, accompanied by contemporary sounds from German and Ukrainian DJs.

A special sidebar was dedicated to the premieres of television productions, followed by a discussion round with the audience, moderated by the sidebar’s curator Cathy Rohnke. Another program focused on the up-and-coming generation of filmmakers, offering information about educational programs in Germany and featuring German Films’ NEXT GENERATION showcase.

Following their presentation in Kiev, all of the festival films went on a tour of five further Ukrainian cities.
Ayla

Type of Project Feature Film Cinema Genre Drama, Love Story Production Company BurkertBareiss for TV60 Film/Munich, in co-production with Goldkind Filmproduktion/Munich With backing from FilmFernsehFonds Bayern, German Federal Film Fund (DFFF) Producers Andreas Bareiss, Sven Burgemeister Commissioning Editors Stefanie Gross, Claudia Gladziejewski, Barbara Haebe Director Su Turhan Screenplay Su Turhan, Beatrice Dossi Director of Photography Florian Schilling Editor Tobias Forth Music by Hannes Vester Production Design Renate Schmaderer Principal Cast Pegah Ferydoni, Mehdi Moinzadeh, Timur Isik, Tuerkiz Talay, Saskia Vester, Sesede Terziyan Casting Lore Bloessl Format 35 mm, color, 1:1.85, Dolby SR Shooting Languages German, Turkish Shooting in Munich, November – December 2008 German Distributor Zorro Film/Munich

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After producing Luigi Falorni’s Berlinale competition film Heart of Fire last year, Munich-based producer Andreas Bareiss has joined forces once more with Sven Burgemeister of TV60Film and Goldkind Film for Su Turhan’s feature debut Ayla.

The culture clash drama had been developed by Turhan with co-screenwriter Beatrice Dossi within the First Movie Program run by Christiane Conradi at the Bayerisches Filmzentrum on the studio lot of Bavaria Film in Geiselgasteig, and was subsequently offered to Bareiss by Turhan’s agent Astride Bergauer of Scenario.

The story centers on the attractive 25-year-old Ayla who, separated from her Turkish family, leads a double life between a day job in a kindergarten and working as a cloakroom attendant in a night club. Caught between her existence as a single and the longing for a home to call her own, she falls passionately in love with the sensitive photographer Ayhan. Little does she know that he embodies the very part of their common culture she has sought to reject and she will subsequently be faced with the dilemma of having to make a decision between her love and her convictions …

As Bareiss recalls, “the main challenge on this project which we developed together for the last two years was finding the right actress for the part of Ayla.” The search ended when they found Pegah Ferydoni who will be known to German TV audiences from her role in the series Tuerkisch fuer Anfaenger – for which she won the German Television Award and Adolf Grimme Award – as well as appearances in the Tatort and Sperling series.

“The film’s story was consciously not set in Berlin or Cologne where there are large Turkish communities,” Bareiss explains, “but rather in Munich where the Turkish community is more integrated. Another reason to have the story set here was because Su grew up in Bavaria and so could bring in some of his own experiences of living between the two worlds.”

While Bareiss says that the focus is on the dramatic love story in Ayla, he points that the film is naturally also “drawing on what happens every day in Germany and is about the struggle between modernity and tradition within a integrated culture.”

Ayla is the feature film debut for the self-taught Turhan although he has made several shorts and documentaries over the past 15 years. In 2001, he came to the film industry’s attention with Gone Underground which could claim to be the first short to be fully digitally produced worldwide. Starring Katja Flint and Ralph Herforth, the short was invited to countless festivals and won several awards, marking Turhan’s first collaboration with the veteran DoP Michael Ballhaus which they repeated on the short Triell in 2004.

Meanwhile, Bareiss is enthusiastic about the collaboration with Turhan: “He is a very professional first-time director in the clearness of his vision and the way he works with the actors. We have a very good producer-director working relationship.”

MB
Die Frau mit der gebrochenen Nase

Type of Project Feature Film Cinema Genre Tragicomedy

Production Company Neue Mediopolis Filmproduktion/Leipzig, in co-production with Film House Bas Celik/Belgrade With backing from Mitteldeutsche Medienfoerderung, Medienboard Berlin-Brandenburg, ZDF/ARTE

Producers Alexander Ris, Joerg Rothe, Jelena Mitrovic, Srdan Golubovic

Director Srdjan Koljevic

Screenplay Srdjan Koljevic

Director of Photography Goran Volarevic

Editor Marko Glusac

Music by Mario Schneider

Production Design Zorana Petrov

Principal Cast Nebojsa Glogovac, Anica Dobra, Vuk Kostic, Branka Katic, Nada Sargin, Stipe Erceg, Jasna Zalica

Format 35 mm, color, 1:1.85, Dolby SR

Shooting Language Serbian

Shooting in Belgrade and Erfurt, October – December 2008

German Distributor Neue Visionen

The film opens with a young woman sporting a freshly broken nose, who steps out of a taxi in a traffic jam on one of Belgrade’s bridges, leaving her baby behind in the car and throwing herself into the river below. This suicide attempt connects and binds together three witnesses of this desperate act on the bridge and has repercussions for their emotionally frozen lives …

“It’s a film about Belgrade today,” Koljevic observes, “in a moment when the pendulum of energy and emotions is swinging from the years of wars, destruction, hatred – to the other end: to life, the re-discovery of love, and overcoming the scars of the past. It’s a film about people fixing their messed-up lives, about people in ‘emotional transition’.”

“In his sensibility, Srdjan tends to lean more towards comedies,” Mitrovic explains, “but this film is more drama albeit with comedic elements.” “The story is set in Belgrade, but it is very universal and could happen anywhere,” Golubovic adds, praising the director’s “great dialogues and well-developed characters in a script that is both universal and connected with the local mentality.”

The new film sees Koljevic reunited with his cinematographer (Goran Volarevic) and costume designer (Nebosja Lipanovic) from Red Colored Grey Truck, but there is also collaboration again with some of the cast and crew from The Trap such as the German sound crew and composer Mario Schneider as well as the actors Nebosja Glogovac, Anica Dobra, and Vuk Kostic.

The cast for Die Frau mit der gebrochenen Nase also includes L.A.-based Serbian actress Branka Katic, who appeared opposite Johnny Depp in Michael Mann’s Dillinger, Nada Sargin from Oleg Novkovic’s award-winning Tomorrow Morning, and Stipe Erceg, known to international audiences from such films as The Edukators and The Baader Meinhof Complex.

“We are very happy to have this mix of Serbian and Croatian actors in the cast where there are also people like Anica Dobra and Stipe Erceg who are known by audiences in both markets,” Ris points out.

Meanwhile, for Bas Celik, Koljevic’s project is the first time they will have been shooting outside of Serbia. After seven weeks filming in Belgrade, the production came to the East German town of Erfurt for a week at the end of November/beginning of December to shoot interiors in an empty hospital that is awaiting demolition.

“We brought the key crew members with us from Belgrade, but we also have Germans on the team for the Erfurt shoot and local extras in some scenes,” Mitrovic explains.

Die Frau mit der gebrochenen Nase will be distributed in Germany by Neue Visionen and in Serbia by The Trap’s distributor Tuck Vision.

For Koljevic, who was a co-screenwriter on Stefan Arsenijevic’s debut Love and Other Crimes, it is the second collaboration with producers Neue Mediopolis Filmproduktion and Film House Bas Celik after writing the screenplay for Srdan Golubovic’s thriller The Trap with his wife Melina Pota Koljevic.

“When the outset, we were all convinced of Srdjan’s story and wanted to work on the project together again,” Neue Mediopolis’ Alexander Ris recalls. “Unfortunately, Laszlo Kantor [of Uj Budapest Film] couldn’t join us this time because there weren’t enough Hungarian elements.” Bas Celik’s Jelena Mitrovic adds, so Die Frau mit der gebrochenen Nase ended up becoming a majority German-Serbian co-production.
Friendship!

Type of Project Feature Film Cinema Genre Comedy, Road Movie Production Company Wiedemann & Berg Film/Munich, in co-production with Seven Pictures/Munich With backing from Medienboard Berlin-Brandenburg, German Federal Film Board (FFA), German Federal Film Fund (DFFF), New Mexico Production Tax Credit Producers Quirin Berg, Max Wiedemann, Tom Zickler Co-Producers Marco Beckmann, Dr. Stefan Gaertner, David Groenewold Executive Producer Mark Popp Director Markus Goller Screenplay Oliver Ziegenbalg Director of Photography Ueli Steiger Editor Olivia Retzer Production Design Deborah Riley Principal Cast Matthias Schweighofer, Friedrich Muecke, Alicja Bachleda Casting Simone Baer, Todd Thaler, Cathy Sandrich Format 35 mm, color, cs, Dolby Digital 5.1 Shooting Languages German, English Shooting in Berlin, New York, San Francisco, Albuquerque, December 2008 – February 2009 German Distributor Sony Pictures Releasing/Berlin

This year sees the 20th anniversary of the fall of the Berlin Wall coming around on November 9th and German filmmakers are busy working away at their own cinematic commemorations of this historical event.

Max Wiedemann and Quirin Berg, the producers of the Academy Award-winning feature film The Lives of Others, are no exception, as they have teamed up with Tom Zickler to produce the road movie Friendship! by the prolific commercials director Markus Goller.

"Markus has been involved in the project from the outset," recalls Wiedemann. "The film is based on a true story about two East Germans who traveled across the USA from New York to San Francisco shortly after the fall of the Berlin Wall – and one of the couple was none other than [producer] Tom Zickler! Tom told Markus about his story when they met in Los Angeles, and he became really enthusiastic about what he sees as the perfect culture clash comedy and a real ‘fish out of water’ tale."

During the film’s development, Markus was able to draw inspiration from some cassettes Tom Zickler had recorded as a kind of audio-diary on his trip across the USA – and they provided the basis for the film’s plot.

The screenplay for Friendship! was written by Oliver Ziegenbalg, who had previously worked with Wiedemann & Berg Film on the submarine comedy U-900 and for Tom Zickler’s Barefoot Films on their comedy 1½ Ritter which opened in German cinemas before Christmas.

As the two Germanies celebrate the fall of the Berlin Wall in November 1989, two friends Veit and Tom, aged 22, head off for San Francisco to find Veit’s father who had escaped from the GDR more than ten years before. Since then, the only communication has been an annual birthday card from San Francisco. Barely speaking English and with nothing more than 100 Marks in their pockets, they have four weeks to get to San Francisco for Veit’s birthday and wait at a specific post office for Veit’s father to turn up …

As Wiedemann explains, the choice of Matthias Schweighofer to play Veit was made pretty quickly, “but it took much longer to find the right actor for the second male lead. It is not easy to find actors of this age who also have a drama school training. Friedrich Muecke, though, is quite a discovery: he has not been seen in films or on television, but has appeared on stage at Munich’s Volkstheater and is a graduate of the Ernst Busch Academy in Berlin.”

While Goller has directed over 300 commercials and worked in the past as an editor and 2nd unit director, Friendship! will be his second feature film – after 2001’s Under the Mask. “He is fired up with the passion of a debutant filmmaker,” notes Wiedemann. The crew behind the camera includes such experienced hands as DoP Ueli Steiger, whose credits include Roland Emmerich’s Godzilla, The Day After Tomorrow and 10,000 BC, costume designer Maria Schicker who knows the culture clash from personal experience having come to the USA from East Germany herself, and production designer Deborah Riley who has worked on such movies as 21 Grams and Moulin Rouge.

The production team will go to New York and San Francisco for exteriors and a second unit will work its way across America for the travel shots, but the bulk of the shoot will be located in New Mexico thanks to the variety of locations found there as well as the financial incentive on offer.

Production will wrap with scenes in Berlin in February, and the final film is expected to include archive footage of the Berlin Wall as well as excerpts from films Tom Zickler himself made in the former GDR. 

MB
Gangs

Type of Project Feature Film Cinema Genre Gang Film Production Company SamFilm/Munich With backing from Medienboard Berlin-Brandenburg, FilmFernsehFonds Bayern, German Federal Film Board (FFA), German Federal Film Fund (DFFF) Producers Andreas Ulmke-Smeaton, Ewa Karlstroem Director Rainer Matsutani Screenplay Peer Klehmet, Sebastian Wehlings Director of Photography Clemens Messow Editor Marco Pav D’Auria Production Design Carola Gauster Principal Cast Jimi Blue Ochsenknecht, Wilson Gonzalez Ochsenknecht, Emilia Schuele, Jannis Niewoehner, Michael Keseroglu, Christian Bluemel, Michael-Kai Mueller, Sina Tkotsch, Marie Lou-Sellem Casting Uwe Buenker Casting Format 35 mm, color, 1:1.85, Dolby Digital Shooting Language German Shooting in Berlin and surroundings, September – November 2008 German Distributor Walt Disney Studios Motion Pictures Germany/Munich

“Like Andy, I am a big fan of the gang film genre with such films as The Wanderers, The Outsiders or The Warriors,” Matsutani recalls. “I thought that the genre is dead, but it was Andy’s idea to resurrect it. Indeed, great care has been taken in developing a specific style concept for the film’s look. The baddies are dressed all in white, while the good ones are in black.”

“Like Andy, I am a big fan of the gang film genre with such films as The Wanderers, The Outsiders or The Warriors,” Matsutani recalls. “I thought that the genre is dead, but it was Andy’s idea to resurrect it. Of course, it was a good omen that we could get such a teen idol as Jimi Blue for the cast, so I thought ‘Let’s go for it!'”

According to Matsutani, Gangs will not shy away from showing crime and violence; he sees “the film more as a coming-of-age story with comic and action elements together with big love story.”

Hangtime

Type of Project Feature Film Cinema Genre Coming-of-Age Story, Sports Production Company Little Shark Entertainment/Cologne, in co-production with 3L Filmproduktion/Dortmund, Pandora Filmproduktion/Cologne, WDR/Cologne, ARTE/Strasbourg With backing from Filmstiftung NRW, German Federal Film Board (FFA), German Federal Film Fund (DFFF) Producers Tom Spiess, Soenke Wortmann, Werner Wirsing Director Wolfgang Groos Screenplay Christian Zuebert,
Vinz (Max Kidd) has his high-school diploma in his pocket and is about to begin the next phase of his life, one that involves making big decisions. As the top scoring player with basketball team Phoenix Hagen, he has what it takes to turn pro. His big brother Georg (Misel Maticevic) cannot imagine a better life, but his dream of a professional baseball career crashed ten years ago after their parents’ tragic death. Now Vinz can achieve what, back then, Georg was denied. But is that what Vinz wants to begin with? The two brothers have to learn to part from each other and go their separate ways. And what it means to make difficult decisions all by oneself is something Vinz has to demonstrate in the end; during the decisive match as to which team will gain promotion to the first division …

Max Kidd, who has previously been seen in the TV series Unter Uns, as well as occasional guest roles, makes his feature film debut with Hangtime. Misel Maticevic, who is equally at home in the theater and on the screen, won the Best Actor Award for Lost Killers (1999) at the Thessaloniki film festival. His most recent credits include Effi Briest (dir: Hermine Huntgeburth). In 2008 he won the German Television Award for Best Actor (Im Angesicht des Verbrechens, dir: Dominik Graf).

Hangtime’s director, Wolfgang Groos, cut his teeth as first AD, on, among others, The Miracle of Bern (dir: Soenke Wortmann), Napoleon (dir: Dennis Gansel) and The Treasure of the White Falcons (dir: Christian Ziegler).

In 2000, producers Tom Spiess and Soenke Wortmann set up Little Shark Entertainment, whose credits include Christian Zuebert’s Lammbock and The Treasure of the White Falcons, as well as The Miracle of Bern. Soenke Wortmann himself is currently directing Pope Joan.

Co-producer 3L Filmproduktion is Werner Wirsing’s shingle. Founded in 2005, the company’s credits include actress July Delpy’s directorial debut, 2 Days in Paris, Ob ihr Wollt, oder nicht (dir: Ben Verborg) and Paul Schrader’s Adam Resurrected.

Hangtime could not have a better pedigree, with some of Germany’s best production names behind it. The proof of the film pudding is always in the watching, but Hangtime looks set to be a box office slam dunk.
what violence means and then dedicates his life to fight against violence as a humanist."

"No project of Ziegler Film over the last 35 years has prompted me to invest so much passion and energy – and to take so many risks as this," Ziegler says, pointing out that she approached director Jo Baier with the idea of directing Henri Vier (working title: "Henry of Navarre") when they both were at the Adolf Grimme Award ceremony.

"Before I spoke with Jo Baier I got in touch with [co-writer] Cooky Ziesche because they had been a good combo on Der Laden and both were excited about being involved in the project." Baier and Ziesche worked together for the last years on the screenplay.

Jo Baier says: "A clichéd costume drama about a French king in Renaissance times is not what we are making here! There will be no orgy of costumes, no festival of extravagant wigs!"

"Henri Vier" is going to be different: simple and immediate, costumes and set reduced to the bare necessity, the focus on the actors, their motives, emotions and psychology."

The financing of the 19 million Euro project – the most ambitious project in Ziegler Film's history and one of the most expensive German feature films of 2008 – took four years to mount with production partners from France, Spain and Austria, a service production partner in the Czech Republic, and support from numerous broadcasters and public funders from Germany, France, Spain and Austria.

An international cast is led by French newcomer Julien Boisselier (who received the 2007 Lumiere Award) as Henri, appearing with the young Catalan actor Roger Casamajor (El Laberinto del fauno), Armelle Deutsch (Le malade imaginaire), Chloé Stefani (Marquise de Pompadour) and Karl Markovics (The Counterfeiters). In addition, the production boasts a whole galaxy of German stars ranging from Joachim Król (Gloomy Sunday), Hannelore Hoger (Bella Block) and Ulrich Noethen (Runaway Horse) through Sandra Hueller (Requiem) and Devid Striesow (Yella) to Gabriela Maria Schmeide (Grill Point) and Andreas Schmidt (Summer in Berlin).

The superlatives don’t end there: principal photography lasted some 80 shooting days from August to December at locations in the Czech Republic, France, North Rhine-Westphalia and Bavaria, with interiors at the MMC Studios in Cologne. Some 5,800 extras were hired for the battle scenes and over 1,300 historical costumes were specially made for the film at costume workshops set up in Berlin, Poland and the Czech Republic.

“Gernot Roll was Jo Baier’s and my first choice for the DoP because we both have worked with him in the past on various films,” Ziegler explains. “He was exactly the right person because he’s someone who supports innovation. This is the first big feature film for the film at costume workshops set up in Berlin, Poland and the Czech Republic.”

"But there are also a few other, new people behind the camera such as the editor Alexander Berner or the costume designer Gerhard Gollinhofer, with whom Jo Baier and I are working with for the first time," Ziegler adds.

Type of Project Feature Film Cinema Genre Comedy Production Company Claussen+Woebke+Putz Filmproduktion/Munich, in co-production with Schubert International Filmproduktion/Utting, Orisa Produzioni/Rome, ZDF/Mainz, Constantin Film Produktion/Munich With backing from FilmFernsehFonds Bayern, Filmstiftung NRW, Eurimages, German Federal Film Board (FFA), German Federal Film Fund (DFFF), Apulia Film Commission Producers Uli Putz, Jakob Claussen, Lothar Schubert, Cristiano Bortone Director Neele Leana Vollmar Screenplay Daniel Speck, Jo Weiler Director of Photography Torsten Breuer Editor Bernd Schlegal Production Design Johannes Stermangel, Doerthe Komnick Principal Cast Lino Banfi, Christian Ulmen, Mina Tander, Maren Kroymann, Gundi Ellert, Peter Prager, Sergio Rubini Casting Daniela Tolkien Format 35 mm, color, 1:1.85, Dolby SR Shooting Languages German, Italian Shooting in Gravina (Apulia), Munich, Krefeld, Duisburg, October – December 2008 German Distributor Constantin Film Verleih/Munich

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The Munich-based production house Claussen+Woebke+Putz Filmproduktion made its first foray into European co-production with Neele Leana Vollmar’s adaptation of Jan Weiller’s best-selling novel Maria, ihm schmeckt’s nicht! ("Maria, He Doesn’t Like It!").

“We came to acquiring the film rights to Jan Weiller’s book after meeting through a common friend in Munich who had worked with the author on the adaptation of the novel for an audio book,” producer Jakob Claussen recalls. “Originally, we worked just with Jan Weiller on the screenplay, but then brought the screenwriter and..."
Weiler, "Claussen recalls. "It was quite a coup to win Jan, his name had also cropped up in our very first meeting with Jan came to Germany as a guest worker in the late 1960s. Antonio had himself once been a foreigner in a foreign land when he made a real fuss of him and even the footballer Luca Toni came by to see hello! This again impressed our German team a lot.”

Claussen notes that it was a big challenge to adapt the bestseller which had sold over 1.7 million copies in Germany and stayed 66 weeks in the Top Ten list. “People love the book and we want them to love our film as well. It is going to be a very funny comedy with real emotional depth and truth about Germans and Italians that we hope to love our film as well. It is going to be a very funny comedy with real emotional depth and truth about Germans and Italians that we hope will work in both Germany and Italy.”

The culture clash comedy centers on the young German Jan who is traveling to southern Italy to marry his fiancée Sara, who is half-Italian. Jan’s encounter with the Italian mentality is made all the more complicated by Sara’s stubborn Italian father Antonio, who initially makes Jan’s life a living hell although he ought to know better. After all, Antonio had himself once been a foreigner in a foreign land when he came to Germany as a guest worker in the late 1960s.

“Christian Ulmen was always our dream in casting for the role of Jan, his name had also cropped up in our very first meeting with Jan Weiler,” Claussen recalls. “It was quite a coup to win Lino Banfi for the part of Antonio. Lino is a real superstar in Italy and we were very pleased to get him. When we shot in Munich, the Italian community made a real fuss of him and even the footballer Luca Toni came by to our set to say hello! This again impressed our German team a lot.”

“The part was quite a challenge for Lino because he has to speak German in the film and he had never been to Germany before. At the same time, Christian doesn’t speak any Italian – he doesn’t understand a single word – and that’s where parts of the comedy come from. We play with the clichés on both sides and carry them to extremes.”

At the same time, Claussen says that the experience of working with an international team drawn from both countries was “enriching on both a human and professional level.” He and fellow producer Uli Putz acquired a smattering of Italian while the director Neele Leana Vollmar reached a level of proficiency that enabled her to give directions to her actors in Italian.

“A lot of what you see in the film was also encountered on the set and in the production office with the different cultures and mentalities,” Claussen adds. “The story of the film is about bringing these two worlds into harmony with one another.”

The Other Chelsea: The Donetsk Story

Type of Project Documentary TV Genre Society, Politics, Human Interest Production Company Kloos & Co. Medien/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz With backing from Robert Bosch Stiftung, MEDIA, Sundance Institute Documentary Film Program Producer Stefan Kloos Director Jakob Preuss Screenplay Jakob Preuss Director of Photography Eugen Schlegel Editor Markus CM Schmidt Format HD, blow-up to 35 mm, color, 16:9, Stereo Shooting Language Russian Shooting in Donetsk (Ukraine), February – September 2009

Contact Kloos & Co. Medien GmbH Schlesische Strasse 29-30 · 10997 Berlin/Germany phone +49-30-47 37 29 80 · fax +49-30-47 37 29 820 email: stefan.kloos@kloosundco.de www.kloosundco.de

Production is now beginning on Jakob Preuss’ The Other Chelsea (working title) which is described as “a serious and humorous study on post-Soviet reality” through a portrait of Eastern Ukraine beyond the Orange Revolution.

“I met Jakob some years ago through a common friend Sebastian Heinzel with whom I had made the documentary 89 Millimetres,” producer Stefan Kloos recalls about the genesis of their collaboration on The Other Chelsea.

A self-taught filmmaker, Preuss did his civilian service in Russia and has regularly worked as an election observer for international organizations, notably in the former Soviet Union, as well as making films.

After the young filmmaker received a grant in 2007 from the Robert Bosch Foundation to do research in the field, Kloos and Preuss then presented the project at Docs Barcelona and Amsterdam’s IDFA Forum last year. The film was supported by the MEDIA Program as part of a slate development funding application by Kloos & Co. Medien and has also received backing from the prestigious Sundance Institute Documentary Program as well as attracting ZDF’s Das kleine Fernsehspiel unit as co-producer.

“The film presents us with a view of Ukrainian reality that is not so

dramaturg Daniel Speck onboard. The collaboration between the two worked very well, it was important for the script to move away from the episodic structure of the novel towards a dramatrical structure that we needed for the film.”

Around three years were spent on honing the screenplay before going into production. Claussen points out that “the nature of the story made it ideal for a co-production. Uli Putz met the producer Cristiano Bortone from Orisa Produzioni through her participation in the ACE producers program; he became our Italian partner in the project together with our Italian distribution partner Osvaldo De Santis of Fox Italy.”

Claussen notes that it was a big challenge to adapt the bestseller which had sold over 1.7 million copies in Germany and stayed 66 weeks in the Top Ten list. “People love the book and we want them to love our film as well. It is going to be a very funny comedy with real emotional depth and truth about Germans and Italians that we hope will work in both Germany and Italy.”
familiar to us,” Kloos explains. “The country is emotionally and politically divided into East (the “blue” party) and the West (the “orange” party). We all know about the revolution although it is known from the other – blue – side as the ‘Orange Putsch’. When we see this blue side and look behind the scenes, we can then understand how fragile this post-Soviet construction is."

“Just like Georgia,” Preuss adds, “Ukraine experiences serious internal tensions. Not everyone who lived in the former Soviet Union dreamed of becoming an American, joining NATO or living according to Western values. They want Russian as a regional language and fear a forced Ukrainization.”

“If there was a ‘Cold War II’ taking place, the Donbass region just like Crimea would be on the frontline,” Preuss continues. “The Other Chelsea also deals with parallel social worlds, with the losers and winners of the Soviet Union’s collapse. These worlds are united by three things: a strong local patriotism, a love for the local football club, and the conviction that they belong with Russia rather than the West. This is just as true for Alexei and Kolya, veteran coal-miners, as it is for Nikolai Levsthenko, an ambitious young oligarch and politician.”

“The football reference of our working title draws a comparison between London’s Chelsea, owned by oligarch Roman Abramovitch, and Rinat Achmetov, owner of the Shakhtar Donetsk club. Achmetov is the richest man of the Ukraine, a native of the Donbass, both an important economic and political figure,” Kloos observes. “It is taken for granted to have this connection between the economic and political – people just cannot imagine that it will ever be different and are resigned to it.”

The film will follow the contrasting protagonists over the course of a football season, through the ups and downs on and off the pitch, with the stadium serving to link their stories together. While Levsthenko – who is the Secretary of the Donets City Council with bigger political ambitions – slides into the VIP box, Alexei and Kolya take up the same places they’ve held for decades … row 16, seats 8 and 9. Most of the shooting will take place away from the stadium, following Alexei and Kolya in the run-down coal mine where they work, and the young oligarch with his flashy cars, parties and political events.

Moreover, The Other Chelsea will focus on the inner conflicts of post-Soviet society through the interweaving of very personal and human stories. “Alexei and Kolya embody the amiability and the humanity which I have encountered all over the former Soviet Union, and which succeed in making life worth living despite all the difficulties and misery,” Preuss says. “They have a very peculiar humor unique to Russian speakers. As their friend Volodya says, laughing: ‘If something is forbidden in Europe, nobody does it. Here, you just try, perhaps it will work in the end …!’”

Die Paepstin

**Type of Project** Feature Film
**Cinema** Cinema
**Genre** History, Literature, Drama

**Production Company** Constantin Film Produktion/Munich, in co-production with UFA/Potsdam, Medusa Film/Rome, Ikiru Films/Barcelona, ARD (NDR, WDR, SWR, MDR)

With backing from Filmstiftung NRW, Mitteldeutsche Medienförderung, FilmFernsehFonds Bayern, German Federal Film Board (FFA), German Federal Film Fund (DFFF)

**Producers** Martin Moszkowicz, Oliver Berber, Co-Producers Herman Weigel, Norbert Sauer, Doris J. Heinze, Faruk Aghan, Edmon Roch

**Director** Soenke Wortmann

**Screenplay** Heinrich Hadding & Soenke Wortmann, from the novel by Donna W. Cross

**Director of Photography** Tom Faehrmann, **Editor** Hans Funk

**Production Design** Bernd Lepel, Principal Cast Johanna Wokalek, David Wenham, John Goodman

**Casting** Toby Whale, Anja Dihrberg

**Format** 35 mm, color, cs, Dolby Digital

**Shooting Language** English

**Shooting in** Saxony-Anhalt, North Rhine-Westphalia, Morocco, August – November 2008

**German Distributor** Constantin Film Verleih/Munich

**World Sales** Summit Entertainment Group LLC · Jill Jones

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Ninth-century Europe. Johanna (Johanna Wokalek) grows up in Ingelheim am Rhein. The daughter of the dogmatic and doctrinaire village priest, against her father’s will, she learns to read and write in secret. Her extraordinary talent is discovered and she is allowed, the only girl, to attend the cathedral school in Dorstadt and is given into the care of the knight Gerold (David Wenham), with whom she falls undyingly in love. Following a bloody attack by Normans, Johanna disguises herself as a man and enters the monastery at Fulda. There, she learns the art of healing and is ordained. Later, in Rome, she gains a reputation as a healer and becomes the personal physician of Pope Sergius (John Goodman). Shortly afterwards, he is found poisoned. The leader of the conspiracy, Bishop Anastasius, hopes himself to ascend the throne, instead it is Johanna who is elected pope.

But the undiscovered “poppess” has a dangerous weak point: she is pregnant by Gerold, her secret lover.

Johanna Wokalek (“my absolute casting wish”, director Soenke Wokalek)
Wortmann says) has steadily made her way to the front ranks of German actors, and is set to push her way even further forward with Die Paepstin (“Pope Joan”). She is currently in The Baader Meinhof Complex and North Face, although she can already count several accolades as her own, including the Bavarian Film Award 2003 for Hierankl and an Adolf Grimme Award in Gold (2006).

Australian David Wenham, as Gerold, is one of those familiar faces you might not have been able to put a name to in the past. But his credits are extensive: Moulin Rouge, The Lord of the Rings: The Two Towers, The Lord of the Rings: The Return of the King, Married Life and 300. He also features in Baz Luhrmann’s epic Australia.

John Goodman (Pope Segelius) may still be best known for his role of Dan in the sitcom Roseanne, but he is also capable of far more, as anyone who has seen his very dramatic turns in Barton Fink, Raising Arizona, The Big Lebowski and O Brother, Where Art Thou? can testify.

Director and co-writer Soenke Wortmann is one of the big names in contemporary German cinema, winning the German Film Award for Kleine Haie (1992), while his Maybe, Maybe Not (1994) was the most successful German film of the 1990s, selling more than six and half million tickets.

Wortmann’s football melodrama, The Miracle of Bern, attracted more than 3.6 million spectators and his 2006 Football World Cup documentary, Deutschland. Ein Sommermaerchen, is the country’s most successful documentary.

Martin Moszkowicz, head of production at Constantin Film, has well more than 100 feature films to his credit, including the 2003 Oscar®-winning Nowhere in Africa, as well as Manitou’s Shoe, Resident Evil, Perfume, The Wave and The Baader Meinhof Complex.

Although “aimed principally at a female audience” (Moszkowicz), Die Paepstin, with its choice casting and eye for historical detail, is bound to appeal to males as well.

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**Poll**

**Type of Project** Feature Film  
**Genre** Drama  
**Production Company** Kordes & Kordes Film/Berlin, in co-production with DOR Film/Vienna, Amrion/Tallinn  
**With backing from** MFG Baden-Wuerttemberg, Medienboard Berlin-Brandenburg, Eurimages, BKMD, Oesterreichisches Film Institut, Filmfonds Wien  
**Producers** Alexandra Kordes, Meike Kordes, Danny Krausz, Riina Sildos  
**Director** Chris Kraus  
**Screenplay** Chris Kraus  
**Director of Photography** Judith Kaufmann  
**Editor** Uta Schmidt  
**Music by** Annette Focks  
**Production Design** Christoph Kanter, Anja Mueller  
**Principal Cast** Edgar Selge, Jeanette Hain, Richy Mueller  
**Casting** Nina Haun  
**Format** Super 35 mm, color, 1:1.85, Dolby SR  
**Shooting Language** German  
**Shooting in** Estonia, June – July 2009  
**German Distributor** Piffl Medien/Berlin

Preparations are underway for writer-director Chris Kraus’s first feature film since his German Film Award-winning drama Four Minutes.

The drama Poll, which is set to be shot in Estonia over 45 days in June and July as a German-Austrian-Estonian co-production, is a project which has been close to Kraus’s heart ever since 1995.

“I began working in the film industry as a screenwriter and had originally planned for another director to direct this project,” Kraus recalls. However, this all changed after the success of his own forays into directing with Shattered Glass and Four Minutes.

“I am very pleased that we will be shooting the film in Estonia because I think that everything will be more authentic as a result – from the landscape through to the people playing the extras,” Kraus explains.

“The history of Estonia provides the background for a story which portrays the decline of a feudal, German-Baltic society in the Russian Czarist empire.”

The film’s action is set in summer 1914 on the eve of the First World War and focuses on the thirteen-year-old Oda who comes with her
mother from Berlin to visit their surgeon father at the Poll Estate in Estonia.

While the Baltic German adults indulge in love affairs during the hottest summer to date, young Oda begins a gentle, intimate relationship with a young Estonian revolutionary on the run, whom she hides from her parents and the Czarist Cossacks billeted at the estate.

As Kraus points out, his great-aunt Oda Schaefer was the inspiration for his new film: “She was a writer who was relatively well-known in the 1950s and I came across her story in an autobiographical book I found during my studies of German literature 20 years ago.”

“I was fascinated by this aunt who was rejected by my family as she did not fit in politically: she was far to the left while the family was far to the right. We weren’t allowed to speak about her in the family,” he continues.

“At the same time, I was interested to know how this woman could turn out the way she did, why she differed so much from the family’s politics.”

“The inspiration is like in Shattered Glass and Four Minutes in that I have quite a personal connection to the characters,” Kraus notes. “On the other hand, Poll is also a parable of the insanity of the 20th century, which has had an impact on us in Europe to the present day.”

According to the producers Meike and Alexandra Kordes, the project received an additional boost last year thanks to the success of Four Minutes, and the 500,000 Euros prize-money for the German Film Award has been a welcome component in Poll’s 7 million Euro budget.

The two sisters participated in the European Film Promotion’s “Producers on the Move” initiative in Cannes in May 2007 where they found their Estonian co-producer after pitching the project to Riina Sildos of Tallinn-based Amrion. Meanwhile, the Austrian partner Danny Krausz of DOR Film came onboard after they met at the Baltic Event in Tallinn in December 2007.

“It’s been a long odyssey to find the best solution for the film’s setting in the Poll Estate,” Alexandra Kordes recalls.

“We had spent ten months scouting locations in Poland, Latvia, Estonia, parts of St. Petersburg, Mecklenburg-Vorpommern and Brandenburg, but didn’t find anything that was really suitable as the setting.” Meike Kordes adds. “We thought we had found the right place on the island of Hiiumaa, but there was no existing infrastructure or appropriate facilities for a film crew to shoot there.”

In the end, Kraus and the producers have decided to build their own Baltic-German farmhouse estate at a location near to the seaside resort of Paernu on the shores of the Gulf of Riga.
Rosa (Alois’ and Elena’s sister-in-law) played by Carla Ortiz has fallen head over heels in love with the mysterious businessman Felipe (Salvador del Solar), whose arrival in the sleepy town bodes ill.

Fourteen never being an easy age even at the best of times, Alfonsina has to wrestle with her own feelings: she feels misunderstood and suffers from homesickness for a place to which she has never been. Not even the postcards she receives from foreign tourists all over the world, people who have visited Copacabana, help. If anything, they just strengthen her desire to have her own experiences.

When Alfonsina meets Daniel (Friedrich Muecke), a student from Munich, who is also the spitting image of her grandfather, the girl decides to act. She gathers up her courage, puts her trust in Copac’Ahuana, he “who protects the blue”, the god who watches over Lake Titicaca, and takes the step into the depths of the lake in order to surface in front of mountains backing onto Bavaria’s Lake Walchens. The god has carried Alois through the water, now he will carry her.

Director Thomas Kronthaler’s previous credits include Die Scheinheiligen (2001), episodes of the TV detective series Die Rosenheim Cops (2002, 2003), Der Sushi Baron – Dicke Freunde in Tokio (TV, 2005), Tango zu dritt (TV, 2006), Lawine (TV, 2007) and Gletscherblut (TV, 2008).

Alena and Herbert Rimbach’s AVISTA Film was founded in 1988 and specializes in working on projects by young, debutant filmmakers. Their first production, Nina Grosse’s Der glaeserne Himmel was invited to the 1989 Venice film festival, won the Bavarian Film Award for Best Newcomer Director and was nominated for a German Film Award. This was followed by Abraham’s Gold by Joerg Graser which was the only German film in an official section (Un Certain Regard) in Cannes in 1990 and won the Grand Prix du Public.

Among their many other credits are Lea (Ivan Fila, nominated for the Golden Globe Best Foreign Film 1997), the 2000 multi-award-winning Vergiss Amerika (Vanessa Jopp), Anansi (Fritz Baumann, 2003), Hierankl (Hans Steinbichler, 2003) and Dagmar Knoepfel’s Durch diese Nacht sehe ich keinen einzigen Stern (2005).

The possibility of making a comedy about the issue of the ‘trainee generation’ might not be immediately obvious, but it is something HFF Babelsberg student Jonas Grosch had been considering for the past couple of years as he developed his feature debut Résiste – Aufstand der Praktikanten. (“Resist – Rebellion of the Trainees”).

“I had my own experiences as a trainee when I had a placement at Wueste Film in Hamburg for three months,” Grosch recalls. “In fact, it was a great time without any negative side, so it is not as if I am drawing on my autobiography here.”

“The subject of trainees became particularly topical with a big article in the news magazine Der Spiegel two years ago and has come and gone into the public eye,” he continues. “It has now become a burning issue with the new global financial crisis so I can see the film bringing the trainee question back on to the agenda.”

“Although it is a serious subject, we are making a comedy which is something some people – such as the TV stations – have found hard
to accept,” Grosch explains. “We may exaggerate things and take them to extremes, but we nevertheless always take the characters’ problems seriously. It is an absurd comedy rather than slapstick, and you can see in the production and costume design that we are trying to create our very own world. There is a bit of Berlin here, but then it’s turned on its side to create a parallel universe.”

For Grosch, who previously made several shorts and the feature-length documentary Der Weiße mit dem Schwarzbrot as well as penning the screenplay for Polska Love Serenade, Résiste – Aufstand der Praktikanten will be his graduation film from the Academy of Film & Television “Konrad Wolf” in Babelsberg where he has been studying Screenwriting/Film & Television Dramaturgy since 2004.

The film is also set to be the graduation film for Grosch’s DoP Matthias Hofmeister, sound man Veit Norek and junior producer Maxim Juretzka.

“The special thing about Jonas as a director is that you can see in his work on the set that he knows what he wants; he has the scenes exactly in his head and isn’t somebody who starts trying things out on the set,” observes producer Till Schmerbeck who became aware of the project after meeting Grosch’s sister Katharina Wackernagel at the film festival in Biberach.

“What I liked was the power of imagination in the screenplay,” Schmerbeck continues. “The whole of the story is far from being rooted in reality because there are times when you come to a set location and it gets you wondering a little. But then you see that it can be done like that and why not. Jonas’ strength lies in risking to tell a story which runs alongside reality.”

As Grosch notes, the female lead of the half-French leftist activist Sydelia was written with his sister Katharina Wackernagel in mind, “but most of the other parts were cast without too much hunting around during the film’s pre-production because I know quite a few of the people we wanted personally.”

Thanks to family ties, he managed to obtain the services of his uncle and mother Christof and Sabine Wackernagel and had other parts filled with the likes of Steffen C. Juergens, Devid Striesow and Fanny Staffa.

However, several casting sessions were needed before the actor for the male lead was found “by pure chance”, as Grosch recalls, with Hannes Wegener who appeared as Willy Peter Stoll in Uli Edel’s The Longing and Steffen Juergens’ feature documentary Der Generalmanager or How To Sell A Tit Wonder, the film could premiere at the Munich Filmfest in June and be released theatrically in Germany in September to coincide with the election campaign for the Lower House of the German Parliament and provide a forum for discussion about the “trainee generation.”

Soul Kitchen

Type of Project Feature Film

Creation of Genres Heimatfilm

Production Company corazón international/Hamburg, in co-production with NDR/Hamburg, in association with Pyramide Productions/Paris, Dorje Film/Rome With backing from Filmförderung Hamburg Schleswig-Holstein, Nordmedia, German Federal Film Board (FFA), German Federal Film Fund (DFFF)

Producers Fatih Akin, Klaus Maeck

Commissioning Editor Jeanette Wuerl

Director Fatih Akin

Screenplay Fatih Akin

Director of Photography Rainer Klausmann

Editor Andrew Bird

Production Design Tamo Kunz

Principal Cast Adam Bousdoukos, Moritz Bleibtreu, Birol Uenel, Pheline Roggan, Anna Bederke, Dorka Gryllus, Wotan Wilke Moehring

Casting Monique Akin

Format 35 mm, color, 1:1.85, Dolby Digital

Shooting Language German

Shooting in Hamburg, Bremen, October – December 2008

German Distributor Pandora Film Verleih/Cologne

World Sales

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Originally, there had been plans for Soul Kitchen to be Fatih Akin’s next feature film after Head-On, “but then we had the success with the Golden Bear [at the 2004 Berlinale] which nobody had reckoned with and the project suddenly seemed to be too small,” recalls producer Klaus Maeck.

“We thought that we should either make something for the international market or a film that was intentionally small. At the time, we didn’t think that a Hamburg comedy would be the right thing and subsequently it was never the right time or the screenplay was not developed enough,” he continues.

Fatih kept returning to the project and even considered having another director film his screenplay, but couldn’t think of anyone in Germany he could entrust with his ‘baby’.

As Maeck explains: “We soon realized that a comedy is not a small thing” – the film is Akin’s most expensive to date at €4 million – “and is a really difficult genre especially since Fatih wants to make people laugh not only in Hamburg but around the world as well. That’s what

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The female parts are cast with new discoveries for us,” Maeck notes. “Irina Palm is completely new to cinema, while we got to know Pheline Roggan from our co-production of Chiko, and Dorka Gryllus was in films like Irina Palm.”

“Anna Bederke is completely new to cinema, while we got to know Pheline Roggan from our co-production of Chiko, and Dorka Gryllus was in films like Irina Palm.”

“The female parts are cast with new discoveries for us,” Maeck notes. “We prefer to call the film a Heimatfilm rather than a comedy,” Maeck adds. “We are little skeptical about using that term because comedy can cover so many things. With Heimatfilm, it makes you sit up because there haven’t been many films in that genre for a long time. We may not be portraying an ideal world like in the films of the 50s, but Wilhelmsburg is still like a village where the important things are family, friendship and solidarity within a small group.”

What’s more, whilst working on the screenplay, Akin was inspired by the changes to the Hamburg suburb of Wilhelmsburg south of the River Elbe. That led him to locate the film’s main setting in the Soul Kitchen restaurant in this quarter. “It is an area which is being developed by the city as an attractive place for artists and students to live. There are lots of canals, little houses and then industrial areas and there’s a very multicultural atmosphere. That exactly captures what our story is about.”

The film centers on the restaurant owner Zinos (Adam Bousdoukos) who is dogged by bad luck: his girlfriend Nadine (Pheline Roggan) has taken up a new job in faraway Shanghai and he is put out of action by a slipped disc. To make matters worse, his new chef’s idea of cuisine is frightening the regular guests away. However, the restaurant’s new concept starts attracting a new audience. Pining for Nadine, Zinos sets off for Shanghai and entrusts the running of the restaurant with his brother Ilias (Moritz Bleibtreu). This proves to be a big mistake as Ilias promptly sells the business to an estate agent and Zinos learns that he might have just one last chance to get his restaurant back and so pulls out all the stops to save Soul Kitchen …

“It’s a bit like a ‘Best of ’ album,” Maeck says about the film’s cast. “To begin with, there is Adam Bousdoukos, who was in Akin’s first film Short, Sharp Shock and now provided useful tips for Soul Kitchen thanks to his second life as a restaurant owner alongside his acting career. Moritz Bleibtreu had previously appeared in lead roles in In July and Solina, while Birol Uenel and Demir Goekgoel were both in Head-On.

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Thrills, chills, murder and general gnarliness are the order of the day in Tannoed. Bettina Oberli’s latest cinematic outing after Die Herbstzeitlosen and Im Nordwind. Here she turns her character-driven directorial eye to the story of Kathrin (Julia Jentsch) who, now aged twenty-six, returns to her childhood village where an entire family was brutally murdered at nearby Tannoed Farm. The killer was never found and the further Kathrin delves into the village’s dark secrets, the more she is forced to recognize that the affair has much more to do with her than is welcome …

Based on a true, and unsolved, case in Bavaria, “what makes Tannoed such an unusual and interesting film,” producer Hejo Emons says, “is the depth and density with which it poses the question as to how evil comes into the world. Bettina Oberli’s filmic language, as she showed with Im Nordwind and then in Die Herbstzeitlosen, the most successful Swiss film in the past 35 years, was what led Kristina Loebbert to suggest her, and it’s a great choice!”

Julia Jentsch, the film’s main protagonist, made her film debut along-
side Juergen Vogel in Zornige Kuesse (2000), but it was in the 2004 The Edukators, in which she played alongside Daniel Bruehl, that her star began to shine. The tragicomedy launched at Cannes and went on to become a critical and box office success across many territories.

In the role of anti-Nazi resistance fighter Sophie Scholl (in Sophie Scholl – The Final Days), Jentsch won the Silver Bear for Best Actress at the Berlinale, as well as the German Film Award and the European Film Award 2005 for Best Actress.

“Julia is a great actress,” Emons affirms. “She has the characteristics we wanted but downplays her performance, relying instead on a very strong internal dramatic. That’s important because we grab you at the beginning and don’t let go. The audience experiences five murders and there is the constant fear there could be more to come.”

Monica Bleibtreu is, likewise, a praised actress. Her trophy cabinet contains, among others, the 2002 Grimme Award and Bavarian Television Award for her portrayal of Katja Mann in Heinrich Breloer’s Die Manns – ein Jahrhundertroman, the 2005 German Television Award for Best Actress in Marias letzte Reise, and she also picked up acting honors for the drama Four Minutes (the Bavarian Film Award 2006 and the German Film Award 2007).

Doesn’t anyone at Wueste Film ever take a break? Go on holiday? It seems not! Because this is yet another one of theirs, albeit from the cousins in Cologne, as opposed to their main hideout in Hamburg. Not that geography matters, because producers Stefan Schubert and Ralph Schwingel knew what they were doing when they linked fortunes with Cologne publisher Hejo Emons. Producer Kristina Loebert joined the company in autumn 2003.

Wueste Film West’s previous credits include Fatih Akin’s Solino, Sven Taddicken’s Emma’s Bliss and, most recently, To Faro by Nana Neul.
form a community of conflicting interests who all want to save lives, but suddenly they have to fight for their own.

“Putting the finance together was a big challenge for a film on such a subject, and then a debut film at that,” Deyle’s partner Martin Richter recalls. “The budget consists of many different fragments and Lucas Schmidt at ZDF Das kleine Fernsehspiel committed very early on and then brought ARTE onboard.”

The project also attracted Dario Suter’s DCM Mitte Productions and ERFTTAL Film as co-producers, with funding from FFF Bayern, the German Federal Film Board and the German Federal Film Fund, Falcom Media as German theatrical distributor and Beta Cinema handling international sales.

“Finding the cast did not pose a problem because everyone we approached was impressed by the power of the screenplay,” Deyle continues, although there had to be some recasting after principal photography was rescheduled at the last minute from early 2008 to the autumn.

The lead roles were taken by Dutch actress Thekla Reuten, whose credits include Twin Sisters and In Bruges, Matthias Habich (Nowhere in Africa, Downfall), Hannes Jaenicke (Lost Treasure), Maximilian von Pufendorf (Buddenbrooks) and Husam Chadat (Just Get Married).

“Another challenge on this production, apart from closing the financing, was the weather during the shoot,” Richter explains. “Just as we were shooting on the edge of the desert in Erfoud, it began raining for the first time in seven years. Everything was underwater because the desert can’t cope so quickly with so much water. That meant we had to think on our feet each day and be flexible.”

In addition, the shoot was held up at one point because members of the cast and crew were stricken down with illness, so that the team plans to return to Morocco for a final six days of filming in February before post-production goes into full swing in Munich and Berlin.

There were also a couple of days shooting in Germany in December, which featured five extras selected from over 600 entries to a casting competition run by the production’s media partner rtv magazine. The five lucky finalists played journalists in a scene of a press conference.

Waffenstillstand marks yet another collaboration for DRIFE with von Naso since they have produced all of his shorts and commercials since his film school days, save for one film. The feature debut is also the young company’s biggest project to date and follows the 2007 success with Ralf Westhoff’s comedy Shoppen.

Zarte Parasiten

Type of Project Feature Film Cinema Genre Drama, Love Story
Production Company RheinFilm/Cologne With backing from Filmstiftung NRW, WDR
Producer Juliane Thevissen
Directors Christian Becker, Oliver Schwabe
Screenplay Christian Becker, Oliver Schwabe
Director of Photography Oliver Schwabe
Editor Christian Becker
Music by Aurelio Valle
Principal Cast Robert Stadlober, Sylvester Groth, Maja Schoene, Corinna Kirchhoff
Casting Susanne Ritter
Format 5 16 mm, color, blow-up to 35 mm, 1:1.85, Dolby SR
Shooting Language German
Shooting in Cologne, Bonn and surroundings, Belgium, September – October 2008

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Zarte Parasiten (“Tender Parasites”) relates the love story of Manu and Jakob, as played by Robert Stadlober and Maja Schoene. The two of them view themselves as “human service providers”: they earn their money by fulfilling people’s emotional needs. But their relationship becomes derailed when Jakob assumes the role of a family’s deceased son and, in so doing, becomes increasingly distanced from Manu.

“It’s important to see Manu and Jakob in the sense of offering a symbiotic relationship,” says producer Juliane Thevissen. “They’re two people who have chosen a very unusual lifestyle. They seek out people who have emotional need of their services, for which they are paid and welcomed by their clients.”

The film marks the latest outing by the directorial duo of Christian Becker and Oliver Schwabe, who scored major points with their jointly written and directed debut, Egoshooter.

In a slightly earlier life, Becker made the short Viene del cielo, which he filmed in Cuba and which went on to take the top award at the Dresden film festival. Schwabe, for his part, did the camerawork on Jan Krueger’s short The Whiz Kids, which won a Silver Lion at the Venice film festival in 2001.

In what could almost be a film within a film, “I met the two on the
train to Locarno.” Thevissen explains. “They were on their way with Egoshooter. We talked, swapped stories and developed Zarte Parasiten together.”

What was it like working with the duo? Here, Thevissen has nothing but praise. “It was dangerously harmonic! I’ve not always had good experience with teams, but they work hand in hand, there was nothing negative, it was all constructive and great fun, for cast as well as crew. It was an unusually happy project.”

Thevissen’s previous credits include line producing Thomas Vinterberg’s Dear Wendy, production manager on Sergei Bodrov’s Bear’s Kiss, line producing The Tenth Summer and production managing the German hit Lammbock. In 2003 she and Stefan Jakob assumed the reins at RheinFilm.

Robert Stadlober (Jakob) achieved big screen recognition playing Wuschel in Leander Haussmann’s Sun Alley, a status he cemented with his performance in Benjamin Lebert’s Crazy. His other film credits include Play It Loud!, Summer Storm, and Berlin by the Sea. His latest outing is Krabat. Stadlober is also equally at home on television and the stage. His accolades include the Best Actor award at the Montreal film festival 2002 (for Engel & Joe), the German Video Award 2000 and the Bavarian Film Award 2000, both for Best Male Newcomer for Crazy. In 2005 he won the Undine Award for Best Leading Actor (Summer Storm) and in 2007 he garnered the Undine Award for Best Young Actor TV-Movie for Peer Gint.

Maja Schoene (whose surname just happens to mean beautiful in English) trained for the theater in Bochum and also made a name for herself with various television performances, such as in Rainer Matschke’s Aller Tage Abend and Marc Schlichter’s Cowgirl. Her latest big screen performance can be admired in Heinrich Breloer’s Buddenbrooks film.

“We had such luck with this cast,” Thevissen says. “Robert Stadlober was with us from the treatment stage. Sylvester Groth, as the grieving father, is excellent, as is Maja Schoene. We needed actors who could portray this organic and dynamic situation; how does a family deal with such grief? And we got them! We had a great team and I’m very happy.”
modern figure who, like many of his generation, finds himself search-
ing for his own roots and values in a world increasingly without ori-
entation.”

Director and screenplay author Michael Dreher draws inspiration
for Zimmer from Polanski’s The Tenant, Hitchcock’s Rear Window
and Inárritu’s Amores Perros. As in those films, “the narrative per-
spective is the central point. If the present is narrated from Daniel’S perspective, subjectively, the perspective in the past is objective. The
rootless German-American is trapped in his thoughts and perceptions
and due to the subjective narrative, the viewer is too. My aim is to
lead the viewer and then, with the final scene of the film, to turn
things so that he then recognizes the true relationships.”

Nikolai Kinski, who plays Daniel, found the character of a man
who is caught between all stools and is wrecked by his own power-
lessness, to be tailor made. In addition to which, Kinski is able to
speak German with an American inflection. This permanent auditory
evidence of his rootlessness, his lack of a “Heimat” as Germans
would say, was invaluable to understanding the character.

And co-star Katharina Schuettler has put in many a stunning
performance and is a proud holder of the Foerderpreis junger
deutscher Film and was voted the Theater heute Actress of the Year
2006.

Zwoelf Meter
Ohne Kopf

Type of Project: Feature Film Cinematography
Genre: Action/Adventure, Comedy, History
Production Company: Wueste Film/Hamburg,
in co-production with Warner Bros. Entertainment/Hamburg,
Magnolia Filmproduktion/Hamburg
With backing from German Federal Film Board (FFA), Filmfoerderung Hamburg Schleswig-
Holstein, German Federal Film Fund (DFFF) Producers: Stefan
Schubert, Ralph Schwingel, Bjoern Vosgerau
Director: Sven Taddicken
Screenplay: Matthias Pacht, based on a story by Matthias
Pacht & Sven Taddicken
Director of Photography: Daniela
Knapp
Editor: Andreas Wodraschke
Production Design: Peter
Menne
Principal Cast: Matthias Schweighoefer, Ronald Zehrfeld,
Devid Striesow, Hinnerk Schoenemann, Franziska Wulf,
Jana Pallaske
Casting: Simone Baer
Format: 35 mm, color, cs, Dolby Digital SR
Ex Shooting Language: German
Shooting in: Schleswig-
Holstein, Mecklenburg-Western Pomerania, Denmark,
September – November 2008
German Distributor: Warner Bros.
Entertainment/Hamburg

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It’s not exactly the Caribbean, but the Baltic’s still wet enough, and
you do have to go way further back in history, but Germany also had
its pirates, none more piratical and timber shivering than Klaus
Stoertebeker.

As always, separating fact from myth and legend is far from easy,
but we know Stoertebeker was the leader of a band of privateers
originally hired during a war between Denmark and Sweden. After
the end of the war, the ‘Brothers’, having found a very good thing,
continued to capture merchant vessels, but this time on their own
account.

Not surprisingly, the Hanseatic League (a 15th century forerunner of
today’s multinationals) didn’t take kindly to this, sent a fleet, captured
Stoertebeker and his crew, brought them to Hamburg, tried and
sentenced them to death.
Legend has it that Stoertebeker asked the mayor to free as many of his men as he could walk past after being beheaded. The request was allegedly granted, whereupon Stoertebeker’s headless body walked past twelve of them, hence the film’s certainly unique title: **Zwoelf Meter Ohne Kopf** (“13 Paces Without a Head”).

So heave-ho, me hearties, for it’s East Friesland in 1401: the era of feared privateers and best friends Klaus Stoertebeker and Goedeke Michels is coming to an end. Stoertebeker, severely wounded in battle, now has serious doubts about life as a pirate. But when he and Michels stumble upon a secret weapon, which makes them unbeatable, a new, golden era of bounteous booty begins. Things go well on land, too: Klaus woos the pretty Bille and Michels tries to win Okka. But the Hanseatic League is after them and the two are forced to decide: to live as farmers or die as pirates!

“Although 13 Paces is set in the past,” producer Bjoern Vosgerau says, “with the props and costumes historically very accurate and reproduced with love for detail, the language, characters, their conflicts and, for example, also the music will be very modern. We’re aiming more for a Trainspotting-feel than warmed-over history, if you get what I mean.”

With the buccaneering boys (Stefan Schubert, Ralph Schwingel, Bjoern Vosgerau) of Wueste Film, writer-director Sven Taddicken (Emma’s Bliss, 2006) at the helm and Ronald Zehrfeld (The Red Cockatoo) as Stoertebeker and Matthias Schweighöfer (swapping the skies of The Red Baron for the seven seas) as fellow pirate Goedeke Michels, this new interpretation of the Stoertebeker myth promises a yo-ho-ho historic adventure with humor, verve and a pinch of melancholy. Well, the hero does die at the end, after all.

SK
24h Berlin portrays a day in the life of one of the most loved European metropolises, 20 years after the Wall came down. One whole day in the life of a city and its inhabitants experienced and shot, by professionals and amateurs, planned and spontaneous. One year later broadcast on TV – again for 24 hours, without interruption, in conjunction with a website, events and a digital archive for the future: on September 5th 2009 the world watches Berlin going about its daily life.

24h Berlin is a unique concept. Bringing together 70 of the country’s most talented directors on one day in one city: among them established artists like Romuald Karmakar, Volker Koepp, Rosa von Praunheim, Andres Veiel and Thomas Heise as well as talented newcomers. Every single one of them contributing his or her very own approach, style and point of view. Each of them working in the same framework to create a kaleidoscopic, living, mega-portrait of a unique time in a unique place.

Genre Culture, Society, City Portrait Category Documentary TV, Mini Series Year of Production 2009 Screenplay Volker Heise Editors Annette Muff, Wolfram Koehler, Rudi Ziegmeier Music by Maurus Ronner, Thomas Fehlmann Producer Thomas Kufus Production Company zero one film/Berlin, in co-production with RBB/Potsdam-Babelsberg, ARTE/Strasbourg, in cooperation with YLE TEEMA/Helsinki, Channel 8/Tel Aviv Length 24 hours, 90 min, 6 x 60 min Format HD, color Original Version German Subtitled Versions French, English Sound Technology Stereo With backing from Medienboard Berlin-Brandenburg, Capital Cultural Fund Berlin, DEFA Foundation

Volker Heise is a director, author and script editor of documentary series and films. His directorial debut, Black Forest House 1902 (Schwarzwaldhaus 1902), won the Adolf Grimme Award in 2003. For more than ten years, he has been developing new documentary formats together with producer Thomas Kufus. Together, they have created many documentary series, as well as documentaries for theatrical release.

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An uneven couple is struggling through a holiday in secluded togetherness: Chris and Gitti enjoy themselves in their secret rituals, silly habits, unfulfilled desires and power struggles. The encounter with another couple leads their relationship to falter. The others are not only more successful, they are also more adept at maintaining a conventional male-female relationship behind a modern façade. Chris starts to model himself upon them, attempting to enforce boundaries on his idiosyncratic girlfriend. This shakes Gitti’s faith in him. Her attempt to conform to his new ideal goes from being a daring flirtation with a new role to become a silent war against herself. While Chris blossoms in the role of the strong one and opens towards Gitti in a new way, Gitti is in danger of losing herself.

**Genre** Drama  **Category** Feature Film  **Cinema** Year of Production 2009  **Director** Maren Ade  **Screenplay** Maren Ade  **Director of Photography** Bernhard Keller  **Editor** Heike Parplies  **Production Design** Silke Fischer  **Producers** Janine Jackowski, Dirk Engelhardt, Maren Ade  **Production Company** Komplizen Film/Munich, in co-production with SWR/Baden-Baden, WDR/Cologne, in cooperation with ARTE/Strasbourg

**Principal Cast** Birgit Minichmayr, Lars Eidinger, Nicole Marischka, Hans-Jochen Wagner  **Length** 119 min  **Format** 35 mm, color, 1:1.85

**Original Version** German  **Subtitled Version** English  **Sound Technology** Dolby Digital 5.1  **Festival Screenings** Berlin 2009 (In Competition)

**With backing from** BKM, German Federal Film Board (FFA), FilmFernsehFonds Bayern, Kuratorium junger deutscher Film, Medienboard Berlin-Brandenburg, German Federal Film Fund (DFFF)  **German Distributor** Prokino Filmverleih/Munich

The successful Hamburg architect Georg Winter, his wife and their two grown-up children travel to attend Georg’s mother’s funeral in a snowy mountain village where he grew up as a child.

At the funeral the mysterious Hannah and her son Alex suddenly appear. She unearths a truth which drags the family into a vortex of desires and confusion. When a snow avalanche cuts the village off from the outside world, there’s no escape …

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 2008  
**Director** Ina Weisse  
**Screenplay** Ina Weisse, Daphne Charizani  
**Director of Photography** Carl-Friedrich Koschnick  
**Editor** Andreas Wodraschke  
**Music by** Annette Focks  
**Production Design** Susann Bieling  
**Producer** Peter Schwartzkopff  
**Production Company** Reverse Angle Production/Hamburg, in co-production with NDR/Hamburg, Reverse Angle International/Hamburg  
**Principal Cast** Josef Bierbichler, Hilde van Mieghem, Matthias Schweighoefer, Sophie Rois, Sandra Hueller  
**Casting** Simone Baer  
**Length** 92 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR Festival Screenings Hof 2008, Ophuels Festival Saarbruecken 2009, Rotterdam 2009, Berlin 2009 (German Cinema)  
**With backing from** Filmfoerderung Hamburg Schleswig-Holstein, Cine Tirol, German Federal Film Fund (DFFF), German Federal Film Board (FFA)  
**German Distributor** Reverse Angle Pictures/Hamburg  

Ina Weisse was born in Berlin. After completing her acting education at the renowned Otto Falkenberg Drama School in Munich, she performed at theaters including the Kammerspiele in Munich, the Mannheim Nationaltheater and the Hans Otto Theater in Potsdam. She also had roles in numerous films and TV movies, including *Nichts als Gespenster, Schneeeland, Sams in Gefahr* and *Duell in der Nacht*. She also studied Philosophy in Heidelberg and Directing in Hamburg. Her films as a director include: the shorts *Luenow* (1999), *Sonntags* (2000), *Klara* (2001), the award-winning *Alles Anders* (2002), and her feature debut *Der Architekt* (2008).
More than 60 years after the end of World War II, 40 years after the student uprisings of 1968, 30 years after the “German Autumn” in 1977, 20 years after the fall of the inner German border in 1989, and right in the middle of the social upheaval brought about by the “Agenda 2010” on the path to the globalized world of the 21st century, a group of German film directors come together to create a film panorama depicting the social and political situation in present-day Germany, based on each of their personal perspectives.

Director and co-initiator Tom Tykwer says about the project: “The film Germany 09 combines around a dozen individual film sequences that depict how we experience our country today and how we position ourselves, what binds us, and where we are lead astray in this nation.”


Free to choose the format and content, each of the participating directors presents his or her personal interpretation and filmic portrayal of how they perceive Germany today. The sequences, abstract or concrete, range from short film to documentary, from essayistic to experimental. The filmmakers are (in alphabetical order) Fatih Akin, Wolfgang Becker, Sylke Enders, Dominik Graf, Christoph Hochhäusler, Romuald Karmakar, Nicolette Krebitz, Dani Levy, Angela Schanelec, Hans Steinbichler, Isabelle Stever, Tom Tykwer and Hans Weingartner.
What is going on in Germany? Is Germany really a pain in the neck? And if so, why? In this documentary road-movie shot between 2005 and 2008, director Hans-Erich Viet travels through Germany to find out just how the German soul ticks. The journey took place without any concrete planned destinations, but rather was determined through the events that took place and offers answers to all the moaning and groaning going on in Germany today.

**Genre** Road Movie, Contemporary Society

**Category** Documentary Cinema

**Year of Production** 2009

**Director** Hans-Erich Viet

**Screenplay** Hans-Erich Viet

**Director of Photography** Johann (Frido) Feindt

**Editor** Anne Fabini

**Producer** Herbert Schwering

**Production Company** COIN FILM/Cologne, in co-production with Viet Filmproduktion/Berlin

**Length** 103 min

**Format** 35 mm, color, 1:1.85

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby Digital

**With backing from** Filmstiftung NRW, BKM, Nordmedia

**German Distributor** COIN FILM/Cologne


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**Distance** tells an existential story of violence and love which equally disturbs and touches through its unconditional nature.

Living in seclusion from the rest of the world, Daniel Bauer goes about his job as a gardener in the botanical gardens. A rather inconspicuous young man who, however, regularly breaks out of his motionless daily routine and commits indiscriminate acts of violence.

When he gets to know Jana, a forlorn young woman, a tentative relationship develops between the two foreign bodies. She sees everything in the shy Daniel that she always wanted from a man.

But even Jana’s love can’t keep Daniel away from his acts of violence and soon the situation escalates.

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 2008  
**Director** Thomas Sieben  
**Screenplay** Thomas Sieben  
**Editor** Charlie Lézin  
**Music by** Eckart Gadow  
**Production Design** Daniel von Volckamer  
**Producers** Norbert Kneissl, Ken Duken  
**Production Company** Grand Hotel Pictures/Berlin, in co-production with Stegenwalner Media Investor/Berlin  
**Principal Cast** Ken Duken, Franziska Weisz, Josef Heynert  
**Casting** Suse Marquardt Besetzungsbüro/Berlin  
**Length** 84 min  
**Format** DVCPro HD, color, 1:1.78  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR  
**Festival Screenings** Berlin 2009 (Perspectives German Cinema)

**Thomas Sieben** was born in 1976 in Cologne and studied Political Science in Muenster, followed by Film and Photography Studies at Massachusetts College of Art in Boston. From 1999-2001 he worked as a producer and editor for various production companies in Munich. He currently works as a freelance journalist, screenwriter and director in Berlin. His films include: **Hit and Run** (short, 2002) and **Distance** (2008).
It’s the summer of 1984 in Schmalenstedt, right in the middle of Holsteinische Schweiz, the “little Switzerland” of Holstein on the coast of the Baltic Sea. 17-year-old Malte Ahrens, who goes by the name of “Roddy Dangerblood”, lives with his leftwing parents in a farmhouse, is in the middle of his ceramics apprenticeship and has just discovered “punk”, which has finally made its way, with some delay, to Schmalenstedt. Through friendship, love and alcohol, Roddy is in search of the perfect music.

**Genre** Drama  **Category** Feature Film  **Cinema** Year of Production 2009  **Director** Lars Jessen  **Screenplay** Norbert Eberlein  **Director of Photography** Michael Toetter  **Editor** Sebastian Schultz  **Music by** Jakob Ilja  **Production Design** Dorle Bahlburg  **Producers** Florian Koerner von Gustorf, Michael Weber  **Production Company** Schramm Film Koerner + Weber/Berlin, in co-production with NDR/Hamburg  **Principal Cast** Cecil von Renner, Ole Fischer, Pit Bukowski, Daniel Michel, Samuel Auer, Laszlo Horwitz, Axel Prahl  **Casting** Gitta Uhlig  **Length** 93 min  **Format** 35 mm, color, 1:1.85  **Original Version** German  **Subtitled Version** English  **Sound Technology** Dolby Digital 5.1  **Festival Screenings** Berlin 2009 (Perspectives German Cinema)  **With backing from** German Federal Film Board (FFA), German Federal Film Fund (DFFF), Filmfoerderung Hamburg Schleswig-Holstein, Medienboard Berlin-Brandenburg, BKM  **German Distributor** Piffl Medien/Berlin

At her parents’ urging, Effi Briest, a free-spirited 17-year-old girl, marries Baron von Innstetten, nearly 20 years her senior – and a former admirer of Effi’s mother. The arranged marriage spells the beginning of a monotonous existence for Effi far away from her hometown: Innstetten is entirely pre-occupied with his political career and the sleepy artist town of Kessin on the Baltic Sea shore offers little excitement. That is until Major Crampas arrives – one of Innstetten’s military comrades and a charming womanizer. Effi starts a passionate affair with him and finally discovers what love is. But it comes at a steep price: The affair proves fatal for Crampas. Effi, on the other hand (unlike in Fontane’s novel) deals with the consequences of her decisions and embarks on a new chapter in her life …

Hermine Huntgeburth was born in Paderborn as one of nine siblings in a family of doctors. She began studying Film at the Hamburger Hochschule fuer Bildende Kunste in 1977. With a scholarship from the Deutscher Akademischer Austauschdienst in 1983, she continued her film studies in Sydney. After working on a few short films and documentary films, she was awarded the German Film Award in Gold for Best New Director in 1991 for her directorial feature film debut *Im Kreis der Lieben*. Television films such as *Ein falscher Schritt* (1994), *Gefaehrliche Freundin* (1996), *Und alles wegen Mama* (1998), *Der Hahn ist Tot* (1999) and *Die Stunde des Wolfs* (1999) followed. Her TV movie *Romeo* earned the prestigious Adolf Grimme Award. Among more recent television projects are *Eva Blond und der Zwerg im Schliessfach* (2003) and *Der Boxer und die Friseuse* (2004), which won the 2005 German Television Award for Best Director. Her two-part TV series *Teufelsbraten*, based on Ulla Hahn’s novel, was awarded the VFF TV Movie Award at the 2007 Munich Film Festival and the Bavarian TV Award for Best Director. Her most recent TV project was *Koras Hochzeit*. Among her feature film credits are popular hits such as *Trio* (1998), *Bibi Blocksberg* (2002), and most recently, *The White Masai* (2005).
The United Nations estimate the number of children refugees at about 12-13 million worldwide. 3-4% of these children have either lost their parents or have to live separated from them. The technical term for these children without parents or relatives is “separated children”. About 100,000 of these children live in Europe, about five to ten thousand in Germany. We Came, We Stayed, We Got Deported tells some of their stories. For two years, the directors filmed their fate and fortune in Germany.

The stories of all these children are either fantastic or nightmarish. They all share the experience of being cast from their home into a world where everything is foreign: people, skin colors, language, manners, food, landscapes, weather, culture. And they all have to learn that it’s not only the weather which is chilly in Germany. They are all children, however, and they all have no other option than to cope with their situation and to integrate into a society which does not exactly welcome them. The film is about the children’s efforts towards integration as well as about the obstacles which constrain them.

Genre Society Category Documentary TV Year of Production 2008 Directors Natascha Breuers, Ralf Jesse Screenplay Natascha Breuers, Ralf Jesse Directors of Photography Natascha Breuers, Ralf Jesse Editor Kawe Vakil Producer Benno Friebe Production Company Tof Intermedia/Cologne, in co-production with ARTE/Strasbourg, WDR/Cologne Length 98 min Format DV PAL, color, 16:9 Original Version German Subtitled Version English Sound Technology Mono Festival Screenings Kassel Documentary Festival 2008 With backing from Kulturstiftung des Bundes

Natascha Breuers was born in 1969 and studied German Philology, Ethnology and Education in Cologne. Since 1989, she has been working as a freelance director and journalist for various publications and broadcasters.

Ralf Jesse was born in 1965 and studied Philosophy, Theater, Film, Television and English in Cologne. He works as a freelance director, producer, writer, and cinematographer for various publications, institutions and broadcasters.
Boanlkramer (aka Death) hasn’t had such a difficult ‘client’ in long time! For over a thousand years, he’s been traipsing through Bavaria, picking up his fellow countrymen to bring them to ‘paradise’. But then he happens upon the stubborn Brandner Kaspar.

Brandner Kaspar definitely does not want to be taken off to all eternity just yet. No, no, he is 69, way too young to leave now. Boanlkramer tries all his tricks to get Brandner Kaspar to change his mind, but nothing works. Then Brandner pulls out some schnapps, really fine stuff, which seems to appeal to Boanlkramer. So much so, that he does not even realize that Brandner is cheating him at a card game.

With a hangover and without Brandner, Boanlkramer makes his way back to heaven. Brandner put him off for 21 years and beat him at cards – if Petrus finds that out, there is going to be trouble. Best thing to do is just not mention it at all.

Brandner Kaspar is reeling with glee, he beat out Death, who has now promised not to return until his 90th birthday. Now the coast is clear, or so he thinks …

Genre Comedy, Drama, Family, Tragicomedy Category Feature Film Cinema Year of Production 2008 Director Joseph Vilsmaier Screenplay Klaus Richter Director of Photography Joerg Widmer Editor Uli Schoen Music by Chris Heyne Production Design Gudrun Schretzmeier Producers Joseph Vilsmaier, Markus Zimmer Production Company Clasart Film/Munich, in co-production with Perathon Film/Munich

Principal Cast Franz Xaver Kroetz, Michael “Bully” Herbig, Lisa Maria Potthof, Peter Ketnath, Sebastian Bezzel, Detlev Buck Length 100 min Format 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby Digital, Dolby 5.1 SRD With backing from German Federal Film Board (FFA), FilmFernsehFonds Bayern, German Federal Film Fund (DFFF), Cine Tirol German Distributor Concorde Filmverleih/Munich

Joseph Vilsmaier was born in 1939 and grew up in Munich and Pfarrkirchen. He undertook an apprenticeship at ARRI from 1953 to 1961 and studied Music at the Munich Conservatory. In 1961, he became a camera assistant at Bavaria and has been a director of photography since 1972. He made his directorial debut in 1988 with Autumn Milk (Herbstmilch), followed by Rama Dama (1990), Stalingrad (1992), Charlie & Louise (1993), Brother of Sleep (Schlafes Bruder, 1995), Comedian Harmonists (1997), Marlene (1999), Leo & Claire (2001), Rock Crystal (Bergkristall, 2004), The Last Train (Der letzte Zug, 2006), and Die Geschichte vom Brandner Kaspar (2008).
An overweight man has been invited by a friendly couple to a posh restaurant. They have just finished dinner and he keeps on complaining that every other human being is doing better than himself and that fate obviously denies him a happy life, both professionally and emotionally. Attending to their own problems, the interpersonal relations of the patrons at adjacent tables become a little troublesome, and tension seems to rise. Although the guests are not related over the borders of their tables, all of them are forced into an interaction, whose atrocious outcome happens to be inevitable. Even if you wouldn’t have expected it from such an everyday life situation.

**Genre** Comedy, Fantasy  
**Category** Short  
**Year of Production** 2008  
**Director** Michael Ester  
**Screenplay** Torsten Wacker  
**Director of Photography** Ernst Kubitzka  
**Editor** Tom Dokoupil  
**Music by** Tom Dokoupil  
**Producer** Herbert Schwering  
**Production Company** COIN FILM/Cologne  
**Principal Cast** Dirk Bach, Tanja Wenzel, Dirk Muehlenbach, Mirco Reseg, Julia Beerhold, Guido Renner, Ercan Durmaz  
**Length** 11 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital  
**Festival Screenings** Luenen 2008, Short Cuts Cologne 2008, Ophuels Festival Saarbruecken 2009  
**With backing from** German Federal Film Board (FFA), Filmstiftung NRW  
**German Distributor** COIN FILM/Cologne

Veit Harlan was Nazi Germany’s most successful film director. A hundred million spectators saw his films all over Europe, including the pernicious anti-Semitic propaganda film *The Jew Suess*. Equally obsessive as he was gifted, Harlan is without a doubt Nazi cinema’s most equivocal figure, together with Leni Riefenstahl. A master of national kitsch, exultations of death and melodrama, he was an artist as blinded as he was talented. With his monumental film *Kolberg*, released in 1945, he produced the major enduring epic of a declining regime. To this day, many remain fascinated by the driven, crafted aesthetics and darkly seductive power of Harlan’s films.

After World War II, Veit Harlan was the only Third Reich artist who was charged with crimes against humanity, yet he was acquitted in two trials.

The documentary presents the first biography of Veit Harlan with numerous film extracts and previously unreleased film material from the private family archive. It also shows how Veit Harlan’s family – including the youngest generation – still struggles today with the dark myth of artistic immorality.

**Genre** Art, History  
**Category** Documentary Cinema  
**Year of Production** 2008  
**Director** Felix Moeller  
**Screenplay** Felix Moeller  
**Director of Photography** Ludolph Weyer  
**Music by** Marco Hertenstein  
**Producer** Amelie Latscha  
**Production Company** Blueprint Film/Munich, in co-production with WDR/Cologne, RBB/Potsdam-Babelsberg, NDR/Hamburg, YLE/Helsinki  
**With** Thomas Harlan, Maria Koerber, Caspar Harlan, Kristian Harlan, Jan Harlan, Christiane Kubrick, Jessica Jacoby, Alice Harlan, Chester Harlan, Nele Harlan, Lotte Harlan, Lena Harlan, Stefan Droessler  
**Length** 100 min  
**Format** HD, color/b&w, 16:9  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** 5.1 Mix  
**Festival Screenings** DOK Leipzig 2008  
**With backing from** FilmFernsehFonds Bayern, BKM, German Federal Film Fund (DFFF), MEDIA, Transit Film, Friedrich Wilhelm Murnau Foundation/Wiesbaden  
**German Distributor** Edition Salzgeber/Berlin

Broadway star, songstress, screen diva, international icon and bestselling author – Hildegard Knef was many things. But more than anything else, she was a fighter who often fell, but never stayed down.

Berlin, 1943. The collapse of Nazi Germany looms, but young Hilde marches through the rubble of Berlin with only one thought in her head: she wants to become a star. With luck, looks, the right men and overwhelming self-confidence, she makes her way in the film world, both during and after the war, swapping her Nazi lover for a young Jewish husband. Hollywood beckons, but Hilde is no Marlene. Underemployed and frustrated, she longs for Germany. The divided country welcomes her back, but a short nude scene in *The Sinner* (1950) provokes a national scandal, making her an outcast in her own country. Internationally, she becomes what she’s always wanted to be: a star, on the big screen, on Broadway, in America and Europe. The years go by in a whirl of successes and failures, of ups and downs. Yet even as her film career wanes, she picks herself up and embarks on a new journey …

Heike Makatsch as “Hilde” (photo © Egoli Tossell Film)

**Genre** Biopic, Drama  
**Category** Feature Film Cinema  
**Year of Production** 2008  
**Director** Kai Wessel  
**Screenplay** Maria von Heland  
**Director of Photography** Hagen Bogdanski  
**Editor** Tina Freitag  
**Music by** Martin Todsharow  
**Production Design** Thomas Freudenthal  
**Producer** Judy Tossell  
**Production Company** Egoli Tossell Film/Berlin, in co-production with MMC Independent/Cologne  
**Principal Cast** Heike Makatsch, Dan Stevens, Monica Bleibtreu, Hanns Zischler, Michael Gwisdek  
**Casting** Nina Haun  
**Length** 136 min  
**Format** 35 mm, color, cs  
**Original Version** German & English  
**Subtitled Version** English  
**Sound Technology** Dolby Digital  
**Festival Screenings** Berlin 2009 (Berlinale Special Gala)  
**With backing from** Filmstiftung NRW, German Federal Film Fund (DFFF), German Federal Film Board (FFA), Medienboard Berlin-Brandenburg, MEDIA  
**German Distributor** Warner Bros. Entertainment/Hamburg

**Kai Wessel** was born in Hamburg in 1961. After completing his studies, he began working as an assistant director. He made his breakthrough with *Martha Jelineck*, which was nominated for the German Film Award in 1988. Among his most noted television productions are the filming of the diaries of the Jewish literature professor Victor Klemperer, *Klemperer – Ein Leben in Deutschland* (1999), as well as *Hat er Arbeit?* (2000), *Goebbels und Geduldig* (2001) and *Leben waere schoen* (2003), which won the Adolf Grimmie Award in 2004. His epic mini-series *Die Flucht* (2007) was one of the top-rated fiction productions of 2007.

**World Sales**  
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The Sky and Beyond reflects on the remarkable life of the 91-year-old sculptor Dorothea Buck who cured herself from schizophrenia.

Born in 1917, she was overcome by a severe mental crisis at the age of 19. During the Third Reich, with the diagnosis of schizophrenia, she was declassified as a minor human being. According to the Nazi race policies, she was forcibly sterilized in 1936. A few years later she barely escaped ‘euthanasia’. Contrary to all prognoses – incurable mental illness – Dorothea Buck tried to understand what drove her into psychosis and developed her own theory of her illness. That way she found the key to her own sanity.

Between 2001 and 2008, director Alexandra Pohlmeier was able to capture Dorothea Buck’s breathtaking story during regular visits to her home and studio in Hamburg and by traveling with her. Buck’s younger sister provides an outside view, reflecting on the dismay and helplessness most families experience when mental illness strikes in their midst. By accentuating the narrative, Dorothea Buck’s sculptures unfold an impressive body of work.

The Sky and Beyond is a film about the life and work of a courageous woman – an encouraging film.

**Genre** Art, Biopic, History
**Category** Documentary Cinema
**Year of Production** 2008
**Director** Alexandra Pohlmeier
**Screenplay** Alexandra Pohlmeier
**Director of Photography** Alexandra Pohlmeier
**Editor** Alexandra Pohlmeier
**Music by** Karl Henn
**Producer** Alexandra Pohlmeier
**Production Company** Alexandra Pohlmeier Filmproduktion/Berlin & Risum, in cooperation with Bettina Wilhelm Filmproduktion/Berlin

With Dorothea Buck, Anne Fischer, Prof. Dr. A. Heinz, Manuela Ziskoven, Prof. Dr. Th. Bock

**Length** 90 min
**Format** DigiBeta, color/b&w, 4:3

**Original Version** German
**Subtitled Version** English
**Sound Technology** Stereo

With backing from Filmförderung Hamburg Schleswig-Holstein

Alexandra Pohlmeier was born in 1960. After working as a nursing assistant in a psychiatric hospital, she studied Mass Media and American Studies. In 1986 she graduated from the University of Television & Film Munich. Since then she has been working as a freelance author, director and producer. Her films include: In Between (1987), Hojerbeach or Which Way Does the World Turn? (1987), Monkey’s Love (1992), Normally (1994), Colliding Particles (2006), and The Sky and Beyond – On the Trail of Dorothea Buck (2008).
A grieving woman commissions a painter to do a portrait of her children: her 22-year-old daughter and, most surprisingly, her 19-year-old son, who recently died in a tragic accident. As he struggles to perfect his portrait, the stormy interaction between artist and subjects brings forth the intense psychological state of a complex family. A powerful story in which the tragic loss of a loved one becomes the catalyst for each family member to rediscover themselves and redefine their relationships.

Genre Drama Category Feature Film Cinema Year of Production 2008 Director Caroline Link Screenplay Caroline Link, based on the novel by Scott Campbell Director of Photography Bella Halben Producers Uschi Reich, Martin Moszkowicz Production Companies Bavaria Filmverleih- & Produktion/Munich, Constantin Film Produktion/Munich Principal Cast Karoline Herfurth, Josef Bierbichler, Corinna Harfouch, Hanns Zischler, Misel Maticevic, Cyril Sjostrom, Jacob Matschenz Length 129 min Format 35 mm, color; cs Original Version German Subtitled Version English Sound Technology Dolby SRD Festival Screenings Toronto 2008 (Gala Presentation), Hof 2008, Marrakech 2008, Berlin 2009 (German Cinema) With backing from German Federal Film Board (FFA), FilmFernsehFonds Bayern, German Federal Film Fund (DFFF), Medienboard Berlin-Brandenburg German Distributor Constantin Film Verleih/Munich

Caroline Link was born in Bad Nauheim in 1964 and studied at the University of Television & Film in Munich from 1986-1991. Her graduation film Sommertage (1991) won the Kodak Award at the Hof Film Festival. Her 1996 feature debut Beyond Silence (Jenseits der Stille) was nominated in 1998 for the Oscar® for Best Foreign Language Film and received the Bavarian Film Award, the German Film Award in Silver and the Guild Film Award in Gold, among other commendations. Her other films include: the Erich Kaestner-adaptation Annalouise and Anton (Puenktchen und Anton, 1999), Kalle der Traeumer (TV, 1992), Glueck zum Anfassen (1989), Bunte Blumen (1988), and the Oscar®-winning Nowhere in Africa (Nirgendwo in Afrika, 2001) for which she also received German Film Awards for Best Film and Best Director as well as the Special Jury Prize at Karlovy Vary in 2002.
Cinematographer Michael Ballhaus, who transposed the visions of Fassbinder and Scorsese into unforgettable images, returned from Hollywood to Berlin – and no longer recognized his native city. Together with colleague Ciro Cappellari, he rediscovers his hometown, 20 years after the fall of the Wall. The result is a lyrical film essay about the metropolis and the people whose skills, talent and ambition make it such a unique city: less hectic and glamorous than Paris or New York, but possibly more stimulating.

They portrait the actresses Angela Winkler and her daughter Nele, who has Down Syndrome … Alex Hacke, all-round musical talent and bass player of the band Einstuerzende Neubauten... Author Peter Schneider, Berlin's mayor Klaus Wowereit, German Foreign Minister Frank-Walter Steinmeier, a Turkish shop owner, a DJ, fashion designers, a rapper, and architects ... A colorful array of personalities who are realizing their dreams in Berlin and reinventing the city in the process.

Michael Ballhaus was born in 1935 in Berlin and is one of the world's most well-known cinematographers. He began his career in the 1970s with Rainer Werner Fassbinder and went on to become one of Hollywood's most sought after directors of photography, having worked with the likes of Martin Scorsese, Francis Ford Coppola and Robert Redford on many of their films. A three-time Oscar® nominee, today he works and lives in Berlin.

Ciro Cappellari was born in Buenos Aires in 1959 where he trained to be a photographer and made his first short films. In 1985, he came to Berlin to study at the German Film & Television Academy (dffb) and has worked as a screenwriter, director and cameraman. He was DoP on films by Marcel Gisler, Didi and Pepe Danquart, including the Oscar®-winning Black Rider (Schwarzfahrer, 1993). He has directed Amor America (documentary, 1989), Hijo del Rio (1991) and Sin Querer (1997).
John Rabe

China was in flames when a German businessman became a reluctant hero. When the Imperial Japanese Army invaded China in 1937 and attacked the civilian population of the capital Nanking with unprecedented inhumanity, John Rabe took action. Along with a few other members of the foreign community including doctors and missionaries who remained in the city, he created a safety zone in which a quarter of a million civilians survived what was later to go down in history as the “Nanking Massacre”.

John Rabe had become long forgotten by the time his diaries were rediscovered ten years ago. They now form the basis for Florian Gallenberger’s fascinating account of what John Rabe, then head of Siemens China Co., did in those turbulent times. To this day he is still revered in China, but he has never been commended, much less rewarded, for his courage and decency in his own country. Upon his return to Germany in 1938, he was arrested by the Gestapo for collaborating with the Chinese. He died in poverty soon after World War II. The New York Times recently referred to Rabe as “The Schindler of China”.

**Genre** Drama, History  
**Category** Feature Film Cinema  
**Year of Production** 2009  
**Director** Florian Gallenberger  
**Screenplay** Florian Gallenberger  
**Director of Photography** Juergen Juerges  
**Editor** Hansjoerg Weissbrich  
**Music by** Laurent Petitgirard, Annette Focks  
**Production Design** Tu Ju Hua  
**Production Companies** Hofmann & Voges Entertainment/Munich, Majestic Filmproduktion/Berlin, EOS Entertainment/Oberhaching, in co-production with ZDF/Mainz, Pampa Productions/Paris, Huayi Brothers Media Corporation/Beijing  
**Principal Cast** Ulrich Tukur, Daniel Bruehl, Anne Consigny, Dagmar Manzel, Zhang Jingchu, Teruyuki Kagawa and Steve Buscemi  
**Casting** Cornelia von Braun, Ji Xue Fei, Kazua Shimizo  
**Length** 135 min  
**Format** 35 mm, color, cs  
**Original Version** German, English, Chinese, Japanese  
**Subtitled Version** English  
**Sound Technology** Dolby Surround 5.1  
**Festival Screenings** Berlin 2009 (Berlinale Special Gala) With backing from FilmFernsehFonds Bayern, German Federal Film Fund (DFFF), German Federal Film Board (FFA), Bayerischer Bankenfonds, Medienboard Berlin-Brandenburg, CNC  
**German Distributor** Majestic Filmverleih/Berlin

Paris, at the end of the 19th century. Four friends are leading a life full of privation, yet buoyed by good spirits in a drafty garret: the writer Rodolfo, the painter Marcello, the musician Schaunard and the philosopher Colline. It is Christmas, and they decide to celebrate in their favorite pub, the Café Momus, as is the custom in the Latin Quarter. Rodolfo stays behind to finish an article. There is a knock at the door; their neighbor Mimi, whose candle has gone out, asks for fire. Rodolfo is fascinated by her. It is love at first sight! Overwhelmed by their emotions, neither of them suspects that Mimi’s fatal illness will soon be separating them again …

Genre Opera Category Feature Film Cinema Year of Production 2008 Director Robert Dornhelm Screenplay Robert Dornhelm Director of Photography Walter Kindler Editors Ingrid Koller, Klaus Hundsbichler Music by Bertrand de Billy, Chorus of the Bayerischer Rundfunk, Children’s Chorus of the Staatstheater am Gaertnerplatz, Bavarian Symphony Orchestra Production Design Florian Reichmann Producers Catharina Mojto, Kurt J. Mrkwicka Production Companies Untitel/Oberhaching, MR Film Produktion/Vienna, in co-production with ZDF/Mainz, ORF/Vienna, Classica/Munich, in association with IMG Artists/London Principal Cast Anna Netrebko, Rolando Villazón, Nicole Cabell, George von Bergen (voice: Boaz Daniel), Adrian Eroed (voice: Stéphan Degout), Vitaly Kovalyov, Tiziano Bracci Length 109 min Format Super 35, color, cs Original Version Italian Subtitled Versions German, English Sound Technology Dolby Surround 5.1 With backing from Oesterreichisches Filminstitut (OFI), Filmfonds Wien, ORF Film-/Fernsehabkommen German Distributor NFP marketing & distribution/Berlin

Shy 11-year-old Philipp, whom everyone just calls Lippel, lives in a small town in Germany with his father, a famous gourmet chef. When his dad has to go away on business for a week, he leaves Lippel in the care of his new housekeeper, Mrs. Jakob. She seems very nice at first, but soon Lippel finds himself arguing with her over little household matters. It slowly turns into a domestic war, while Lippel seeks escape in his dreams at night, fleeing into an oriental fairy-tale world. There, his father is the lovable but weak king, whose children are at the mercy of his malevolent sister-in-law. The dreamworld double for Mrs. Jakob wants to do away with the children to take the throne herself. Soon Lippel finds himself living through incredible adventures in his dreams …

**Genre** Children and Youth, Family

**Category** Feature Film

**Cinema** Year of Production 2009

**Director** Lars Buechel

**Screenplay** Paul Maar, Ulrich Limmer

**Director of Photography** Jana Marsik

**Editor** Sandy Saffelels

**Music by** Konstantin Wecker

**Production Design** Frank Polosek

**Producer** Ulrich Limmer

**Production Company** collina Filmproduktion/Munich, in co-production with Universum Film/Munich, B.A. Produktion/Munich, BR/Munich, NDR/Hamburg, element e filmproduktion/Hamburg

**Principal Cast** Karl Alexander Seidel, Anke Engelke, Moritz Bleibtreu, Christiane Paul, Uwe Ochsenknecht, Edgar Selge, Eva Mattes

**Casting** Stefany Pohlmann, Angela Altnoeder, Nicole Fischer

**Length** 100 min

**Format** 35 mm, color, cs

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby Digital SRD

**Festival Screenings** Berlin 2009 (Generation)

**With backing from** FilmFernsehFonds Bayern, German Federal Film Board (FFA), Filmförderung Hamburg Schleswig-Holstein, German Federal Film Fund (DFFF)

**German Distributor** Universum Film/Munich

Marianne von Werefkin (1860 – 1938) came from Russian aristocracy. Her mother recognized her daughter’s painting talent early and introduced her to Ilja Repin, the most important realistic painter of the time in Russia, who was to help Marianne find her own style. She went on to become known as ”the Russian Rembrandt” but then suffered a hunting accident at the peak of her career, injuring her painting hand. At the age of 32, she met the painter Alexej Jawlensky and invested all of her efforts and fortune to make a great painter out of him. In Munich, she gathered politicians, high society, aristocrats and artists in her “pink salon”. For ten years, she devoted herself to furthering Jawlensky’s career and didn’t paint at all, but she did keep a diary, the Lettres a un Inconue, texts of enormous poetic power. After Jawlensky left her, she had a complete breakdown. Then her inner voice convinced her to return to painting. Her new style was a complete break with the past; beyond realism, clear and vibrant colors and provoking contrasts determined her wonderful compositions. She moved to Ascona and founded a new artists’ colony and went on to become one of the founders of modern art and the artists’ community Der Blaue Reiter.

Happy and in love, Thomas and Hanna arrive at their new country cottage with plans to spend the summer working, relaxing, and – most importantly – with one another. Then Thomas’ brother Friedrich arrives, desperate to overcome the pain of losing both his job and his wife. With the further arrival of Hanna’s young goddaughter Augustine begins a time which not only tests the couple’s loyalty and respect, but also questions their happiness and love completely.

Two men, two women, one summer and a house: the focus of Sebastian Schipper’s new film Sometime in August. Loosely inspired by Goethe’s Elective Affinities, this contemporary drama sees a couple discover that love is not only life’s biggest gift, but also its greatest challenge.

Genre Drama Category Feature Film Cinema Year of Production 2009 Director Sebastian Schipper Screenplay Sebastian Schipper Director of Photography Frank Blau Editor Horst Reiter Producers Sebastian Zuehr, Henning Ferber, Marcus Welke Production Company Film 1/Berlin, in co-production with NDR/Hamburg, ARTE/Strasbourg & Senator Film Produktion/Berlin Principal Cast Milan Peschel, Marie Baeumer, Anna Brueggemann, André Hennicke Length 92 min Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby SRD Festival Screenings Berlin 2009 (Forum) With backing from German Federal Film Fund (DFFF), Filmfoerderung Hamburg Schleswig-Holstein, Nordmedia, Medienboard Berlin-Brandenburg German Distributor Senator Film Verleih/Berlin

Sebastian Schipper studied Acting at the Otto Falkenberg Drama School in Munich before he shot his first short Wunderhell in 1994. A year later, he directed his second short Heldenummer and appeared in a small role in The English Patient in 1996. Gigantic (Absolute Giganten, 1999) was his feature directorial debut, followed by A Friend of Mine (Ein Freund von mir, 2006), and Sometime in August (Mitte Ende August, 2009).
Only one thing matters in the lives of Richie, Nonne and Paule: parkour. They spend most of their spare time together practicing this sensational sport. However, their close friendship is about to fall apart when Nonne starts spending more and more time with Hannah, Richie’s girlfriend. Richie’s life disintegrates even further when one of his workmates has a terrible accident at the building site they work on. Hannah is distancing herself from Richie and his closest friends seem to be playing a double game. Richie is getting entangled in a web of mistrust, jealousy and violence. What makes things worse is that his workmate – the accident victim – appears on the scene, trying to find out how the accident really happened. Nimble Richie is breaking through all obstacles on the parkour, but he still has difficulties overcoming the obstacles in his life. This vibrant movie displays the elegance of a truly unique sport.

**Genre** Adventure, Drama, Sports  
**Category** Feature Film  
**Cinema**  
**Year of Production** 2009  
**Director** Marc Rensing  
**Screenplay** Ruediger Heinze  
**Director of Photography** Ulle Hadding  
**Editor** Sebastian Marka  
**Production Design** Stephanie Schlienz  
**Producer** Ruediger Heinze  
**Production Company** Zum Goldenen Lamm Filmproduktion/Ludwigsburg, in co-production with SWR/Baden-Baden  
**Principal Cast** Christoph Letkowski, Nora von Waldstaetten, Marlon Kittel, Arvid Birnbaum, Georg Friedrich, Constantin von Jascheroff  
**Casting** Ulrike Mueller  
**Length** 93 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Sound Technology** Dolby Digital  
**With backing from** MFG Baden-Wuerttemberg

Imagine you and your family would have to live in just one single room and share the kitchen, bathroom and telephone with up to two dozen other people. In St. Petersburg this is not an uncommon sight but a relict from the times of the Soviet Union’s normative resource allocation. And it won’t be a thing of the past for a long time to come. Unskilled in handling property, but trained in getting hold of public allowances, establishing an adequate market value for a single room in this flat spurs a dramatic dynamic. For one last time, the relations between all people involved are put to the test in this confined space. Now, it’s no longer about who takes up the bathroom for how long or who pollutes the kitchen with especially pungent food smells. Now that their ways will irrevocably part, every one wants to make the most of the situation for himself and will stop at nothing. Because either everybody moves out or nobody!

By patiently following every narrative strand, the film unravels this search for potential solutions. Instead of morally distorting its protagonists – on the one side the profit hungry estate agents and, on the other, powerless occupants of a communal apartment – the film stays close on its protagonists’ heels while showing them in the context of a movement that takes neighbors into different directions. pereSTROIKA engages with the details of its protagonists’ existential struggle for a new home. And precisely because of that, the film is able to draw a picture of how free market economy feels in the Russia of today.

**Genre** Society  
**Category** Documentary Cinema  
**Year of Production** 2008  
**Director** Christiane Buechner  
**Screenplay** Christiane Buechner  
**Director of Photography** Irina Uralskaja  
**Editor** Gesa Marten  
**Music by** Dietmar Bonnen, Andreas Schilling  
**Producer** Tobias Buechner  
**Production Company** Buechner Filmproduktion/Cologne, in co-production with WDR/Cologne, MDR/Leipzig  
**Length** 84 min  
**Format** HD Cam  
**Blow-up** 35 mm, color, 1:1.85  
**Original Version** Russian  
**Subtitle Versions** German, English  
**Sound Technology** Dolby SR  
**Festival Screenings** DOK Leipzig 2008 (German Competition), Nyon 2009 (In Competition)  
**With backing from** Gerd Ruge Scholarship Fund, Filmstiftung NRW, BKM  
**German Distributor** Real Fiction Filmverleih/Cologne  
**World Sales** (please contact)  
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Christiane Buechner was born in 1965 in Freiburg. During her studies at the Academy of Fine Arts in Berlin she received a scholarship for the Academy of Fine Arts in St. Petersburg. After co-founding Buechner Filmproduktion, she was an artist in residence at the Institute of Contemporary Art in Moscow, followed by postgraduate studies at the Academy of Media Arts in Cologne. A selection of her films includes: **You’ll Never Walk Alone** (1996, in co-direction with Tobias Buechner), **Neighbours of the Kremlin** (2004), **Tanja rocks!** (short, 2008), and **pereSTROIKA – reCONSTRUCTION of a flat** (2008).
Alexander wants so badly to win a painting competition at school so that he can impress Lotte, the girl he is in love with. After school, Alexander hangs out with his friends, including not only Lotte, but also his best friend and the class inventor Maulwurf. But when Maulwurf’s latest discovery, The Perlmutterfarbe, unexpectedly lands in Alexander’s hands, his life suddenly spins out of control. While the rest of the class is looking for the thief, Alexander keeps quiet as to the whereabouts of Maulwurf’s newest invention and tells a little white lie. Gruber, an unpopular boy, knows that Alexander has what the class is looking for, but covers for Alexander, using the situation to his own advantage. Alexander gets tangled up in a web of lies and distances himself more and more from his friends, while Gruber pits their class up against another class who he claims has The Perlmutterfarbe …

**Genre** Family Entertainment  
**Category** Feature Film Cinema  
**Year of Production** 2009  
**Director** Marcus H. Rosenmueller  
**Screenplay** Marcus H. Rosenmueller, Christian Lerch  
**Director of Photography** Torsten Breuer  
**Editor** Georg Soering  
**Music by** Gerd Baumann  
**Production Design** Johannes Sternagel, Doerthe Komnick  
**Producers** Robert Marcinia, Uli Aselmman  
**Production Company** d.i.e.film/Munich, in co-production with Constantin Film Produktion/Munich  
**Principal Cast** Markus Krojer, Zoe Mannhardt, Dominik Nowak, Benedikt Hoesl, Thomas Wittmann, Brigitte Hobmeier, Adele Neuhauser, Viola von der Burg, Josef Hader, Sigi Zimmerschied  
**Kuhn**  
**Length** 99 min  
**Format** 35 mm, color, cs  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital  
**Festival Screenings** Berlin 2009 (German Cinema)  
**With backing from** German Federal Film Board (FFA), FilmFernsehFonds Bayern, BKM, Kuratorium junger deutscher Film, German Federal Film Fund (DFFF)  
**German Distributor** Constantin Film Verleih/Munich  

Marcus H. Rosenmueller was born in 1973 in Tegernsee and studied at the University of Television & Film in Munich. A selection of his films includes: Nur Schreiner machen Frauen glücklich (short, 1999), Kuemmel & Korn (short, 2000), Hotel Deepa (short, 2002), C’est la vie (short, 2003), Den Frieden in der Hand (TV, 2003, in co-direction with Joseph Vilsmaier), Almrauschen – Leben und Lieder auf der Alm (TV, 2004), Drachen und andere Originale (TV, 2004), Grave Decisions (Wer früher stirbt ist länger tot, 2006), Heavyweights (Schwere Jungs, 2007), Best Times (Beste Zeit, 2007), Beste Gegend (2008), Rauber Kneissl (2008), and Die Perlmutterfarbe (2009).
Marc is a lucky beggar. He is good-looking, charming and an educated storyteller that women are fascinated by. If he is not doing any odd jobs to get by, he is on the road with his bike, with which he has traveled the world. Marc’s other side is less flattering. He is always broke, a constant heartbreaker, an unreliable drunkard refusing to take responsibility for anything. But one can’t really be mad with him. Not even his daughter Sarah, the offspring from a long failed relationship. Then comes the day that changes Marc’s life, he loses his left leg in a hit-and-run accident. But barely out of the hospital, Marc rushes back into his old life, joking, flirting and behaving as if nothing had happened. He tries to repress his blow of fate, until he meets Nika and he falls in love.

Phantom Pain is a thought-provoking, yet light and up-beat look at an urban slacker who’s forced to turn his life around. Starring international star Til Schweiger (Rabbit Without Ears, Jailbirds) alongside Stipe Erceg (The Edukators, The Baader Meinhof Complex) and Jana Pallaske (Love in Thoughts, Engel & Joe).
Luis travels up into the mountains to see his father again for the first time in years. In an isolated holiday house, he unexpectedly meets the new family his father has been keeping from him. Pulled between the opposing forces of anger, incomprehension and the desire for intimacy, Luis tries to break through his father’s reserve, finally provoking a conflict.

Genre Coming-of-Age Story, Drama, Family

Category Short

Year of Production 2008

Director Michael Koch

Screenplay Juliane Grossheim, Michael Koch

Director of Photography Bernhard Keller

Editor Stefan Stabenow

Music by Knut Jensen, Huck Finn

Production Design Valerie Hess, Christiane Blattmann

Producer Elena von Saucken

Production Company Kunsthochschule fuer Medien Koeln (KHM)/Cologne, in co-production with KINOMATON MUENCHEN/Munich, Dschoint Ventschr Filmproduktion/Zurich, Swiss Television SF/Zurich

Principal Cast Max Brauer, Andre Hennicke, Maria Kwiatkowsky, Ajvan Yesildeniz, Hansjuerg Mueller

Length 29 min

Format 35 mm, color, 1:1.85

Original Version German

Subtitled Version English

Sound Technology Dolby Stereo

Festival Screenings Kurzfilmage Winterthur 2008, Clermont-Ferrand 2009, Berlin 2009 (Perspectives German Cinema)

Awards Best Swiss Film Winterthur 2008

With backing from BKM, Filmstiftung NRW, Zuercher Filmstiftung, Fachausschuss Basel-Stadt, Migros Kulturprozent, Futurum Stiftung Basel

Michael Koch was born in 1982 in Lucerne/Switzerland. From 1999-2004, he worked as an actor in various films and plays. From 2003-2008, he studied at the Academy of Media Arts Cologne. His short film We Are the Faithful (Wir sind dir treu) was screened at over 60 international festivals and won several international prizes, among them the Prix Canal+ in Clermont-Ferrand and the ARTE-Prize at the International Film School Festival in Munich. His short film Poolside (Beckenrand) had its premiere in Locarno in 2006 and was nominated for the Swiss Film Prize 2007, as well as for the German Short Film Award 2007.
Eighty years ago, in late 1928, the Ullstein-Verlag publishing house released the original, German-language version of All Quiet on the Western Front. Im Westen nichts Neues first appeared as a serialized novel in the Berlin newspaper Vossische Zeitung. It caused a sensation among readers, and when it subsequently made its debut as a single volume, its success was phenomenal. Erich Maria Remarque’s unsettling and moving anti-war tale went on to become one of the most widely read books in the world. Now translated into more than 50 different languages, the novel continues to shape our conception of the First World War. This film relates how the book came to be written.


Hanno Bruehl was born in 1937 and studied Theater before working as an author and director, both freelance and for the German broadcaster WDR. A selection of his films includes: Nach Santiago (documentary, 1984), Die Araber und Europa (documentary, 1985), Sehnsucht (TV, 1990), Kahlschlag (TV, 1993), Metro – Paris (documentary, 1994), Herzsasen (TV, 2000), Kinder unter Hitler (documentary, 2001), and Erich Maria Remarque (docu-drama, 2008).
In summer 2006, the reports were coming thick and fast that after 30 years of waiting, the stadium’s new building would become reality. The cult club FC St. Pauli’s embarking on a new era is documented by this feature-length film.

The goal here is to make more than just a football film. The film traces the unique atmosphere and feeling of Sankt Pauli. How does the interaction function between the club and its fans who live in the immediate neighborhood? What is it that draws the people into the Millerntor stadium? A fan isn’t just a fan, especially here where the fan scene is very complex and open at the same time.

The film accompanies the team of FC St. Pauli in the 2006/07 season on their almost hopeless journey to the magnificent promotion into the 2nd Bundesliga. Harbor, Kiez, the Schanze and Karo quarters, the construction of the South Stand until 2008 and the team’s progress provide the framework for the stories about the club, its fans and neighbors.

**Genre** Drama, Society, Sports

**Category** Documentary Cinema

**Year of Production** 2008

**Director** Joachim Bornemann

**Screenplay** Joachim Bornemann, Jan D. Gerlach

**Director of Photography** Jan D. Gerlach

**Editor** Petra Scherer

**Music by** Kettcar, Die Sterne, Tomte, Bela B, Urban Delights, Malte Hagemeister, Bjoern Beton & Beginner

**Producers** Joachim Bornemann, Jan D. Gerlach

**Production Company** Brown Sugar Films/Hamburg, in co-production with Ferryhouse Productions/Hamburg

**Principal Cast** Holger Stanislawski, Claus-Peter Bubke, Sven Brux, Roger Hasenbein, Corny Littmann, Hendrik Luettmer, Inga Wassmuss

**Length** 90 min

**Format** HD

**Blow-up** 35 mm, color, 16:9

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby Digital 5.1, Dolby Stereo 2.0

**With backing from** BKM

**Distributor** Brown Sugar Films Verleih/Munich & Zorro Film/Munich

**Joachim Bornemann** was born in 1966 in Goettingen and studied at the Academy for Media in Stuttgart, the University of Television & Film in Munich, and at UCLA in Los Angeles. After his studies he worked as a freelance producer for various production companies and collaborated on numerous commercials and image films. In 2000, he founded the production company Pole Productions in Munich and Hamburg. **Sankt Pauli! Run Out – Warm Up – Score Off** marks his directorial debut.
Northern Germany can be so beautiful … some say. Others are dying of boredom there and want nothing more than to get the hell out. The good-humored Fuchs, a passionate food control agent with the local authorities, spends his days going from one snack bar to the next, making sure everything is in order. Tillmann, a depressive alcoholic, couldn’t take it abroad and shows up again at home in rural Dithmarschen. Fuchs dreams of life in the big city Hamburg, but to get transferred there, he’s got to prove himself. And along comes the perfect opportunity to do so when Tillmann, his boss’ misanthropic brother, is assigned to accompany him on a business trip.

A classic buddy movie, a tour-de-force through the provincial wastelands of Northern Germany.

**Genre** Comedy
**Category** Feature Film
**Cinema** Year of Production 2008
**Director** Lars Jessen
**Screenplay** Ingo Haeb, Lars Jessen
**Director of Photography** Michael Toetter
**Editor** Marcel Peragine
**Music by** Jakob Ilja
**Production Design** Heike Lauer-Schnurr
**Producer** Elke Peters
**Production Company** Neue Mira Film/Bremen, in co-production with NDR/Hamburg

**Principal Cast** Axel Prahl, Peter Jordan, Katharina Wackernagel, Sirir Eloglu, Peter Striebeck, Bjarne Maedel

**Casting** Gitta Uhlig
**Length** 97 min
**Format** 35 mm, color, 1:1.85

**Original Version** German
**Subtitled Version** English

**Sound Technology** Dolby Digital

**Festival Screenings** Hamburg 2008, Luebeck 2008

**With backing from** BKM, Filmfoerderung Hamburg Schleswig-Holstein, German Federal Film Board (FFA), Kulturelle Filmfoerderung Schleswig-Holstein

**Lars Jessen** was born in 1969 in Kiel and studied History, Politics and Philosophy in Cologne, followed by Film and Television at the Academy of Media Arts Cologne. A selection of his films includes:

- Dunkles Land am Meeresstrand (short, 1989),
- Not an Inch (documentary, 1992),
- FlughafenWahn (documentary, 1995),
- Luebke – In Search of the President of the Federal Republic Heinrich Luebke (TV, 1997),
- The Day Bobby Ewing Died (Am Tag als Bobby Ewing starb, 2005),
- Sheep and Chips (Die Schimmelreiter, 2008), and Dorfpunks (2009).
Martin, a nu-jazz trumpet player with a unique style, is fighting against convention and mediocrity. He will not accept any compromise, neither in his music, nor in love. When he gets the feeling that Kristina, the love of his life, only loves him for his musical talents, he is deeply hurt. Disappointed, he bids farewell to both her and his previous life. On the edge of society, he meets an old woman who bequeaths him her pain in the form of poems. Martin is immediately fascinated. Can they guide him back to himself, to Kristina, or to his music?

**Genre** Drama, Love Story, Music  
**Category** Feature Film Cinema  
**Year of Production** 2009  
**Director** Andreas Struck  
**Screenplay** Dagmar Gabler  
**Director of Photography** Andreas Doub  
**Editor** Karin Jacobs  
**Music by** Nils Petter Molvaer  
**Production Design** Jutta Freyer  
**Producers** Petra Hengge, Alexander Ris, Joerg Rothe  
**Production Company** Neue Mediopolis Filmproduktion/Cologne, in co-production with WDR/Cologne, ARTE/Strasbourg  
**Principal Cast** Stefan Rudolf, Chulpan Khamatova, Traute Hoess, Paula Kalenberg, Barnaby Metschurat  
**Casting** Anja Dihrberg  
**Length** 86 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital  
**Festival Screenings** Berlin 2009 (Panorama)  
**With backing from** Filmstiftung NRW, Mitteldeutsche Medienfoerderung

**Andreas Struck** was born in Cologne and studied Literature and Acting before directing Molière’s *Dom Juan* in 1987. He worked on Derek Jarman’s *Edward II* and *Wittgenstein* as well as other films, both as script supervisor and assistant director. His first feature film *Chill Out* (1999) played at festivals around the world, including Berlin, Edinburgh, Toronto, Palm Springs, São Paulo, San Francisco, Los Angeles, Hong Kong and Sydney. His other films include: *Sugar* (2004) – winner of the German Independence Award, and *Sleeping Songs* (2009).
Sea Dog’s Devotion depicts a romantic sailor dwelling on his passion for beautiful Alwine. Will he be able to let go of his dead sweetheart at long last?

Based on the poem of the same title by Joachim Ringelnatz (1883-1934).

Genre Love Story Category Short Year of Production 2008 Director Anna Kalus Screenplay Anna Kalus Director of Photography Anna Kalus Editor Anna Kalus Music by Daniel Requardt, Florian Kaeppler Animation Anna Kalus Producer Anna Kalus Production Company Anna Kalus Film/Karlsruhe Length 10 min Format 35 mm, color, 1:1.85 Original Version no dialog Sound Technology Dolby SR

Festival Screenings Trickfilm Festival Stuttgart 2008, Seoul Cartoon & Animation Festival (SICAF) 2008, Montreal New Cinema 2008, Ottawa Animation Festival 2008, Brest European Short Film Festival 2008, Clermont-Ferrand 2009 With backing from German Federal Film Board (FFA), MFG Baden-Wuerttemberg German Distributor Anna Kalus Film/Karlsruhe

Anna Kalus was born in Munich in 1974 and studied Design in Schwaebisch-Gmuend and Karlsruhe. Her films include: Schauen Sie auf das kleine Voegelchen (1999), Wie gewuenscht (2003), Bruder Jakob (2004), and Seemannstreue (2008).
The idea just was there. Like it happens with ideas, with good ones and with bad ones. Just a plain sentence: I bet you cannot kill a human being.

On a Sunday like any other Sunday in 1996, actually an ordinary Sunday in a small town, Adam and Tommek meet their friends at the square in their neighborhood. But this Sunday will end differently than any other. Out of boredom comes a bet. The stakes? A human life.

Seven Days Sunday is a feature film based on true facts. A film telling the story of two 16-year-old boys who commit a murder on an innocent human being.

Hannah Maynard, a prosecutor at the tribunal in The Hague, is leading a trial against Goran Duric, who is accused of the deportation and killing of Bosnian-Muslim civilians in a small town in what is now the Republika Srpska. When a key witness is ensnared in the contradictions of his testimony, the court sends a delegation to Bosnia to get a definitive picture of the events on site. Doubts as to the witness’ credibility are confirmed. Shortly afterwards, he commits suicide. For Hannah, the case is not yet lost. Hoping to uncover new findings, she travels to the witness’ burial in Sarajevo and meets his sister Mira. Hannah senses that Mira has more to say about the defendant than she is willing to admit, but she is afraid to face up to the past and endanger the future she has built up with her family in Germany after the war. Hannah finally manages to win her trust and convinces her to testify in The Hague. Shortly before the critical hearing, Duric’s defense tries to have Mira’s testimony disallowed and finds unexpected support from the side of the judiciary. Hannah realizes that her opponents are not only to be found at the dock, but also among her own ranks.

Hans-Christian Schmid was born in Altoetting in 1965 and studied at the University of Television & Film in Munich. He made his directorial debut in 1989 with the documentary Sekt oder Selters followed by the short Das lachende Gewitter, the documentary The Mechanism of the Miracle and the TV film Himmel und Hoelle. His breakthrough came in 1995 with It’s A Jungle Out There. His other highly-acclaimed films include: 23 (1998), Crazy (2000), Distant Lights (2003), Requiem (2006), and The Wondrous World of Laundry (2009).
Tangiers, Morocco. Amira ends up on the street after her family throws her out because she would rather become a dancer than be married or work as a housekeeper. She moves in with some friends who make a living as prostitutes. Pia and Tom, musicians from Germany, meet Amira in a disco. Pia is fascinated watching Amira dance. The three become friends, but Amira sets her sights on Pia’s boyfriend Tom. Pia thinks that maybe a love triangle might just liven up her troubled relationship with Tom. But Amira sees her big chance in an affair with Tom.

**Genre** Drama, Music  
**Category** Feature Film Cinema  
**Year of Production** 2008  
**Director** Irene von Alberti  
**Screenplay** Irene von Alberti  
**Director of Photography** Birgit Moeller  
**Editor** Silke Botsch  
**Music by** Zeid Hamdan  
**Production Design** Anne Schlaich  
**Producer** Frieder Schlaich  
**Production Company** Filmgalerie 451/Berlin  
**Principal Cast** Nora von Waldstaetten, Alexander Scheer, Sabrina Ouazani, Naima Bouzid  

**Casting** Ulrike Mueller, Kassem Lachini  
**Length** 95 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** Arabic, French, German, English  
**Subtitled Versions** German, English, French  
**Sound Technology** Dolby DTS  
**Festival Screenings** Hof 2008, Ophuels Festival Saarbruecken 2009  
**With backing from** Medienboard Berlin-Brandenburg  
**German Distributor** Filmgalerie 451/Berlin

Irene von Alberti was born in Stuttgart. She studied Media Technology in Stuttgart and at the Munich University of Television & Film. Her films as a director include: Call at Corazón (Zwischenhalt in Corazón, 1995), Petenera (1998), Berlin Stories (Stadt als Beute, 2005, in co-direction with Miriam Dehne and Esther Gronenborn), Maroc en vogue (2006), and Tangerine (2008).
During the emotional roller coaster ride that is adolescence, a 16-year-old boy is confronted with one of the biggest life-changing events that a man can face: becoming a father …

Jonas is a sensitive, intelligent teenager, excellent at school and eager to please. One day, Vicky, a girl he met at a party appears out of the blue at his school and reveals she is pregnant with his baby. Jonas denies that he is the father and wants nothing to do with her. He thinks that is the end of the matter and continues with his life. But then, 10 months later, Vicky reappears and shows him the baby. Jonas sees his daughter for the first time and is immediately smitten. He tentatively begins a relationship with Vicky and the baby but is unable to express his true feelings for them. When Vicky finds out that he has not been honest with her, she leaves him. Realizing that he has lost everything, Jonas finds the courage to reject expectations of him and express freely the love he has for his daughter.

Genre Coming-of-Age Story  Category Feature Film Cinema  
Year of Production 2008  Director Christoph Roehl  
Screenplay Philippe Longchamp, Christoph Roehl  
Director of Photography Peter Steuger  
Editor Julia Oehring  
Music by Hermann Skibbe  
Producer Christine Ruppert  
Production Company Tatfilm/Halle, in co-production with ZDF Das kleine Fernsehspiel/Mainz  
Principal Cast Ludwig Trepte, Karoline Teska, Lena Stolze, Julia Richter  
Casting Uwe Buenker  
Length 88 min  
Format 35 mm, color, 1:1.85  
Original Version German  
Subtitled Versions English, French  
Sound Technology Dolby SR  
Festival Screenings Hof 2008, Ophuels Festival Saarbruecken 2009  
With backing from Mitteldeutsche Medienfoerderung

Christoph Roehl was born in Brighton in 1967 and studied at the German Film & Television Academy Berlin. His award-winning films include: the shorts In Your Shoes, Fivefortyfive, Butterfly World, Fast Learners, and his feature debut A Piece of Me (Ein Teil von mir).
The phone rings. At the other end of the line is a voice from the past: Mimi. She wants her old boyfriend Ratz to come to New York – she needs his help. Ratz was always willing to do everything for Mimi and he’s got enough problems in Vienna anyway: his over-controlling father, the strange love for his sister and his autistic existence in front of his computer. Maybe it’s not such a bad idea to just get away for a while. But even New York presents him a few problems: who is the old man in the basement, how true are Mimi’s feelings, can you make money off a virtual murder game? And just how much does the neighbor’s dog really know?

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**Genre** Drama  
**Category** Feature Film  
**Cinema Year of Production** 2008  
**Director** Michael Glawogger  
**Screenplay** Michael Glawogger, based on the novel of the same name by Josef Haslinger  
**Director of Photography** Attila Boa  
**Editor** Vessela Martschewski  
**Music by** Olga Neuwirth  
**Production Design** Bertram Strauss  
**Producer** Christine Ruppert  
**Production Company** Tatfilm/Cologne, in co-production with Lotus Film/Vienna, Polaris Film/Paris  
**Principal Cast** Helmut Koepping, Sabine Timoteo, Ulrich Tukur, Christian Tramitz, Itzhak Finzi  
**Casting** Markus Schleinzer  
**Length** 117 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** German, English  
**Subtitle Version** English  
**Sound Technology** Dolby SR  
**Festival Screenings** Berlin 2009 (Panorama Special)  
**With backing from** Filmstiftung NRW, Eurimages, Oesterreichisches Filminstitut, German Federal Film Fund (DFFF), MFG Baden-Wuerttemberg, Filmfonds Wien, MEDIA, Land Niederoesterreich, Irish Film Board  
**German Distributor** Alamode Film/Munich  

Weltstadt portrays one of the worst crimes in post-Wall years in East Germany. In a picturesque small town, two teenage boys raid a sleeping homeless man. Once they realize that he carries no valuables they bash him and, subsequently, set him on fire. Based on a true event, the film illuminates an aspect of German society which is either ignored or exploited in the media through lurid headlines and simulated disdain. Still, what is behind it? Weltstadt portrays five people 24 hours prior to the crime.

It’s the story of Till, who drops out of vocational school and who has no clue about what he wants in life. It’s the story of Karsten, who has stopped dreaming and is reasserting himself through violence. And, it’s the story of Steffi, Heinrich, and Guenther, who have all reached a time in life when something needs to change. What unites them all are fear, resignation and aggression, directed towards the weak, towards the sleeping degenerated drunk in the park whose doom is not that far from their own. The film provides a snap-shot of small-town banalities, brutalization of society and a truly aggressive youth culture. Both the director Christian Klandt and the director of photography René Gorski grew up in the town where these events took place.


Christian Klandt was born in 1978 in Frankfurt/Oder and grew up in a small town in East Germany. He has been studying Directing at the Film & Television Academy “Konrad Wolf” since 2004. Before that he worked as an assistant director, camera assistant and production assistant for various film productions and for three years as assistant director at a Berlin-based theater. Weltstadt is his first feature film. His other films include: PIX (short, 2003), Sinne&Suehne (short, 2005), Letztes Geleit (documentary, 2005), dieses unterfrankierte Leben (2006), Schausteins letzter Film (2008) – winner of the Jury Award at Puchon, and Bundeskanzler Honecker (TV, 2009).
Behind the fluffy towels and crisp white sheets of Berlin’s finest hotels is a tale of seemingly brilliant entrepreneurship: A company takes the dirty laundry of German hotels to Poland – and brings it back clean the very next day. Outside of Germany, labor is cheaper and regulations are less constricting. But over and beyond this fascinating capital venture there remains the harsh reality of the everyday life of the hard-working Polish laundrywomen, through whose hands the white sheets pass. While Beata struggles to raise her three children on her meager salary, Monika reminisces about her unrealized childhood dreams of becoming a doctor, and is compelled to watch her teenage daughter Marta gradually follow in her footsteps.

In his first feature-length documentary since The Mechanism of the Miracle sixteen years ago, director Hans-Christian Schmid (Requiem, Distant Lights, 23) applies his delicate poetic sensibility to three women, their fears and dreams. The result is an intimate slice-of-life portrait of women from different generations forging a future amidst a spectral whiteness, among linens that cross borders more often in a week than these women will in a lifetime …

**Genre** Society  
**Category** Documentary Cinema  
**Year of Production** 2009  
**Director** Hans-Christian Schmid  
**Screenplay** Hans-Christian Schmid  
**Director of Photography** Bogumił Godfrezów  
**Editor** Stefan Stabenow  
**Producers** Britta Knoeller, Hans-Christian Schmid  
**Production Company** 23/5 Filmproduktion/Berlin, in co-production with RBB/Potsdam-Babelsberg, ARTE/Strasbourg  
**Casting** Simone Baer, Magda Szwarcbart  
**Length** 96 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** Polish, German  
**Subtitled Versions** German, English, Polish  
**Sound Technology** Dolby Digital  
**Festival Screenings** Berlin 2009 (Forum Special)  
**With backing from** BKM, German Federal Film Fund (DFFF)  
**German Distributor** Piffl Medien/Berlin

Hans-Christian Schmid was born in Altoetting in 1965 and studied at the University of Television & Film in Munich. He made his directorial debut in 1989 with the documentary Sekt oder Selters followed by the short Das lachende Gewitter, the documentary The Mechanism of the Miracle and the TV film Himmel und Hoelle. His breakthrough came in 1995 with It’s A Jungle Out There. His other highly-acclaimed films include: 23 (1998), Crazy (2000), Distant Lights (2003), Requiem (2006), and Storm (2009).
Norman Dyhrenfurth, a sprightly 90-year-old, tells for the first time the fascinating story of his parents’ role in the race to the ‘Third Pole’, the highest mountains on earth. Two expeditions in the 1930s stand up to their Nazi rivals’ state-sponsored expedition and beat them in setting world climbing records. In doing so, Guenter and Hettie Dyhrenfurth take the first moving pictures in high altitude during their Himalayan expeditions. Norman is especially well-suited to present this family saga which spans a time frame of 70 years of mountaineering and film history. He himself took the first Americans to the top of Mount Everest in 1963 and led the first traverse of an 8000-meter mountain. He participated in seven major Himalayan expeditions, many of which achieved mountaineering “firsts” – and he filmed every bit of it.

The film features mountaineering legends Sir Chris Bonington and Reinhold Messner. In their engaging interviews they put the Dyhrenfurth expeditions into contemporary context and convey an intense compassion for the heroic achievements and tragic failures of this family.

**Genre** Adventure, Biopic, History, Sports

**Category** Documentary

**Year of Production** 2008

**Directors** Andreas Nickel, Juergen Czwienk

**Screenplay** Andreas Nickel, Juergen Czwienk

**Directors of Photography** Denis Ducroz, Tibor Szalma

**Editor** Lodur Tettenborn

**Music by** Enjott Schneider

**Producer** Andreas Nickel

**Production Company** ExplorerMedia/Warnau, in co-production with BR/Munich

**With** Norman Dyhrenfurth, Reinhold Messner, Christian Bonington

**Length** 86 min

**Format** HDCAM 1080/25p, color/b&w, 1:1.78

**Original Version** German

**Voice Over/Subtitled Version** English

**Sound Technology** Dolby 5.1

**Festival Screenings** Torelló (Barcelona) International Mountain Film Festival 2008, Rhode Island International Film Festival 2008, Explorers Club Film Festival New York 2008, International Mountain & Adventure Film Festival Moscow 2008, International Mountain & Adventure Film Festival Graz 2008, Banff Mountain Film Festival 2008


**With backing from** FilmFernsehFonds Bayern, ARTE

**German Distributor** MovieNet Film/Munich

**Andreas Nickel** is the author of the books *Dyhrenfurth – Zum Dritten Pol* and *Himalaya – Norman Dyhrenfurth*. *To the Third Pole* marks his directorial debut.

**Juergen Czwienk** was born in 1956. Since 1985, he has been active as a documentary writer and director for numerous TV documentaries, reports and magazine clips on cultural and historical subjects. His other films include: *Qumran: The Secret of the Dead Sea Scrolls* (TV, 1993), *Heaven and Hell* (1999, episode of *2000 Years of Christianity*), and *Secrets of Tibet – The Ernst Schaefer Expedition 1938* (TV, 2001).
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**GERMAN FILMS: A PROFILE**

**German Films Service + Marketing** is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company. In 2004, the company was reorganized and now operates under the name: German Films Service + Marketing GmbH.

**Shareholders** are the Association of German Feature Film Producers, the German Producers Alliance, the Association of German Film Exporters, the German Federal Film Board (FFA), the Stiftung Deutsche Kinemathek, the German Documentary Association, FilmFernsehFonds Bayern and Filmstiftung NRW representing the seven main regional film funds, and the German Short Film Association.

Members of the **advisory board** are: Alfred Huermer (chairman), Peter Dinges, Antonio Exacoustos, Roman Paul, Ulrike Schauz, Michael Schmid-Ospach.

German Films itself has **14 members of staff**:
- Christian Dorsch, managing director
- Mariette Rissenbeek, public relations/deputy managing director
- Petra Bader, office manager
- Sandra Buchta, project coordinator/documentary film
- Christin Czarnecki, trainee
- Simon Goehler, trainee
- Christine Harrasser, managing director’s assistant/project coordinator
- Angela Hawkins, publications & website editor
- Barbie Heusinger, project coordinator/distribution support
- Nicole Kaufmann, project coordinator
- Michaela Kowal, accounts
- Kim Liebeck, PR assistant/festival coordinator
- Martin Scheuring, project coordinator/short film
- Konstanze Welz, project coordinator/television

In addition, German Films has nine foreign representatives in eight countries.

German Films’ budget of presently €5.4 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The seven main regional film funds (FilmFernsehFonds Bayern, Filmfoerderung Hamburg Schleswig-Holstein, Filmstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Wuerttemberg, Mitteldeutsche Medienfoerderung, and Nordmedia) make a financial contribution – currently amounting to €324,000 – towards the work of German Films.

German Films is a founding member of the European Film Promotion, a network of European film organizations (including Unifrance, Swiss Films, Austrian Film Commission, Holland Film, among others) 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.

**German Films’ range of activities includes:**
- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, Toronto, Locarno, San Sebastian, Montreal, Karlovy Vary, Moscow, Nyon, Shanghai, Rotterdam, San Francisco, Sydney, Gothenburg, Warsaw, Thessaloniki, Rome, and Turin, among others
- Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM Los Angeles, Hong Kong, Shanghai)
- Staging of the “German Premiers” industry screenings in New York, Los Angeles, Washington D. C., and Rome
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, video, 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 film program, which presents a selection of shorts by students of German film schools and is premiered every year at Cannes
- Publication of informational literature about current German films and the German film industry (*German Films Quarterly*), as well as international market analyses and special festival brochures
- An Internet website (www.german-films.de) offering information about new German films, a film archive, as well as 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
- On behalf of the association Rendez-vous franco-allemands du cinéma, organization with Unifrance of the annual German-French film meeting

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