IN LOCARNO
AT ELLEN’S AGE by Pia Marais
THE GOALGETTER’S SHIP by Heidi Specogna
THE SILENCE by Baran bo Odar
WOMB by Benedek Fliegauf

PORTRAITS
Directors Michael Verhoeven & Katja von Garnier
Producer Heino Deckert/ma.ja.de.
Actress Nora von Waldstaetten
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
</tr>
</thead>
</table>
| 4 | **POLITICAL MOTIVATION & HUMANITARIAN COMMITMENT**  
A portrait of Michael Verhoeven |
| 6 | **A POSITIVE IMPACT**  
A portrait of Katja von Garnier |
| 8 | **BETWEEN FACT & FICTION**  
A portrait of ma.ja.de. filmproduktion |
| 10 | **HAVING HER CAKE & EATING IT**  
A portrait of Nora von Waldstaetten |
| 12 | **news** |
| 16 | **DER BRAND**  
Brigitte Maria Bertele |
| 16 | **BURNOUT**  
Verena S. Freytag |
| 17 | **DAVON WILLST DU NICHTS WISSEN**  
Tim Trachte |
| 18 | **DAS ENDE DER NACHT**  
Tim Fehlbaum |
| 19 | **DIE FARBE DES OZEANS**  
Maggie Peren |
| 20 | **DIE FRAU DES POLIZISTEN**  
Philip Groening |
| 21 | **GIRLZ KICKIN’ HIV!**  
Patricia Lewandowska |
| 22 | **DER HIMMEL HAT VIER ECKEN**  
Klaus Wirbitzky |
| 23 | **I PHONE Y(O)U**  
Dan Tang |
| 23 | **KUNG FU MAMA – AGENTIN MIT KIDS**  
Simon X. Rost |
| 24 | **DER MONDMANN**  
Stephan Schesch |
| 25 | **TENTH STREET, NEW YORK**  
Caro Jost |
| 26 | **UEBER UNS DAS ALL**  
Jan Schomburg |
| 26 | **WER WENN NICHT WIR**  
Andres Veiel |
| 27 | **ZWILLINGE**  
Robert Thalheim |
new german films
30  AL-HALQA – IM KREIS DER GESCHICHTENERZÄHLER
AL-HALQA – IN THE STORYTELLER’S CIRCLE
Thomas Ladenburger
31  DIE FRAU MIT DER GEBROCHENEN NASE
THE WOMAN WITH A BROKEN NOSE
Srdjan Koljevic
32  GISBERTA
Lisa Violettta Gass
33  HANNI & NANNI
Christine Hartmann
34  DER HEILER ZWISCHEN DEN WELTEN
THE HEALER BETWEEN THE WORLDS
Ernst Hunsicker
35  HEIMSPIEL  HOME GAME
Bogdana Vera Lorenz
36  IM ALTER VON ELLEN  AT ELLEN’S AGE
Pia Marais
37  JEDEM KIND EIN INSTRUMENT – EIN JAHR MIT VIER TOENEN
AN INSTRUMENT FOR EVERY CHILD
Oliver Rauch
38  KINSHASA SYMPHONY
Claus Wischmann, Martin Boer
39  DER KLEINE UND DAS BIEST  THE LITTLE BOY AND THE BEAST
Johannes Weiland, Uwe Heidschoetter
40  DAS LETZTE SCHWEIGEN  THE SILENCE
Baran bo Odar
41  DER MANN DER UEBER AUTOS SPRANG  THE MAN WHO JUMPED CARS
Nick Baker-Monteys
42  MY GLOBE IS BROKEN IN RWANDA
Katharina von Schroeder
43  NACH KLARA  AFTER KLARA
Stefan Butzmuellen
44  NANGA PARBAT
Joseph Vilmaier
45  ORLY
Angela Schanelec
46  DAS SCHIFF DES TORJAEGERS  THE GOALGETTER’S SHIP
Heidi Specogna
47  TANZTRAUEME  DANCING DREAMS
Anne Linsel
48  WOMB
Benedek Fliegauf
49  YELLOW CAKE – DIE LUEGE VON DER SAUBEREN ENERGIE
YELLOW CAKE – THE DIRT BEHIND URANIUM
Joachim Tschirner

film exporters

foreign representatives · imprint
“Doctors are a dime a dozen,” the great actor and director Paul Verhoeven once said to his son Michael. His father’s comment made a deep impression on him. As from New Year 1973, Michael Verhoeven, who earned his doctorate in Medicine in 1969, went on to work exclusively as a director, producer and screenplay author, finally abandoning the medical profession in 1973, going on to work exclusively as a director, producer and screenplay author. Michael Verhoeven has been married to actress Senta Berger since 1966. They have two sons, Simon, born in 1972 and Luca, born in 1979. The family has always lived in Munich. He has directed prize-winning films such as O.K. (1970), the scandal film of the Berlinale, which led to the festival’s abrupt termination at the time; the historical portrait of Sophie and Hans Scholl, The White Rose (Die weisse Rose, 1982); the Oscar®-nominated film The Nasty Girl (Das schreckliche Maedchen, 1990); and My Mother’s Courage (Mutters Courage, 1995), all of which met with considerable acclaim at festivals. They are politically motivated films, committed to a humanitarian outlook. Recently, he has continued this dedication with the two documentaries The Unknown Soldier (Der unbekannte Soldat, 2006) and Human Failure (Menschliches Versagen, 2008).

Contact:
Sentana Filmproduktion GmbH
Gebsattelstrasse 30 · 81541 Munich/Germany
phone +49-89-4 48 52 66 · fax +49-89-4 80 19 68
examination and illumination of historical events. In general, one could refer to Verhoeven’s oeuvre as humanist – with no overtones of pathos whatsoever. It is an oeuvre that has always focused on human concerns.

The White Rose, probably Michael Verhoeven’s internationally best-known film, went through a long and difficult time in the making. He was finally able to begin shooting at the start of the 80s. “We were prevented from realizing the project for a long time, because we received no support – rejected by film funding boards five times, which is very rare. The struggle for the film went on for years. Today it is very hard to put across the reasons why no one wanted the film at that time, especially as it is still shown now and then.

There is also, for example, a “White Rose Society” in the USA, which was established as a reaction to the film – and other foundations followed. So perhaps The White Rose is Verhoeven’s most important, his most significant work: its influence has endured for so long.

It may be no surprise to hear that his two most recent works to date, which are again documentaries – The Unknown Soldier (2006) and Human Failure (2008) – represent critical attempts to come to terms with history. They are remembrance in the film medium, a reminder not to forget, and an uncomfortable commemoration of past events.

The starting point to Michael Verhoeven’s documentary film The Unknown Soldier was the exhibition “Crimes of the Wehrmacht”, a touring exhibition that investigated the war of annihilation in the East from 1941-1944 and triggered extremely controversial reactions among the public and critics. The first stage of the exhibition was the Munich town hall. Verhoeven filmed in both the exhibition rooms and outside, on Marienplatz, the square where people gathered and protested on many occasions. The result is a 100-minute documentary film which is disagreeable due to the ambivalence of its subject alone; it does not aim to please, it is offensive, causing friction and controversy. The Unknown Soldier, which has also been premiered in New York and other places, is an oppressive film in many ways, and also extremely complex. A cinematic witness to the most recent movements in the Federal Republic – just like its successor, Human Failure.

Michael Verhoeven is currently preparing several new projects, including two features and a documentary – remaining true to both genres. And that can also be said of his themes, of course. The feature film Castles Burning, based on a novel by Magda Denes – the screenplay is already available – is scheduled for the year 2011, like another feature film telling the story of a Jewish woman in Munich. Fittingly, local public broadcaster BR is participating in this project.

The documentary film, for its part, examines the extreme subject of the death penalty in the USA, or to be more precise: a specific case in the state of Ohio, where a black man sentenced to death in 1984, assumed guilty of murder, has been imprisoned for 25 years. Many consider him innocent. He has now been “executed” once, whereby 18 attempts were made to kill him – but he survived. Now he is scheduled for execution a second time. “That is bound to interest anyone, surely. But once again, it is a topic that I didn’t seek out myself.” In a similar way to his previous two documentary themes, which apparently came to him: it seems that film material finds him rather than the other way around. Michael Verhoeven has already filmed on location in Ohio, visiting the condemned man and his family. The Kafkaesque situation of a perhaps innocent but condemned man appeals to him, the humanist among Germany’s acclaimed directors.

Thilo Wydra spoke to Michael Verhoeven
Katja von Garnier was born in the city of Wiesbaden in southwestern Germany in 1966 and grew up in the nearby town of Taunusstein. She went on to study Art History, German Philology, Theory of Drama and Film at the Johann Wolfgang Goethe University in Frankfurt, which she attended between 1985 and 1989. Von Garnier directed her first short film, *Day Trauma* (*Tagtrauma*), in 1989. Shortly thereafter she moved to the University of Television and Film in Munich (HFF), where she teamed up with fellow student Ewa Karlstroem to form VELA-X-Filmproduktion. Von Garnier and Karlstroem produced three films together: *Noiseless* (*Lautlos*), a short; *Making Up!* (*Abgeschminkt!*) her first feature; and *Bandits*. Although only 55 minutes long, *Making Up!* created a sensation after premiering at the Berlinale in 1993 and went on to become a huge hit in German theaters and a favorite on the international film festival circuit. The romantic comedy didn’t go unnoticed overseas. In 1994, *Making Up!* won the Student Academy Award® for Best Foreign Film. Von Garnier followed up with *Bandits* in 1997. The film, which starred Jasmin Tabatabai, Nicolette Krebitz, Katja Riemann (who also appeared in *Making Up!*), and Jutta Hoffmann, was an ode to rock ‘n’ roll, a music fantasy road movie about escaped female convicts who perform as a rock band while on the run. The U.S. film magazine *Variety* named von Garnier as one of the “Ten Leading New Independent Directors To Watch” in 1998. That same year von Garnier moved from Germany to Los Angeles. While based in Southern California, she made the HBO film *Iron Jawed Angels*, starring Hilary Swank, in 2004 and the lycanthrope love story *Blood & Chocolate* in 2007. Although von Garnier and her family are still based in Los Angeles, she returned to Europe last year where she accepted an offer to direct her next project, *Hector’s Journey*, for Egoli Tossell Film. Von Garnier is currently living in Berlin with her husband and two children.

Agent:
Above the Line GmbH · Sigrid Narjes
Theresienstrasse 31 · 80333 Munich/Germany
phone +49-89-5 99 08 4-0 · fax +49-89-5 50 38 55
email: mail@abovetheline.de · www.above-the-line.de

For Katja von Garnier, film can be a gateway to hope and the human spirit, to the magic of existence and the mysteries of the unknown. “Films are so powerful, I think they can have a lot of impact, a positive impact, and I’d like to be part of the positive impact,” says the director. Von Garnier, who has lived in Los Angeles for much of the past decade, is back in Berlin getting ready to shoot *Hector’s Journey* this fall for Egoli Tossell Film. Based on the bestselling novel by François Lelord about a young psychiatrist who wants to find out why so many of his patients are unhappy and thus embarks on a globetrotting search for the secret to happiness, it was a story that grabbed von Garnier’s attention from the start.

“I was really intrigued by the subject matter and I just love it because it’s very timely. *Hector* is an awakening-of-conscious story. It doesn’t want to be a recipe for happiness, but I think it can inspire people to think about what makes them happy and maybe offers the possibility that in life, complex as it is, it’s possible to get to know ourselves better, and that’s a beginning.”

It’s also the kind of story that von Garnier has been searching for. “I’m definitely looking for life-affirming topics, the triumph of the human spirit, stories that instill hope and make people laugh and cry. It’s something that I’ve grown more conscious of, it’s something that I want to do more and more of.”
The power of the human spirit is something that has always fascinated von Garnier, especially in female characters. In her 1993 debut hit *Making Up!* she offered a portrait of single women overcoming obstacles to their own happiness, while in 1997’s *Bandits*, she followed four women inmates who form a rock band in prison and then escape to freedom.

Likewise, her U.S. film debut, *Iron Jawed Angels*, examined the life of American feminist Alice Paul, who led the campaign for women’s suffrage in the early part of the 20th century. “I’ve always been interested in carving out a path when it comes to looking at female characters, exploring certain kinds of characters that work against a stereotype and with a point of view from my own observations of a feminine spirit. I find myself drawn to it; it’s what I respond to.”

Even in 2007’s *Blood & Chocolate*, a young female protagonist, driven by forbidden love, struggles against the strict confines of a close-knit community of werewolves. The mystical love story kicked off the modern supernatural romance craze that followed a year later with the start of the hugely successful *Twilight* franchise, which explores many of the same themes as *Blood & Chocolate*.

Like most filmmakers, von Garnier draws inspiration from a broad and eclectic range of cinematic works, from Milos Forman’s *Hair* to George Roy Hill’s *Butch Cassidy and the Sundance Kid*. Among her more recent favorites are Danny Boyle’s *Slumdog Millionaire*, Niki Caro’s *Whale Rider* and John Cameron’s *Avatar*.

“*Avatar* blew me away for various reasons, less about the effects than what it was saying about that world. It makes me feel like I want to live in it. It had a strong impact. It’s like the beginning of a new era – it’s very inspiring.”

Von Garnier points to one particular film, however, that not only captured her imagination but also remains a template for her own aspirations: Phil Alden Robinson’s *Field of Dreams*.

“I’d love to find a movie like *Field of Dreams* that has one foot in reality but also reaches into something unexplainable. I thought it was an amazing story.” Intrigued by the genre of magic-realism, von Garnier says she’s eager to explore the mystical aspects of humanity – “the mystery of our existence, the mystery of why we’re here. I haven’t explored that fully but I have been looking for a great magic-realism story for a long time.”

Although von Garnier slowed down her work schedule in recent years in order to make time for her two young children, she’s now eager to get back to making movies and shortening the gap between projects.

While finding that right project remains a challenge, returning to Germany has led to a number of potential opportunities. “It’s taken me time to pick the right one, to find the one that I can sink my teeth into and feel at home in the subject matter.”

Working in Hollywood is never easy for filmmakers who are eager to maintain their own vision and it’s something von Garnier has also had to grapple with. “As a European filmmaker, you want to keep your own signature whilst being in a different culture. What I didn’t want to have happen is for that signature to be smoothed out.”

Von Garnier did find an ideal project in *Iron Jawed Angels*, a film she remains very proud of. “It was really wonderful – a dream experience.”

Now back in Germany, von Garnier is finding it easier to develop her own ideas. “I have several ideas for movies that I want to move forward. Here I find myself just doing it. It’s interesting. I really would like to bridge both worlds. I’ve certainly learned a great deal during my time over there and still want to tap into those resources and at the same time tap into where I’m from and that European spirit and combine them.”

She’s currently lining up a number of future projects beyond *Hector’s Journey*, including one film set in Ireland with mystical overtones. Another project in the works would reunite much of the cast of *Bandits*. “It won’t be a follow-up to *Bandits*. It will be a new thing but with a similar cast,” she says. “I’ve had the desire for a while to do something with them together because our synergy is unique and creative and a lot of fun. I’ve been working on the script. It’s really exciting. I can’t wait.”
When he was studying at Berlin’s German Film & Television Academy (dffb) in the 1980s, Heino Deckert would have never expected that he would become an internationally respected figure in the world of documentaries or make a career as a producer.

“The only thing I didn’t make at the dffb were documentaries,” he recalls. “I worked more in the field of experimental and short films. I had never intended to become a producer, but my background of studies in Law made colleagues convince me to take on this task.”

In 1991, Deckert set up the production company ma.ja.de. filmproduktion with two partners – the company’s name is composed of the first letters of the trio’s surnames.

Early on, he saw that international co-production was the right strategy for the type of films he wanted to produce, whether it was German films with foreign financing or becoming the German partner on the projects of foreign filmmakers.
The international dimension was intensified when Deckert participated in the MEDIA Program’s EAVE producers’ training program in 1995 when he made friends with such producers as Jens Meurer, Leontine Petit, Peter Brosens, Liam O’Neill, and Sigve Endresen.

A concrete result of this pan-European network was the creation of the d.net cooperative of seven producers who have since collaborated on around 30 international co-productions in the past 15 years.

A sales arm – d.net sales – evolved from this collaboration and was managed from Leipzig by Deckert who has had sole responsibility for the sales operation since 2003 under the new name of Deckert Distribution.

“We were about ten years too early with the belief that the Internet would be the place to distribute our films. We had taken on many films in our catalogue, but the promise of the Internet didn’t come about as people had originally expected,” Deckert explains.

“Consequently, I restructured the sales arm with a much smaller catalogue of films.”

Looking back at the connections forged during the EAVE course, he notes that he worked most often over the years with Dutch producer Leontine Petit’s company Lemming Film, especially now that Deckert is producing feature films. The Dutch colleagues co-produced Peter Brosens and Jessica Woodworth’s Khadak and Altiplano as well as Sergei Loznitsa’s film My Joy. Lemming Film is also involved in Victor Kossakovsky’s new film Vivan Las Antipodas!, a documentary project which took him around the globe and is currently at the post-production stage. Meanwhile, production is currently under-way in Thuringia on the children’s film Tony Ten by Mischa Kamp, again a co-production with Lemming Film.

“I will now be producing Jens Meurer’s fiction feature debut The Dead Wait next year,” Deckert adds. “We were scouting for locations in Namibia near the Angolan border in June for this classic genre drama which has been written by Paul Herzberg. The story has a lot to do with Jens and his past since he grew up in South Africa.”

In 2005, Deckert founded maja.de. fiction to become involved in international feature film productions under the banner of “Documentary Filmmakers Go Feature.”

“I had been thinking of doing this for some time,” he recalls. “I was keen to work on fiction projects with documentary directors who are balancing precariously between the two formats. This is evident with people like Peter Brosens, Jessica Woodworth and Sergei Loznitsa, and in Germany with someone like Thomas Heise. The films were shot in the Mongolian steppe, the Peruvian Andes and in the Ukraine and confronted us with particular challenges – geographical and thematic ones. Nevertheless, with feature films, we are much freer in the possibilities, and the financing is also different.”

“The kind of films maja.de. stands for are ones made by auteurs,” Deckert says. “Films with a distinct signature and line by people who want to achieve something. And films aiming for a life in the cinemas.”

The first project to be realized under the new maja.de. fiction label was Peter Brosens and Jessica Woodworth’s Khadak which premiered at the 2006 Venice Film Festival and was awarded the Lion of the Future for Best Feature Film Debut.

Three years later, Brosens and Woodworth’s second feature Altiplano was invited to the 2009 Cannes Film Festival and has become a popular title on the international festival circuit over the past 12 months.

Raising the finance for maja.de. fiction’s third feature My Joy by Sergei Loznitsa, which had its premiere in the Competition in Cannes in 2010, proved to be much harder, Deckert recalls. “It would seem obvious from the film’s story that we should want to co-produce with Russia, especially since Sergei had made many documentaries with Russia and has a very good reputation there. But, there was the real dilemma of co-producing with Russia: we were often near to getting the money, but, in the end, we had to go to the Ukraine.”

However, there was some late satisfaction for the makers when My Joy picked up the Prize for Best Direction and the Guild of Russian Film Scholars and Critics’ “White Elephant” prize at the Kinotavr Open Russian Film Festival in the Black Sea resort of Sochi in June.

Meanwhile, looking to the future, Deckert sees his company possibly making more fiction films – one or two a year – and fewer bigger documentaries than had been the case in the past when maja.de. made up to 15 documentaries each year.

To make this come true, Deckert started to restructure his company in order to be ready for the future challenges and opportunities in the international fiction market.

Martin Blaney spoke with Heino Deckert
It’s a blazing summer day in Berlin. Nora von Waldstaetten, ice cool in white shorts and T-shirt, considers a deeply personal issue and decides that yes, she will try the cake after all! Now, if this were a food magazine, you would go on to learn how Ms. von Waldstaetten is a genuine gourmet, that she gets excited by genuine Wiener Schnitzel, pâté, ripe cheese, that she prefers savories to sweets (hence the brave decision to go for the cake), that we swapped recipes and restaurant tips, bemoaned the lack of decent Chinese cuisine in this city and so on for close to two hours! And then we remembered: we’re here to talk film. But don’t fret, it’s still all gourmet stuff!

Every actor has their break-out role. For Nora von Waldstaetten it was Viktoria, the hot, psycho-killer schoolgirl in the Tatort episode Herz aus Eis (“Heart of Ice”), who carves a seemingly unstoppable trail through her classmates. Apart from sky-high ratings and piles of fan mail, von Waldstaetten created a classic, a Tatort killer the audience actually rooted for! Beautiful and viciously deadly, yet Viktoria still had to have a special something to create and maintain that audience fascination.

“It was quite a journey to create the character,” von Waldstaetten explains, forking for the chocolate cake with the gooey center. “I needed to stretch my own morals and ethics. I loved diving into her. I prepared for three months, reading books on manipulation and the psychology of killers. I always wanted to have a very clear break in her biography, to find some spot that hurt so much it legitimizes her actions within her logic. It was very important that she has a wound within, a certain brittleness.”

Von Waldstaetten admits it was “quite a tough shoot. I felt like a chess player moving the characters as I wanted. Viktoria was so deep and so...
going to say what I found in the character’s childhood, but I found it! Childhood is when we’re most vulnerable. I always put a certain caesura in my characters, give them a childhood twist – it usually works!”

How about von Waldstaetten’s own childhood twists then? She admits, once she started dancing on stage at such an early age, her parents suspected what was coming! “So when I graduated high school and told them,” she says, thus confirming their worst fears, “my father suggested becoming a lawyer or diplomat, but it felt wrong to me.” But when she was chosen to be one of ten from the eight hundred applicants to study Acting in Berlin “they were relieved and were proud when I made my theater debut. Now they often have a better idea of when I’m playing and where than I do!”

A quick Internet search reveals von Waldstaetten has an aristocratic lineage and more names than the average credit card can take. But while she might be heirs and grace, she is in no way airs and graces! “The title is nice to know where you come from,” she explains, “to know what your ancestors did and how they lived. The record goes back to 1400, and it’s beautiful to know your great, great grandmother, say, was close to Mozart, sponsored him and threw his wedding party. But we live in the here and now and I believe completely in making your own fate, creating your own life and daring to think very far. Knowing your roots is important, but you have to use your wings and fly!”

This year’s Cannes saw von Waldstaetten on another high, playing Magdalena Kopp in Olivier Assayas’ Carlos, which drew unanimous critical and audience plaudits.

“Again, I prepped for three months,” von Waldstaetten says, this time going for the vanilla custard tart. “Usually I write notes, fantasizing about a character’s favorite song and drink. Here, I had so many facts. It was about understanding the time in which she lived, and creating the character from that and her autobiography. What she and Carlos spoke about in bed was up to my fiction. I searched for why she is with him, what draws her to such a powerful man. It was a journey to create such a character.”

Journey indeed! In fact she “met one of the Red Army Faction’s forgers in a café! I could technically forge an old passport! Not the new ones, though! It was a crazy research period because you’re playing someone who exists and you feel the weight on your shoulders. At the end of the day, though, it’s a fiction film so it’s your interpretation.”

In the end, von Waldstaetten decided to make the character her own and “be less respectful.” Working with Assayas she describes as “amazing. He wrote the script and trusts you completely, gives you the character and creates an on-set atmosphere where you can completely let loose, knowing he’ll catch you if need be.”

The depth of von Waldstaetten’s letting completely loose becomes clear as she explains what was a nine month shoot taking in Lebanon, France, Germany and Hungary. “It was hard to endure the dynamics with Carlos and keep the energy going. I had bruises everywhere the whole time since she (Magdalena Kopp) is pushed and thrown around a lot! What Edgar (Ramirez, who plays Carlos) and I did was to show the bond they had, the love. Edgar and I trusted each other and we decided to be really courageous and go really far: everything but the hospital!”

So having established that von Waldstaetten is happy and able to take, er, battle damage, is she an extreme method actress? Well … “I think method is a great, great technique, and I do use it, but in combination. I’m a great believer in preparation to build up the character. Before shooting I know to whom she prays. During shooting I sense memories to heat and stir the emotional pool. But I also think of the Dustin Hoffman-Laurence Olivier anecdote: it’s better to put yourself into the character. Like Viktoria, stretching your morals.”

“You have areas you usually wouldn’t go to, or deny they’re there,” von Waldstaetten continues, “but unfortunately, or fortunately, we do have all the colors within us and when acting you have to enlarge some areas, make others smaller. I totally believe in putting your soul into it. That’s essential. It’s what makes it personal.”

Recently coming off the opening night of the play Kunst des Fallens, in which she plays Sigrid, a waitress in a beer garden, von Waldstaetten is as equally at home on stage as in front of the camera. “It’s essential to do both,” she says. “Of course there are differences to the acting and certain circumstances to consider, but both are acting at the bottom line. If you’re in front of a big audience or a small one just a few meters away, you have to use your instinct. It’s the same in front of a camera: you act differently by instinct, taking the different circumstances into account and adapting.”

On von Waldstaetten’s to-do list (producers take note) are “a real good comedy! I would love to do that! Horror, I don’t know, but I think I should do one vampire movie, definitely. And I’d love to do a history movie with corsets and huge dresses. When I was a child I was a big Sissi fan. I should definitely do one of those!” She cites her work with Julie Delpy in The Countess and Carlos, which “was so brilliant for the costumes and hair do’s. There were so many days of fittings to go from the 1970s to the 1980s. Everything seemed so real; set design, locations, the details were all amazing. Every department did a fantastic job.”

We know about her love of food, but what else is fun? “I love karaoke!” von Waldstaetten says. “I’m trying to learn to play the guitar. Travel is especially good, to understand yourself in the world, see it and put things into perspective, not just through work, but for pleasure. I’d love to learn Russian, but time is a problem. Visit the Hermitage in St. Petersburg and so on. But there’s never enough time.”

Right now, having just passed on the tiramisu, von Waldstaetten is very happy in her profession. “I don’t feel the urge to produce, direct or write at the moment, but I’d never say never. I feel very happy just to be in front of the camera, but maybe one day I’ll write a script. Maybe! But what I always look for is the start and end, a character’s development, the caesura in that character and a story that’s worth telling! A lot of time and effort goes into it, and also a lot of myself, so the journey has to be worth it, and for the audience too. It all has to be worthwhile.”

Simon Kingsley spoke with Nora von Waldstaetten

german films quarterly 3 · 2010
diector portrait

actress portrait

11
25TH GERMAN PREMIERE IN NEW YORK

At the exclusive German Premieres industry screenings, director Ralf Huettner and sales agent Dirk Schuerhoff (Beta Cinema) presented the hit film Vincent Wants to Sea on 14 June 2010 at the Tribeca Cinemas in New York. Some 50 journalists and representatives of the New York buyers’ and distributors’ community attended the event organized by German Films and its US representative Oliver Mahrdt.

Ralf Huettner, who can claim over 720,000 admissions to his film in Germany, assesses the film’s chances of success realistically: “Given the fact that foreign films have only a 7% share of American cinemas, one can easily realize the competition German films have in the USA and just how important events like these really are.”

Dirk Schuerhoff is optimistic and maintains: “It was a great pleasure to see just how well the film came across. This first impression is encouraging that we will find a US distributor for Vincent Wants to Sea.”

The majority of the New York-based buyers are enthusiastic about the opportunity of being able to see current films from Germany on a regular basis. In addition to the buyers being able to talk with the director and negotiate with the sales agents on their own territory, the Premieres often lead to invitations to other festivals and events.

Of the 24 films which have been presented at the Premieres in New York, eight films were then sold to US distributors, including Sophie Scholl – The Final Days by Marc Rothemund. Even before the film went into the running for Germany in 2005 for the Best Foreign Language Oscar, New York-based distributor Zeitgeist had taken the film into its portfolio.

Other “sold!” films in the series include: Agnes and his brothers by Oskar Roehler, Go for Zucker! by Dani Levy, The Big Sellout by Florian Opitz, Four Minutes by Chris Kraus, and Kebab Connection by Anno Saul. And most recently: EVA Distribution closed a US deal in Cannes with Corinth Films for Habermann by Juraj Herz, which kicked off the Premieres series this year in March.
INCREASED ATTENDANCE AT AUDI FESTIVAL OF GERMAN FILMS IN AUSTRALIA

This year’s AUDI Festival of German Films in Australia (24 April – 9 May 2010), which was jointly organized by German Films and the Goethe-Institut Australia and mainly sponsored by AUDI Australia, posted around 26,000 admissions in Sydney, Melbourne, Brisbane, Perth and Adelaide. The comedies and large-scale productions, in particular, made for full cinemas and a 30% increase in attendance. A total of 30 feature films, TV movies and five shorts were shown.

Fatih Akin’s comedy Soul Kitchen had already become the front-runner during advance ticket sales and was presented with the Golden Gnome Audience Award. The film was launched in Australian cinemas after the festival.

Other favorites at the festival included: The White Ribbon by Michael Haneke, Men in the City by Simon Verhoeven, The Crocodiles 1 + 2 by Christian Ditter as well as My Words, My Lies – My Love by Alain Gsponer, John Rabe by Florian Gallenberger, Whisky With Vodka by Andreas Dresen, Wedding Fever in Campobello by Neele Leana Vollmar, The Door by Anno Saul, and Berlin 36 by Kaspar Heidelbach, which attracted an enthusiastic audience and received very good feedback in the media.

Festival guest Soenke Wortmann, who was honored with three films in the festival program, was on hand to answer the audience’s questions and sign posters after the packed screenings of Pope Joan. The writer Erica Fischer, who penned the literary original, experienced a very interested and open-minded audience during the conversations about Aimee & Jaguar by Max Faerberboeck, and an intense panel discussion followed after the sold-out performances of Storm by Hans-Christian Schmid in Melbourne and Sydney.

WELCOME TO GERMANY, EURIMAGES!

For the first time in over 18 years, a session of the Board of Management of the Council of Europe’s EURIMAGES Fund took place in Germany. On the initiative of the new President, Jobst Plog, and following the invitation of the Federal Government Commissioner for Culture & the Media (BKM), 65 participants from 34 member states of the Council of Europe met from 14 – 17 June 2010 in Hamburg.

A total of 4.78 million Euros were awarded to 14 projects, including German co-productions such as Emir Kusturica’s Cool Water (Brave New Work Film Productions) and Lars von Trier’s Melancholia (Zentropa International Cologne).

In addition to the committee sessions, the Board of Management also took part in various official events, such as a reception at the Hamburg City Hall, the “President’s Dinner” with Dr. Ingeborg Berggreen-Merkel (BKM), Peter Dinges (German Federal Film Board), Eva Hubert (Filmförderung Hamburg Schleswig-Holstein) and the director of the local public broadcaster NDR, Lutz Marmor, as well as a summer boat trip on the river Elbe.
15 YEARS OF FILM FUNDING IN THE SOUTHWEST

MFG Baden-Wuerttemberg can look back on 15 successful years of film funding, during which time the film location Baden-Wuerttemberg has continued to develop. In the last two years, the annual budget was increased around 50% to now almost 15 million Euros. The budget increase is primarily aimed at supporting production funding and the up-and-coming generation. But the some 650 theater screens in Baden-Wuerttemberg can also expect assistance in the conversion to new technology with a special program entitled “Cinema Digitalization”. The last 15 years have also seen numerous MFG-supported films winning prizes at festivals around the world, i.e. in Locarno, where the MFG is a regular guest and supporter. Such films as Das Verlangen (Golden Leopard 2002), Silent Waters (Golden Leopard 2003), Brudermord (Silver Leopard 2005), and Das Fraeulein (Golden Leopard 2006) all took home awards from Locarno. This year’s festival in Locarno is presenting Heidi Specogna’s film The Goalgetter’s Ship.

10TH FILMKUNSTMESSE IN LEIPZIG

The Filmkunstmesse (“Film Art Fair”) in Leipzig is celebrating its 10th year anniversary this year from 13 – 17 September in various cinemas around Leipzig. With support from Mitteldeutsche Medienförderung (MDM), the arthouse film scene gathers every year in Leipzig to exchange ideas with colleagues and partners in discussions, seminars and workshops on subjects such as “The Present and Future of Digital Arthouse Cinemas” and “Working with Children and Youth in the Arthouse Segment”. The heart of the fair is the screening of current productions: more than 60 films from German arthouse distributors are shown prior to their release. A further highlight is the awarding of the Cinema Program Award by MDM and the Central German Film and Television Producers Association. Festive special events round off the program during this anniversary year. More information is available at: www.filmkunstmesse.de.

GERMAN FOCUS IN UPPSALA

In cooperation with German Films and the AG Kurzfilm (German Short Film Association), the International Short Film Festival in Uppsala creates a meeting place for the German short film with an extensive German Focus at their 29th edition from 25 to 31 October 2010. The Swedish and international audience can look forward to a plunge deep into the past and present of the German short film scene. There will be screenings of the 30 best German shorts from the last 20 years featuring award-winning pieces by filmmakers such as Corinna Schnitt, Matthias Mueller, Joerg Wagner, Hanna Nordholt and Fritz Steingrobe, Gil Alkabetz and Lola Randl. With the support of the Goethe-Institute and German Films, the festival has the opportunity to invite a number of filmmakers to present their films. Other programs will include East German short animations produced in the famous DEFA studios during the years 1964 to 1989 and short films by famous German directors, such as Wolfgang Petersen and Rainer Werner Fassbinder. Furthermore, the festival will organize at least one exhibition with art works from Germany in collaboration with the Uppsala Art Museum and a seminar on German short film with the filmmakers who are present at the festival.

FIRST MOTION NETWORK

FIRST MOTION – a network for the research and development of crossmedia in the Baltic Sea Region, co-funded by the EU BSR program and headed by the Filmförderung Hamburg Schleswig-Holstein – has chosen its first projects: So far seven projects from the Baltics have been selected to receive funding and have participated in an international workshop to be further developed in Tallinn. The workshop is part of the FIRST MOTION program. Now they have started production and are currently shooting in the Baltics. The first parts of the crossmedia projects will be finished and presented early next year. Before that they will take part in another international workshop as part of the production scheme. Among the selected projects are two German productions: Superhero.Blog, produced by Stefan Gieren and directed by Sascha Zimmermann, as well as Peipsi, produced and directed by Marc Brummund.
"I don't consider shooting digital, unless it's supposed to look like digital."

Creative control. It's the one thing everyone in this business wants. Film gives it to me. I can push it a few stops, work through tough lighting situations, play with the processing, experiment with emulsions, and get a lot in-camera that would be difficult to duplicate in post. And it's got that look. You know, that film look. HD has its place, but I rarely spec a job where I would choose it over film.

Lance Acord refuses to compromise. Learn more about why film continues to be the standard at www.kodak.de/so/motion

Film. No Compromise.
Der Brand

Type of Project Feature Film Cinema Genre Drama Production Company Filmsyndikat/Baden-Baden, in co-production with SWR/Baden-Baden With backing from MFG Baden-Wuerttemberg Production Design K.D. Gruber Principal Cast Maja Schoene, Mark Waschke, Wotan Wilke Moehring, Florian Cast Tupke Verena S. Freytag, Suelbiye Guenar, Jan Wagner, Katja Ginnow Screenplay Johanna Stuttmann Director of Photography Hans Fromm Editor Dominique Geisler Music by Christian Biegai Production Design K.D. Gruber Principal Cast Maja Schoene, Mark Waschke, Wotan Wilke Moehring, Florian David Fitz, Ursina Lardi Shooting Language German Shooting in Mannheim, Karlsruhe, February-April 2010

Contact
Filmsyndikat UG · Hartwig Koenig Varnhalter Weg 31 · 76534 Baden-Baden/Germany phone +49-72 23-9 91 93 10 · fax +49-72 23-9 91 93 13 email: office@filmsyndikat.net · www.filmsyndikat.net

After an evening out, the 35-year-old, self-confident Judith is raped on her way home. She fights with all possible means to prevent her life being changed, wanting to remain the strong woman she was before. Her lawyer advises her to press charges and she makes plans with her partner Georg to start a family.

But the destructive consequences force their way into Judith’s life. Her sexual relationship breaks down as she becomes increasingly obsessed with thoughts of retaliation as legal proceedings against her attacker suffer one setback after another.

When the perpetrator’s false statement causes her hopes of legal redress to collapse, Judith looks for another way to get justice. She observes the man, brings about encounters and it almost looks like she is out for revenge. But Judith is pursuing another, unusual, radical path to prove the criminal’s guilt and bring him to account.

“Der Brand” throws up the question whether there can be any way whatsoever to recover from being raped,” says director Brigitte Bertele. “The grim reality is that it can happen to anyone at anytime, anywhere. Instead of an empathy for the victim, social and legal debates are often dominated by a rhetoric in which the victim is shut out and the causes are sought in the woman’s conduct, appearance and relational aspects so as not to have to face the fear of what rape entails. Der Brand is a very quiet, slow and accurately narrated drama in which the unspoken is given its space.”

Bertele’s previous credits include the 2008 feature film Nacht vor Augen, also written by Johanna Stuttmann, which had its world premiere in the Berlinale’s Forum. It won Bertele an NDR Newcomer Award at the 19th Internationales Filmfest Emden 2008 and the DEFA Newcomer Award at the 18th Filmkunstfest Mecklenburg-Vorpommern 2008. Both women were also nominated for the Adolf Grimme Award 2010. Stuttmann’s trophy case includes the Baden-Wuerttemberg Script Award 2007 and she was also nominated for the German Film Award 2009.

Der Brand premieres in public broadcaster SWR’s Debut im Dritten slot, established especially for first time, or as close as, features such as this; films, in the words of commissioning editor, Stefanie Gross, that are “gripping, quiet, sometimes loud, but always have unusual stories and have their own, radical, viewpoint.” Previous candidates include such critical and audience hits as Die Fetten Jahre sind vorbei, Kroko, Vier Minuten, Emmas Glueck, Reine Geschmacksache, Novemberkind and Alle Anderen, which shows how high the quality bar has been set. Production company Filmsyndikat was co-founded in 2009 by Hartwig Koenig, who can look back on over twenty year’s with the Debut im Dritten series.

Burnout

Type of Project Feature Film Cinema Genre Drama Production Company Jost Hering Filme/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz With backing from Filmfoerderung Hamburg Schleswig-Holstein, Nordmedia, Medienboard Berlin-Brandenburg Production Design Olivier Meidinger, Rita Maria Hallekamp Principal Cast Maryam Zaree, Tilla Kratochwil, Lukas Steltner Casting Suelbiye Guenar, Jan Wagner, Katja Ginnow Format 35 mm, color, Stereo Shooting Language German Shooting in Berlin, Fehrman, Wangerland, March – June 2010
Pelin is a young, single mother from the Wedding district of Berlin, an area with, let’s say, a higher degree of social dysfunction than others in the German capital. She has three children by different fathers from different countries. There is Robby (9), Elvis (4) and Roxanne (just 19 months). The social services have sent them on what is known as a Mother-Child-Cure, essentially a family retreat, in a beautiful country-side location in a spa town in northern Germany. The idea is to give Pelin, who is on a continual collision course with youth services and the judicial system, time to reconsider her behavior and also recover physically as well as mentally.

Unfortunately neither her roommate Christa, who suffers from a lack of self-esteem and seeks to form a bond with her, nor the dedicated staff at the clinic are able to bring clarity to the young mother’s chaotic daily existence. When Pelin’s former boyfriend, Edin, comes across her in the small town, Pelin is forced to finally make a decision.

Producer Jost Hering describes Burnout as “a story of rootlessness, how the social state is now ‘Father Social State’, about a society structured by class and the longing for love.”

A typical ZDF Das kleine Fernsehspiel production, which means look for depth of character and human drama, Burnout is most definitely an actor’s film. Pelin is played by Maryam Zaree, whose credits include the main role in Shahada, which featured in competition at this year’s Berlinale. Previously, with Mein Vogel fliegt schneller, she was one of the contenders for the 31st Max Ophüls Award. Equally at home on television as well as in the theater, she has appeared in the Tatort series as well as at the Staatsstheater Hannover.

Tilla Kratochwil, who plays Christa, can claim numerous credits across film, television and theater, including Tatort, films such as 10 Seconds and Die Ritterinnen, as well as treading the boards at the Thalia Theater Hamburg and the Kammerspiele of the Deutsches Theater Berlin.

Last but by no means least, Lukas Steltner (Edin), was discovered in 2007 for the main role in Dominik and Benjamin Reding’s Fuer den unbekannten Hund. His performance won him, among others, the Audience Award at the Festival of the Deutschen Films Mannheim-Ludwigshafen as well as the Otto Sprenger Award at the Oldenburg International Film Festival. He is also a professional break dancer.

Burnout’s director, Verena S. Freytag, first studied at the Music Academy Stuttgart and then, from 1995 to 2000, Film and Television Direction at the dffB in Berlin. Since graduation she has worked as a freelance director’s assistant, line producer, scriptwriter and casting agent. Her last two feature films were Karamuk (2002) and Sanyies Lust (2003), which garnered festival play and several awards at various international festivals. In 2004 she won the German CIVIS Television Award in the Entertainment category for Karamuk.
what has happened. But when he starts receiving anonymous, threatening letters, he realizes that someone else knows his secret …

"Logistically, it was quite a challenge to shoot the scenes on the tracks with the boy being run over," Putz recalls, "but Tim had everything storyboarded and was extremely well prepared. Moreover, he already knows during the shooting how he will edit the film later on."

The performance of Austrian actor Andreas Lust in Goetz Spielmann’s Revanche at the 2008 Berlinale prompted the producers and Trachte to consider him for the role of the family man harboring a secret. "He was the ideal person for the role," Putz says. "He’s someone you just have to like and you want to be on his side. And Sophie von Kessel is perfect as his wife."

Putz had approached viaFilm, the young company of two HFF graduates Benedikt Boellhoff and Max Frauenknecht, to handle the production management for the film. "They have the status of co-producers on the project because we also see our function at Claussen+Woebke+Putz Film in supporting the next generation of producers as well as directors," she explains.

"Moreover, it is great fun working with people like Tim and his team, who clearly want to achieve something and are still fresh," Putz adds. "I can definitely imagine us working with Tim again in the future."

Das Ende der Nacht

Type of Project Feature Film Cinema Genre Thriller
Production Company Caligari Film/Munich, in co-production with Vega Film/Zurich, Seven Pictures Film/Munich With backing from German Federal Film Board (FFA), FilmFernsehFonds Bayern, German Federal Film Fund (DFFF), Kuratorium junger deutscher Film, Medienboard Berlin-Brandenburg, Zuercher Filmstiftung
Producers Gabriele M. Walther, Thomas Woebke
Executive Producer Roland Emmerich
Director Tim Fehlbaum
Screenplay Tim Fehlbaum, Thomas Woebke, Oliver Kahl
Director of Photography Markus Foederer
Editor Andreas Mann
Production Design Heike Lange
Principal Cast Hannah Herzsprung, Lars Eidinger, Stipe Erceg, Angela Winkler, Lisa Vicari
Casting An Dorthe Braker, Corinna Glaus
Format 35 mm, color, cs, Dolby Surround
Shooting Language German
Shooting in Brandenburg, Bavaria, Corsica, April-June 2010

Contact
Caligari Film GmbH · Andrea Heijnen
Reisingerstrasse 5 · 80337 Munich/Germany
phone +49-89-54 80 95 11 · fax +49-89-54 80 95 22
email: a.heijnen@caligari-film.de
www.caligari-film.de

The honor of being the very first local production to be taken on by Paramount Pictures Germany goes to Das Ende der Nacht ("The End of Night"), a post-apocalyptic thriller in the finest genre film tradition.

It is the near future and the world as we know it no longer exists. The sun has turned super hot, dividing the Earth into two halves, one uninhabitable and lashed by storms, the other parched and unable to support plant life. Europe has not been spared, famine sweeping away much of the population. Survivors exist on what has already been hoarded, those in the cities lucky enough to have anything are plundered and robbed. Rumors spread that life in the mountains is better: it has, it’s said, even rained there!

Marie (Hannah Herzsprung) and her sister Leonie (Lisa Vicari) undertake the journey with Philip (Lars Eidinger) in his clapped-out car. It’s a purely business arrangement: Marie provides sex, he feeds and looks after them. But a long way from their destination they run out of fuel and the engine gives out. Whilst foraging they are surprised by Tom (Stipe Erceg), who takes Leonie hostage in order to get their supplies. Philip manages to over-
power him, but then it turns out Tom can give them fuel and repair the car. Philip decides to take him along – the frightened girls very much against it – when they run into an ambush!

The car and Leonie are captured. Tom proves to be more reliable than Philip but, too, is taken hostage. Marie gradually realizes that the robbers are interested in more than just the provisions, and if she wants to see Leonie again she has to overcome her fears and, also without Philip, take on not only the merciless climate but also the thieves. It’s a challenge that will take her to greater depths than she first realizes …

Swiss-born director and co-writer Tim Fehlbaum, who studied Directing at the University of Television & Film in Munich (2002-2009), describes Das Ende der Nacht as “a look into a post-apocalyptic scenario. It’s an exciting odyssey about courage, love and rediscovering hope in a world which appears hopeless.” In 2004 he beat out 140 other competitors to win that year’s Shocking Shorts Award, while the 2005 documentary Kinder der Schlafviertel (Fehlbaum serving as DoP) took, amongst others, the Best Documentary awards at the Tau Film Festival Tel Aviv and the Sehsuechte Filmfest.

Gabriele M. Walther, Caligari Film’s founder and managing director, is producing Das Ende der Nacht together with Thomas Woebke, with Hollywood heavy hitter Roland Emmerich executive producing. All three have known each other for many years. Walther was the producer of Emmerich’s first feature film, The Noah’s Ark Principle, which screened at the 1984 Berlinale. Woebke and Emmerich have already produced two films together, High Crusade (1994) and Trade (2007). “But until now,” Gabriele M. Walther says, “we have never had the chance to produce a film with this three-way constellation. Das Ende der Nacht has an amazing screenplay, we’ve all put together the best talent in front of as well as behind the camera. This is going to be a superb thriller!”
Die Farbe des Ozeans tells the story of a young German couple who are holidaying on Gran Canaria when a boat with African refugees lands on the beach one day. Two of the refugees, a father and his son, ask the wife for water. Shortly afterwards, they are taken by the police to a reception camp, but the father and son manage to escape. The German woman goes against her husband’s wishes and decides to help the two ... but finally ends up in the office of the investigating police officer.

“The more I began to research and to reflect on the reasons for the flow of refugees, the more I asked myself the question what one can actually do about it as an individual,” Maggie Peren explains. “What is actually help and where does this begin? How does one define the correctness of one’s actions? Or has the world we know now just become much too complicated to really do anything?”

According to Peren, “Die Farbe des Ozeans is intended to be a political film without, however, wanting to lecture” and she argues that seeing the film’s events through the perspective of a German couple on holiday is “the rather unusual approach to dealing with the refugee problem. I want to confront the audience directly with the question: how would I myself react?”

An impressive multi-national cast was won for the German-Spanish co-production ranging from Swiss actress Sabine Timoteo (The Free Will) through Germany’s Friedrich Muecke (Friendship!) to up-and-coming Spanish actor Alex Gonzalez (Luz de Domingo).

“Maggie had always had the French actor Hubert Koundé in mind to play the part of the refugee Zola,” Jendreyko says. “He was immediately enthusiastic about the role and remained true to the project over the past two years as we worked on closing the financing.”

Meanwhile, this project is unlikely to be Suedart’s last outing into international co-production, according to Klimmer: “We see ourselves working in the future on both national and international projects, and serving as a partner for foreign producers shooting in Germany.”

Die Frau des Polizisten

Type of Project Feature Film Cinema Genre Drama Production Company Philip Groening Filmproduktion/Duesseldorf, in co-production with Bavaria Film/Munich, 3L Film/Dortmund With backing from Filmstiftung NRW, German Federal Film Fund (DFFF), German Federal Film Board (FFA), BKM Producer Philip Groening Director Philip Groening Screenplay Philip Groening, Carola Diekmann Director of Photography Philip Groening Editors Philip Groening, Karl Riedl Production Design Petra Barchi, Petra Klimek, Adan Hernandez Principal Cast Alexandra Finder, David Zimmerschied, Pia and Chiara Kleemann Casting Suse Marquardt Format Digital 4K, color, 1:1.85, blow-up to 35 mm, Dolby SRD 5.1 Shooting Language German Shooting in Stadlohn, April – July 2010

World Sales
The Match Factory GmbH · Michael Weber Balthasarstrasse 79-81 · 50670 Cologne/Germany phone +49-221-539 70 90 · fax +49-221-539 70 910 email: info@matchfactory.de www.the-match-factory.com

Ten years have passed since Philip Groening’s last fiction feature film L’Amour, L’Argent, L’Amour premiered at the Locarno Film Festival where it won the Bronze Leopard for actress Sabine Timoteo.

Since then, Groening directed the internationally acclaimed documentary Into Great Silence (Der grosse Stille), which first screened at the Venice Film Festival in 2005, and the Duesseldorf/Berlin-based filmmaker had then been developing two new feature projects.

One of these – Die Frau des Polizisten (“The Policeman’s Wife”) – began shooting at outside locations at the end of March with principal photography in the North Rhine-Westphalian town of Stadlohn from April to July.

The screenplay, co-written with Carola Diekmann, centers on a young couple who live in a small town with their four-year-old daughter. The husband is so caught up in his work as a policeman that he gradually becomes increasingly alienated from his wife and daughter who become ever closer to one another as they discover the new town. It is only a matter of time before the conflicts within the family manifest themselves.

“The town of Stadlohn looks like it has been built in a studio,” Groening says. “The streets have a very geometrical structure and
there is an incredible tonality to the architecture. You have two or three kinds of brick, so it is like a symphony in red.”

“It is a rather simple, small film about a man, a woman and a child,” he continues. “Formally, the film has a rigorously constructed concept with abstract images and many levels.”

Moreover, Groening dispensed with having a concrete screenplay in order to be able to concentrate on working with the actors and, in particular, the twin sisters Pia and Chiara Kleemann playing the daughter Clara.

“We really had great luck in finding the twins because they perfectly complement one another and motivated each other on set,” he adds.

The fact that Groening juggles many functions on his projects is nothing new for him. Apart from serving as his own producer, he had also directed and edited his last feature film as well taking on most of the chores as DoP.

The new project also sees him donning several hats although he could draw on the services of a second camera unit and will be joined as co-editor by Karl Riedel who had worked with him on Into Great Silence.

Girlz kickin’ HIV!

Contact
High5Films GmbH · Mike Dehghan
Torstrasse 125 · 10119 Berlin/Germany
phone +49-30-2 19 65 57 13, +49-1 51-58 76 76 83
fax +49-30-2 19 65 57 20
email: md@high5films.com · www.high5films.com
www.girlzkickinhiv.com

The graduation film of director and cinematographer Patricia Lewandowska, Girlz kickin’ HIV! is a documentary about young girls in South Africa who use street soccer in the fight against HIV and AIDS. Filmed before, during and after the World Cup 2010, the film deals with the girls’ vitality and courage, showing how the young and vulnerable develop their own personalities and life skills, journeying through their teenage problems and the ongoing fight for prevention and safety.

Through the strength of street soccer, young girls such as Kwinji, Portia and Mtuli, some HIV positive since birth, others the victims of sexual violence, help themselves and others to become more independent and confident to endure their male-dominated world. Girlz kickin’ HIV! is above all a story of hope.

For the girls, football and especially the World Cup occupies a huge place in their lives: it is more, so much more than just about sport, it outshines their fears and sorrows. But what happens when the World Cup circus has packed its tents and left town? Will football continue to set the tone for the girls’ lives or do they run the risk of falling back into the pre-existing behavioral patterns of others and thus resigning to their fate?

“My film is about these girls’ little joys and sorrows,” says Patricia Lewandowska. “About kids and teenagers who are kicking around a worn-out leather football and feel so much happiness while doing so. It’s about them not having much at all and us having too much. And it’s about them having found a meaning in life and that they can still enjoy themselves and experience real happiness alongside all the problems they have to live with on a daily basis.”

Aid organizations, such as ‘stars of tomorrow’, try to protect the girls by conducting vital awareness training. These bodies help them experience football and the physical exercise gives them joy and strength, as well as the chance to gain some fundamental life experiences – such as how good it feels to be part of a team and the spirit that comes with that.

In 2011 Germany hosts the Women’s Soccer World Cup. With HIV and AIDS as universal a theme as the beautiful game itself, Girlz kickin’ HIV! is a perfect example of producer High5Film’s belief that commercially viable films need not be without brains, but that engaging with cultural and socio-political issues can also create entertaining and thought provoking cinema.
Der Himmel hat vier Ecken

Type of Project Feature Film Cinema Genre Children and Family Production Company Schneider+Groos Filmproduktion/Hamburg, in co-production with NDR/Hamburg With backing from Filmförderung Hamburg Schleswig-Holstein, Nordmedia, German Federal Film Fund (DFFF) Producers Ute Schneider, Christof Groos Commissioning Editors Angelika Paetow, Ole Kampovski Director Klaus Wirbitzky Screenplay Klaus Wirbitzky

Director of Photography Michael Toetter Editor Sebastian Thuemler Production Design Andreas Lupp, Nils Tuennermann Principal Cast Moritz Jahn, Lukas Mrowietz, Susianna Kentikian, Udo Kier, Lisa Maria Potthoff, Charly Huebner, Sandra Borgmann, Doris Kunstmann, Mark Zak Casting Marion Haack Casting Format 35 mm, color, 1:1.85, Dolby digital Shooting Language German Shooting in Lueneburg, Hamburg and Schleswig-Holstein, April – May 2010

Contact
Studio Hamburg Distribution & Marketing GmbH Christiane Wittich Jenfelder Allee 80 · 22039 Hamburg/Germany phone +49-40-66 88 54 45 · fax +49-40-66 88 53 99 email: cwittich@studio-hamburg.de www.studio-hamburg.de

Shooting was completed at the end of May on Klaus Wirbitzky’s first feature film for the cinema, Der Himmel hat vier Ecken.

However, he is no stranger to the director’s chair since he has worked extensively for television on such children’s TV series as Die Pfefferkörner and 4 gegen Z or the drama series Die Rettungsflieger.

“The story is about two boys coming from different social backgrounds,” says producer Ute Schneider of Hamburg-based Schneider+Groos Filmproduktion. “To begin with, there is the sensitive loner Joschi who had to move here with his father from a better district after his parents’ separation. And then, we have Niko, full of bravado, whose family came to Germany from Kazakhstan, staying out of the way of his drunken father.”

In the neighborhood cinema, the two friends secretly idolize the figure of a vampire up on the screen. In a magical twist, Count Karpatovicz steps out of the screen to help the boys realize Niko’s sister Tatjana’s dream of escaping from the confines of the rundown tenement to become a boxing champion.

“We didn’t have to look far for the courtyard because we found the ideal place in the Muenzhof near Hamburg’s main railway station,” Schneider recalls. “It’s a popular location with filmmakers, but we did not have any problems with the residents about shooting there.”

Principal photography had begun at the end of April in Lueneburg at a school in the architectural style of the 1970s for an attic scene, and other locations included an underground station, football ground and the harbor area in Hamburg. In addition, several scenes were shot at various places on the studio lot of Studio Hamburg where the film’s editing and sound mix will also be done.

While casting sessions were held over three months in Hamburg and Schleswig-Holstein to find the child actors, Wirbitzky’s screenplay made such an impression on LA-based actor Udo Kier that he took no time in deciding to play the vampire. In fact, they already knew each other from working together on the 4 gegen Z series where Kier played the villain.

Meanwhile, the production landed something of a coup by casting Niko’s sister Tatjana with the real-life flyweight boxing world champion Susianna Kentikian in her first acting role.

Other parts are taken by Charly Huebner, Sandra Borgmann, Lisa Maria Potthoff, and Mark Zak who recently appeared opposite Angelina Jolie in Florian Henckel von Donnersmarck’s The Tourist.

“It is our first film with children, but I have to say that they were very professional and well prepared,” Schneider notes. “It is quite a different kind of shooting situation because you have to keep to the legally fixed maximum times the children are allowed to work.”

MB
**I Phone Y(o)u**

**Type of Project** Feature Film  
**Genre** Comedy, Drama  
**Production Company** Reverse Angle Production/Hamburg, in co-production with Ray Productions/Beijing, RBB/Potsdam, ARTE/Strasbourg, BR/Munich  
**With backing from** German Federal Film Board (FFA), Filmförderung Hamburg Schleswig-Holstein, Medienboard Berlin-Brandenburg, German Federal Film Fund (DFFF)  
**Producer** Peter Schwartzkopff  
**Co-Producer** Wang Yu  
**Director** Dan Tang  
**Screenplay** Wolfgang Kohlhaase  
**Director of Photography** Andreas Hoefer  
**Editor** Sebastian Thuemler  
**Production Design** Susanne Hopf  
**Principal Cast** Jian Yiyan, Florian Lukas  
**Casting** Simone Baer  
**Format** 35 mm, color, 1:1.85, Dolby SR  
**Shooting Languages** Chinese, German, English  
**Shooting in** Chongqing/China and Berlin, July – August 2010  

"I have now known Wolfgang Kohlhaase for some 30 years," recalls producer Peter Schwartzkopff, who graduated from Babelsberg’s University of Film & Television (HFF) in 1974.

"At one point, we had worked together on developing a project about Konrad Wolf and, over the years, kept on looking for a project to do together. Then, three years ago, he came to me with the story idea for I Phone Y(o)u (working title)," he continues.

Through Kohlhaase, he met the young female Chinese filmmaker Dan Tang, who studied at the HFF from 2003 to 2007, and they all worked together on developing the treatment into a screenplay and finding a co-production partner in China.

In her mid-20s, Ling works for a florist’s shop delivering flowers dressed in a clown’s costume in the metropolis of Chongqing when one day she meets a Chinese businessman, Yu, who is visiting from Berlin. As a parting gift, he gives her an iPhone and they begin a tender long-distance affair. Eventually, she decides to travel to Berlin to see Yu, but is met at the airport by his bodyguard and chauffeur Marco. There is no sign of Yu, and Marco’s job is to show her Berlin and then ensure that she catches the next flight back to China. But events take an unexpected twist …

"Wolfgang’s very special laconic humor which we know from such films as Summer in Berlin is very much present in this new screenplay," Schwartzkopff notes, pointing out that the Berlin appearing in the film will not be the usual ‘picture postcard’ option taken by many films set in the capital. “You will be able to recognize Berlin, but we want to find other images which are rather special and serve our story.”

This will be Dan Tang’s first feature film shot in Germany – she had previously directed two features in China, The Autumn for Guoguo (2005) and Dream Team (2007) – and is also Schwartzkopff’s first production with China. His Chinese partner, Wang Yu, of Beijing-based Ray Production has previously worked with such directors as Jia Zhang-ke and Yang Li.

Meanwhile, the role of Ling has been cast with Jian Yiyan who appeared in Nanjing! Nanjing! … City of Life and Death, while German actor Florian Lukas – known to international audiences from such films as Good Bye, Lenin! and North Face – has taken on the role of Marco.

**Kung Fu Mama – Agentin mit Kids**

**Type of Project** TV Movie  
**Genre** Action/Adventure  
**Production Company** Dreamtool Entertainment/Munich  
**With backing from** Filmstiftung NRW, FilmFernsehFonds Bayern, MEDIA  
**Producers** Stefan Raiser, Felix Zackor  
**Director** Simon X. Rost  
**Screenplay** Derek Meister, Simon X. Rost  
**Director of Photography** Jochen Staeblein  
**Editor** Martin Rahner  
**Production Design** Matthias Kammemeier  
**Principal Cast** Claudia Hiersche, Ben Braun, Alexander Radszu, Bernhard Schir, Masha Tokareva  
**Casting** Daniela Tolkein  
**Format** 16 mm, color  
**Shooting Language** German  
**Shooting in** Cologne and surroundings, Munich, Wilhelmshaven, June – July 2010
She was the most powerful weapon in the German Secret Service armory. Nina Wenzel’s (Claudia Hiersche) greatest success was arresting the international arms smuggler Wolf Geiger (Bernhard Schir). But when her sister dies, the top agent’s life changes totally: she quits, takes in her sister’s three kids and looks after them lovingly. Now, five years on, Geiger is due to stand trial, but the unscrupulous gun runner makes a spectacular escape. Nina’s former boss Heinrich Husen (Alexander Radszun) sees only one hope, his best undercover agent must return to active service. After initially hesitating, Nina agrees, but juggling raising kids and the secret service takes all she’s got. She can’t blow her cover whatever happens, which makes her quit, takes in her sister’s three kids and looks after them lovingly. A cool biker, extremely complicated.

For the casting of Kung Fu Mama – Agentin mit Kids, producers Dreamtool Entertainment took a bold approach. Together with Munich-based casting agent Daniela Tolkein they sent the details for the two main roles to all agencies. Actors had five weeks to play an actual scene from the script in front of a video camera and upload the film to a server. More than 500 took part: not only were the two leads, Claudia Hiersche and Ben Braun, found, but also the bad gal, Masha Tokareva.

“We got the perfect cast,” says producer Stefan Raiser. Casting is often pursued too half-heartedly. People prefer to rely on tried and tested actors and often pass on a great potential. We’ve now met many new faces and noted some of them for later productions.”

Dreamtool Entertainment was founded by Stefan Raiser and Felix Zackor in 1999. Together, they have produced, to date, more than 1400 minutes of cinema and television films. From arthouse to mainstream, from commissioned productions to international co-productions, from a small television play via TV movies to TV events, Dreamtool seeks to cover the largest possible variety. Of course, that would be meaningless if the company didn’t also get results.

The 120-minute action adventure Die Jagd nach dem Schatz der Nibelungen, which tells the exciting story of the hunt for the lost treasure of the Nibelungs, was commercial broadcaster RTL’s most successful event movie in 2008, drawing 4.16 million viewers for a 21.6% share in the 14-49 age group. It also garnered four German TV Awards nominations, including Best TV Movie/Mini Series. The sequel, Die Jagd nach der Heiligen Lanze, aired on 1 April 2010 and was that day’s ratings winner with a 20.8% share.

Success like this is down to getting all the elements, in front of as well as behind the camera, right. Or, as Raiser and Zackor so pertinently encapsulate it in their company slogan, “It’s our teamwork that makes the dream work!”

Der Mondmann

Type of Project Feature Film Cinema Genre Animation
Production Company Schesch Filmkreation/Berlin in co-production, with Le Pacte/Paris, Cartoon Saloon/Kilkenny
backing from Kuratorium junger deutscher Film, BKM, MEDIA, German Federal Film Board (FFA)
Producer Stephan Schesch
Director Stephan Schesch
Screenplay Stephan Schesch, Ralph Martin
Editor Sarah Clara Weber
Voices Katharina Thalbach, Ulrich Tukur, Ulrich Noethen
Format 35 mm, color, cs, Dolby SR
Shooting Language German

Contact
Le Pacte · Elisabeth Perlie
5 rue Darcet · 75017 Paris/France
phone +33-1-44 69 59 45 · fax +33-1-44 69 59 42
email: e.perlie@le-pacte.com · www.le-pacte.com

Producer Stephan Schesch has returned to Tomi Ungerer for his directorial debut with the adaptation of Tomi Ungerer’s children’s classic Der Mondmann ("Moon Man").

“Moon Man and The Three Robbers are my favorite books by Tomi Ungerer,” Schesch says. “After our good experiences on working together on The Three Robbers – which was seen by over 600,000 cinema-goers in France – it was clear that we would then make this film.”

A classic story examining the themes of loneliness, difference, understanding and acceptance, Der Mondmann was written and illustrated by Ungerer in 1967 at the height of the space race when he was living in New York.

As Schesch explains, he has taken a different approach to preparing the new project compared to the strategy adopted for The Three Robbers.

“I had several brainstormings with Tomi about his original book, and he gave me various new ideas which I could incorporate into the film’s screenplay in his spirit,” he says.

Moreover, he followed a different kind of development by producing an animatic version with its combination of voices and storyboard drawings to give an idea of how the final film would look. “We had three public test screenings in Berlin and Munich in front of invited...
audiences of children, parents and grandparents to see how well the film functioned,” Schesch recalls, pointing out that this animatic version – with characters’ voices recorded by actors Katharina Thalbach, Ulrich Noethen and Ulrich Tukur – had also attracted distributors from Germany and France to come onboard.

Describing the positioning of this film, Schesch sees Der Mondmann as being “quite atypical for Germany because it isn’t linked with a merchandising campaign or a long-running TV series. It is an original feature film for the cinema which will be more complex, subtle and cinematographic than The Three Robbers. Moreover, the figure of the man in the moon is someone every child knows.”

Schesch’s Berlin-based company Schesch Filmkreation has attracted France’s Le Pacte as co-producer, theatrical distributor and world sales agent, while Ireland’s Cartoon Saloon, the makers of the Oscar®-nominated The Secret of Kells, has boarded as a co-producer.

Concrete production based on the animatic storyboards is set to begin this autumn so that Der Mondmann can be released in November 2011 to coincide with Ungerer’s 80th birthday.

In Tenth Street, New York, artist and documentary filmmaker Caro Jost takes viewers to the original locations at which the Abstract Expressionists were active from ca. 1940 to the beginning of the 1960s. These locations, at which art history was made, are the former studios and apartments, meeting places and bars, exhibition spaces and galleries.

Caro Jost follows in the footsteps of the artists of an era. In a mixture of walk and detective hunt, she shows what has now become of these once important places, e.g. designer lofts, a second hand shop, a business consultancy, whereas others, including entire buildings, have been replaced by skyscrapers.

The few still living witnesses provide interview testimony. The now world-famous artist Alex Katz (born 1927) meets his colleagues in the former rooms of a gallery where their careers first started. Peggy Guggenheim’s granddaughter visits her grandmother’s former gallery, today a sewing shop.

“The idea for the film came when I was working on a project about the artists of Abstract Expressionism in 2008,” says Caro Jost, “and found out that some of these places still existed. They’re not protected in any way and haven’t been granted any official historic recognition either. In May 2010 I started preliminary filming. The title, Tenth Street, New York, stands symbolically for all the crucibles worldwide in which artists have come together, created something and surrendered to their calling; the continued development of art.”

“Tenth Street, a street section between 3rd and 4th Avenue,” Jost continues, “was in the 1950s the meeting place for many artists of the first generation of Abstract Expressionism. Directly close by were also artists’ meeting places such as The Club and the Cedar Tavern. After 1953 many of the younger artists, the second generation of Abstract Expressionists, came to live and work in the Tenth Street area.”

Left to their own devices, they jointly organized and ran galleries which became important exhibition spaces and also served as meeting places in which to exchange ideas and further develop their artistic positions. “In fact,” says Jost, “these galleries often offered them the only possibility of exhibiting their works. I think it’s essential their story be told and would welcome a co-director to further develop the project.”

Abstract Expressionism was the most important current for all subsequent artistic directions of abstract painting around the world. It arose in the mid 1940s in New York, hence the representatives of Abstract Expressionism also being known as the New York School, the city itself having finally displaced Paris, and hence also Europe, to become the world center of artistic experimentalism.

Among the most important representatives of the first generation of Abstract Expressionism are Willem de Kooning, Franz Kline, Jackson Pollock, Mark Rothko, Ad Reinhardt, Clyfford Still, as well as Barnett Newman and Adolph Gottlieb. Paintings by some of these artists today sell for high two-figure $million sums.
Ueber uns das All

Type of Project Feature Film Cinema Genre Drama, Love Story
Production Company Pandora Film Produktion/Cologne, in co-production with WDR/Cologne
With backing from Filmstiftung NRW, Filmfoerderung Hamburg Schleswig-Holstein
Producers Claudia Steffen, Christoph Friedel
Commissioning Editor Andrea Hanke
Director Jan Schomburg
Screenplay Jan Schomburg
Director of Photography Marc Comes
Production Design Cordula Jedamski, Cora Pratz
Principal Cast Sandra Hueller, Felix Knopp, Georg Friedrich
Casting Susanne Ritter, Regina Tiefenthaller
Format HD, color, 1:1.85, Dolby SR
Shooting Language German
Shooting in Cologne, May – June 2010

Contact
Pandora Filmproduktion GmbH · Claudia Steffen
Balthasarstrasse 79-81 · 50670 Cologne/Germany
phone +49-2 21-97 33 20 · fax +49-2 21-97 33 29
email: info@pandorafilm.com · www.pandorafilm.com

Is it possible to miss a deceased person so much that you re-discover them in someone else?

This is the question posed by Jan Schomburg in his feature debut Ueber uns das All (working title) which wrapped shooting in Cologne at the beginning of June.

Schomburg’s original script initially focuses on the young couple who are seemingly happily married. Martha works as a teacher, while Paul has been studying Medicine and is now planning to take up a post as a doctor in Marseilles. A day after his departure to France, two policemen appear at the door to inform Martha that her husband has committed suicide in the hospital’s car park.

Searching for reasons as to why he should have taken his own life, Martha is shocked to learn that Paul had long stopped studying and had never been offered a job in Marseilles. On a visit to the university, she meets the history lecturer Alexander who reminds her in many ways of Paul. Without telling him about her loss, she falls in love and begins an affair …

Two years ago, Jan Schomburg a graduate of Cologne’s Academy of Media Arts (KHM), whose past films included the award-winning short Nie solo sein and the 60-minute TV film Innere Werte, had approached Pandora Film to produce his feature debut which is being made as part of the Six Pack initiative where broadcaster WDR and Filmstiftung NRW put up the Euros 800,000 budget.

“Jan had very concrete ideas about the cast from the outset,” producer Claudia Steffen recalls. “He rehearsed with them before the shoot and was very well prepared.”

Martha is played by Sandra Hueller, known, inter alia, for her Lola-winning performance in Hans-Christian Schmid’s Requiem, while the role of Paul was taken by Felix Knopp, who has been a member of the company at Hamburg’s Thalia Theater since 2001. Meanwhile, the new man in Martha’s life, Alexander, was cast with the Austrian actor Georg Friedrich who appears in another Pandora Film production, At Ellen’s Age by Pia Marais.

“What fascinated us about this film’s story was that, despite the serious subject matter of suicide and the loss of a loved one, the screenplay is positive in suggesting that one may not only have one great love in life, but could have a second or third.”

Steffen points out that the decision to shoot with the Canon D8 camera was “something of an experiment, but we are very pleased with the results and the small cameras gave the actors a greater freedom in what is a particularly intimate chamber piece.”

Wer wenn nicht wir

Type of Project Feature Film Cinema Genre Drama
Production Company zero one film/Berlin, in co-production with Senator Film Produktion & deutschfilm/Berlin, SWR/Baden-Baden, Degeto/Frankfurt am Main, WDR/Cologne
With backing from German Federal Film Board (FFA), BKM, German Federal Film Fund (DFFF), Medienboard Berlin-Brandenburg, MFG Baden-Wuerttemberg, Filmfoerderung Hamburg Schleswig-Holstein, Hessische Rundfunk Filmfoerderung
Producers Thomas Kufus, Anne Leppin
Director Andres Veiel
Screenplay Andres Veiel
Director of Photography Judith Kaufmann
Editor Hansjoerg Weissbrich
Music by Annette Focks
Production Design Christian M. Goldbeck
Principal Cast August Diehl, Lena Lauzemis, Alexander Fehling, Thomas Thieme, Michael Wittenborn, Susanne Lothar, Maria Victoria Dragus, Sebastian Blomberg
Casting Simone Baer
Format 35 mm, color, cs, Dolby Digital
Shooting Language German
Shooting in Tuebingen, Berlin, Schleswig-Holstein, South Tyrol, April – June 2010
Following on from numerous award-winning documentaries, Andreas Veiel has now come up with his first fiction feature film. *Wer wenn nicht wir* relates the events in the run-up to the onset of German terrorism, but above all narrates the story of an intense love affair, a passion too deep to survive in this world.

Bernward Vesper, son of Nazi writer Will Vesper, meets his great love of German terrorism, but above all narrates the story of an intense love affair. Bernward, a publisher, makes good money from the era’s radical chic, seeking enlightenment on endless drug trips. For Gudrun, seeing through the façade is not enough; she wants to take action and turn the world upside down. They have a child and seem to become closer again. But then another man comes along – Andreas Baader, more unequivocal and forceful than Bernward, and all three are caught up in the force of a story from which there will be no turning back.

For the film, production company zero one film has been able to win a top notch cast, including August Diehl (Bernward Vesper), Lena Lauzemis (Gudrun Ensslin) and Alexander Fehling (Andreas Baader).

Andres Veiel, who is perhaps best known for his award-winning Black Box Germany, based *Wer wenn nicht wir* on the non-fiction book by historian Gerd Koenen, Vesper, Ensslin, Baader – Primal Scenes from German Terrorism. Veiel, who also spent several years developing and writing the script, talked to over 30 contemporary eyewitnesses and conducted original archive research.

In fact, Veiel has won more than thirty national and international awards for his work on such films as Black Box Germany, *The Survivors* and Balagan. These include the Grimme Award, the German and European Film Awards and the Konrad Wolf Award of the Academy of the Arts for his oeuvre, as well as the DEFA Foundation Award for the Advancement of German Film Culture.

Zero one film, based in Berlin, has worked closely with Veiel over the years. Headed by Thomas Kufus, the company is known for producing high-quality cinema documentaries and innovative formats for German and international television. zero one film has also co-produced several films with the renowned Russian director Aleksandr Sokurov, such as *Mother & Son* and *Moloch*. The company also developed and produced the 24-hour television event 24h Berlin – A Day in the Life.

---

### Zwillinge

**Type of Project** Feature Film Cinema **Genre** Melodrama, Love Story

**Production Company** credo:film/Berlin, in co-production with Laokoonfilm/Budapest

**With backing from** German Federal Film Board (FFA), Medienboard Berlin-Brandenburg, German Federal Film Fund (DFFF), Mitteldeutsche Medienfoerderung

**Producers** Susann Schimk, Joerg Trentmann

**Director** Robert Thalheim

**Screenplay** Ilja Haller

**Director of Photography** Eeva Fleig

**Editor** Stefan Kobe

**Production Design** Susanne Abel

**Principal Cast** Friederike Becht, Luise Heyer, Franz Dinda, Volker Bruch, Hans Uwe Bauer, Albrecht Schuch, Hannes Wegener, Golo Euler, Ole Fischer

**Casting** Simone Baer

**Format** HD Red, color, 1:1.85, blow-up to 35 mm, Dolby SR

**Shooting Language** German

**Shooting in** Siofok/Hungary, Bad Schmiedeberg, May-June 2010

**Contact**

credo:film GmbH · Katharina Bergfeld
Schiffbauerdamm 13 · 10117 Berlin/Germany
phone +49-30-257 62 40 · fax +49-30-25 76 24 22
email: office@credofilm.de · www.credofilm.de

Based on a true story, *Zwillinge* ("Twins") narrates the tale of Doreen and Isabel, two 17-year-old girls from the then Eastern German state of Saxony. It is summer 1988, a year before the Berlin Wall came down, and as future members of a rowing club they are both given permission to travel abroad on holiday. This still being the GDR, that means to what was called the “socialist abroad”, that is another country behind the Iron Curtain. In this case, the two teenagers travel to Balaton, in Hungary, and right away meet a group of young West Germans from Hamburg. Doreen falls in love with Arne. For the first time there is something the two girls don’t share with each other and both are subsequently forced to make the most far reaching decision of their lives.

*Zwillinge’s* cast’s credits encompass a selection of some of the most successful contemporary German films: Friederike Becht (Der Vorleser and the upcoming Goethe!), Luise Heyer (here making her debut), Franz Dinda (Im Winter ein Jahr, Die Wolke), Hannes Wegener (Der Baader Meinhof Komplex, Drei), Volker Bruch (Der Vorleser, Der Baader Meinhof Komplex) and Hans Uwe Bauer (Good Bye, Lenin!, Das Leben der Anderen).

*Zwillinge’s* director, Robert Thalheim, was born in 1974 in Berlin. Following his high school graduation he worked as a director’s assistant at the renowned Berliner Ensemble theater. In 2000 he...
enrolled in the Directing course at the University of Film and Television “Konrad Wolf” in Potsdam-Babelsberg, graduating in 2004.

Although still active as a theatrical director, Thalheim’s film credits include Netto (his 2004 graduation film) and And Along Come Tourists (2007). The former screened at numerous international festivals, including the Berlinale 2005 in the Perspectives German Cinema section, as well as in Moscow, Copenhagen and Kiev. His second feature, And Along Come Tourists, garnered a nomination in the Best Film category of the German Film Awards 2008 and was also screened at many international festivals, including Cannes 2007 (Un Certain Regard), Karlovy Vary 2007, Toronto 2007, Warsaw 2007 (In Competition), Sevilla 2007, Thessaloniki 2007, Palm Springs 2008, Berlin 2008 (German Cinema), Miami 2008, Shanghai 2008, and Havana 2008.

Also behind the camera, scriptwriter Ilja Haller’s credits include Valerie and Wo ist Fred? while director of photography Eeva Fleig can claim Wir and Nichts als Gespenster as her own. Producers Susann Schimk and Joerg Trentmann proudly put their hands up to 7 Brueder, Jagdhunde, Die Boxerin, Kombat Sechzehn, Frei nach Plan, Der irrationale Rest, Valerie, Wir, and Torpedo.

credo:film was founded in 2001 by Susann Schimk and Joerg Trentmann, both of whom graduated from the Babelsberg film school. Since then they have produced various feature films and documentaries, with the emphasis on debut arthouse projects. In 2005 the company founded its own distribution arm, credo:verleih. Bringing engagement and enthusiasm to their work, credo:film is also involved with hybrid crossover formats and European co-productions.

That credo:film has reaped numerous awards, such as the Variety Critics’ Choice (Frei Nach Plan, Karlovy Vary 2008), is a given. That same film also took the 2008 Best Feature Film and Best Actress awards at the 10th Shanghai Film Festival, while Torpedo won the Best Medium Length Film 2009 at the 30th Max Ophuels Festival in Saarbruecken.
Solutions for a Blu World

Known for offering solutions for all aspects of digital entertainment content, arvato digital services provides end-to-end services for your Blu-ray projects including authoring, mastering, replication, distribution and archiving.

Our comprehensive Blu-ray know-how, certified by the Blu-ray Disc Association, builds the backbone of these services. The technical facilities were installed at the beginning of 2007 and we have been producing Blu-ray Discs successfully for the European market ever since the summer of that year.

Do you need a rapid implementation of your Blu-ray content?

Our in-house mastering, either for BD25 or BD50, and our expandable replication capacities allow us to respond efficiently and quickly to your demands.

Do you wish to enhance your finished product with creative ideas?

We have developed a wide range of solutions specifically for Blu-ray Discs. Cases, wraps, BluRayPac, environmentally friendly packaging and even special packaging for collectors editions.

Do you want to enter the market of digital distribution?

Make more out of your content. Workflow synergies and our digital archive offer the solution.

This is what arvato digital services is about – we are your one-stop solution provider.

A BLU-RAY TEAM DEDICATED TO YOUR NEEDS | C&A | BD25 & BD50 MASTERING | DUPLICATION | SPECIAL PACKAGING | FULFILMENT | DISTRIBUTION | ARCHIVING

www.arvatodigitalservices.com
Email: info@arvatodigitalservices.com
At the Jemaa El-Fna market, the so-called Hangman’s Square in Marrakech, talented storytellers have been offering their “services” for years to a demanding and sophisticated audience. Their oral tradition has even been granted UNESCO recognition for intangible cultural heritage of humanity – a heritage that is increasingly at risk of disappearing in today’s technological world.

Abderahim is one of the best storytellers at Jemaa El-Fna and he wants his son Zoheir to follow in his footsteps. But Zoheir is ashamed to take money from his audience. His father takes him on a trip through Morocco and Zoheir recognizes that there is more to storytelling than just a voice, rhythm and intonation. One must know one’s own story first.
A young woman with a baby and a freshly broken nose steps out of a taxi caught in a traffic jam on the Belgrade Bridge, leaving her baby behind in the car and throws herself off the bridge. What starts with a suicide attempt will connect the lives of the three witnesses: Gavrilo, the taxi driver, a hard-boiled Bosnian refugee, is stuck with the baby. Anica, the high school teacher is recalling the drama of losing her son in a car accident and the pharmacist Biljana is suddenly realizing that she doesn’t want to marry her fiancé and runs away...

“In clashes with impossible loves, unexpected saviors in different ways save each other and discover a reason for living. It’s a film about Belgrade today, in a moment when the pendulum of energy and emotions is swinging from the years of wars, destruction and hate – to the other end: to life, the rediscovery of love, and overcoming the scars of the past.” (Srdjan Koljevic)
Again and again Elisha finds himself confronted by Alex, Timo, Sascha, and Mika – all 14-year-olds living in the boys’ orphanage with him. Their worlds ought to be similar and yet they are completely different. While Elisha builds tiny obstacle courses for ants in the woods, the other boys spend their days watching porn, absorbed in their emerging sexual fantasies.

When the attractive 31-year-old Gisberta is newly employed at the orphanage, she quickly becomes the object of their desires and the boys try to approach her with clumsily aggressive adolescent behavior. Elisha, however, actually gets to know Gisberta.

Alex, who has his eyes everywhere, discovers the two laughing in the kitchen. His erupting jealousy drives the group to continuously humiliate Elisha in any way possible, but this just brings Elisha closer to Gisberta, and a tender friendship develops between them.

But one day the sexual fantasies of the other boys take a turn to brutal reality.

Genre Coming-of-Age Story, Drama  
Category Short  
Year of Production 2009  
Director Lisa Violetta Gass  
Screenplay Matthias vom Schernm  
Director of Photography Max Huettermann  
Editor Heike Gnida  
Music by Theo Huettermann  
Production Design Petra Klimek  
Producer Roshanak Khodabakhsh  
Production Company ifs internationale filmschule koeln  
Principal Cast Dagny Dewath, Moritz Michels, Maximilian Haas, Ferdinand Lehmann, Fabio Seyding, Niklas Weber, Jakob Grin  
Length 24 min  
Format HD, color, 16:9/cs  
Original Version German  
Subtitled Version English  
Sound Technology Stereo  
Festival Screenings Luenen 2009, Max Ophuels Festival Saarbruecken 2010, Sehsuechte Potsdam 2010, ISFF Tel Aviv 2010, Palm Springs 2010, Wendland Shorts 2010  
Awards Best Screenplay Tel Aviv 2010  

Lisa Violetta Gass was born in 1984 in Bingen. She has gained experience as an assistant director at the Hessian State Theater in Wiesbaden and on various projects at the German Film & Television Academy, and completed internships at the public broadcasters SFB1 and RBB and an editing traineeship. She then studied Directing from 2006-2009 at the ifs internationale filmschule in Cologne. Her films include the shorts: Warten (2004), Italienische Gaerten (documentary, 2004), Linen (documentary, 2006), treiben (documentary, 2007), Lebensmue.de (2007), Einfach sein (documentary, 2008), freiSpielen (2008), limpid (2008), and Gisberta (2009).
Hanni and Nanni have gone one step too far this time. It all began as no more than a bet, but culminated in a wild chase through a luxury department store. As a final straw, the two girls were even accused of theft. The twins are expelled from school and their parents send them off to a boarding school called “Lindenhof”. A whole new life begins. While good-natured Nanni soon makes her first friends, hot-headed Hanni has much more trouble settling in. The first crucial test comes when the “Lindenhof” hockey team is due to play against the JoCats, the much-loved team from their old school – Hanni and Nanni have to decide where their loyalties lie. An unexpected discovery helps the two of them to choose. When “Lindenhof” also faces danger, it finally becomes clear to Hanni and Nanni that this is where they belong. They cook up a bold plan to save the school …

Genre Family Category Feature Film Cinema Year of Production 2009 Director Christine Hartmann Screenplay Katharina Reschke, Jane Ainscough, Christine Hartmann, based on a novel by Enid Blyton Director of Photography Alexander Fischerkoesen Editor Horst Reiter Producers Nico Hofmann, Juergen Schuster, Ariane Krampe, Wolf Bauer, Thomas Peter Friedl, Hermann Florin, Ememo Lempert Production Company UFA Cinema/Munich Berlin Cologne Potsdam, in co-production with Gesellschaft fuer Feine Filme/Berlin, ZDF/Mainz Principal Cast Sophia Muenster, Jana Muenster, Hannelore Elsner, Heino Ferch, Suzanne von Borsody, Anja Kling, Katharina Thalbach Length 85 min Format 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby Digital With backing from FilmFernsehFonds Bayern, Medienboard Berlin-Brandenburg, German Federal Film Board (FFA), German Federal Film Fund (DFFF)

After a course in Theater Studies at Ludwig-Maximilian University in Munich and various seminars at the American Film Institute, Christine Hartmann initially worked as an assistant director and dramaturge for theater and television. She has been writing since 1996, producing – among other things – scripts for successful series such as Aus heiterem Himmel and SOKO 5113. She is also responsible for the screenplays of various TV productions. In 2000, Christine Hartmann turned her hand to direction, making a successful directing debut with the comedy Es geht nicht immer nur um Sex.
This documentary shows the shaman Dr. Valentin Hampejs at work in the Venezuelan Andes.

During his clinical activities in various hospitals in Germany and Austria, the specialist neurologist and psychiatrist was confronted by what he saw as the inefficiency of conventional methods of treatment. He began to look for an alternative, which he eventually found in South American shamanism.

The film gives an easily understandable and fascinating insight into the intellectual world of shamanism. It also shows images that convey the intensity of its nocturnal rituals and daytime hikes.

**Genre** Education, Environment/Ecology  
**Category** Documentary TV  
**Year of Production** 2010  
**Director** Ernst Hunsicker  
**Screenplay** Ernst Hunsicker  
**Director of Photography** Ernst Hunsicker  
**Editor** Michaela Jordan  
**Music by** Arpad Bondy  
**Producer** Ernst Hunsicker  
**Production Company** Antilope Filmproduktion/Pirmasens  
**Length** 60 min  
**Format** DigiBeta, color, 16:9  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Stereo  
**Festival Screenings** Festival PSY France 2010

**Ernst Hunsicker** was born in 1961 and graduated with an MA in Theater Studies from the Institute of Audiovisual Media at the University of Erlangen-Nuremberg. With a grant from the European Union in the mid 1990s, he gained his diploma in Media Technology at Kamp-Lintfort. He then established himself as a freelance cameraman, film editor and author. In 1999 he presented his first documentary on the German public broadcaster SWR, *In the Land of the Gurus. Images from an Indian Journey (Im Land der Gurus – Bilder einer Indienreise)*, which also screened at the Himalaya Film Festival in Amsterdam in 2004. His other films include: *The Land of Many Waters* (2005), which was selected for “docs for sale” at the IDFA, and *Goodbye Sauvage* (2006), which screened at the festival Cinéfleuve.
Heimspiel

HOME GAME

! SMASH! your face! ... right hand HOOK. ... turn around, a CLOUT, a KICK in the groin! HARDER! FASTER! TOUGHER! I AM THE WINNER!!!

Andreas Vossen is an Ethics teacher. And a hooligan. As a new student threatens his double life, a duel starts, one that corners the teacher in both worlds. Finally they meet on the battlefield. Vossen packs a punch.

Genre Drama Category Short Year of Production 2009 Director Bogdana Vera Lorenz Screenplay René Schumacher Director of Photography Peter Schuettemeyer Editor Andreas Menn Music by Jens Groetzschel Production Design Alexandra Gail Producer Max Permantier Production Company ifs internationale filmschule koeln, in co-production with CNA/Luxembourg Principal Cast Wotan Wilke Moehring, Isabel Schosnig, Kai Malina Length 22 min Format HD, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby SRD Festival Screenings Luenen 2009, Max Ophuels Festival Saarbruecken 2010, Fussballfilmfest Berlin 2010, Sehsuechte Potsdam 2010, Dresden 2010, Oberhausen 2010, ISFF Tel Aviv 2010, Emden-Norderney 2010, Wendland Shorts 2010 Awards German Film Critics’ Award: Best Short Feature With backing from Filmstiftung NRW

Bogdana Vera Lorenz grew up in East Berlin. She studied Humanities at the Humboldt University in Berlin, followed by training as a photographer and work as a journalist. From 2006-2009 she studied at the ifs internationale filmschule in Cologne and served as a trainee on Lars von Trier’s film Antichrist and completed an EFA Masterclass with Danny Boyle in 2009. Her films include: the shorts Transit Loreley (2006), Vola! (2008), The Interrogation (2008), ‘89 and Yours and Mine (2009, with Joseph Lippok), Airport (2009), and Home Game (2009).
Ellen must face some new turns in life. Although her job as a flight attendant keeps her rotating around the globe, she finds her private life has become a placebo, lending the sensation of security she needs so badly.

She even suffers a panic attack whilst on duty, causing her to disembark and abandon an airplane that is preparing to start. As she crosses the airfield, she knows instinctively that she is leaving her old life behind.

Driven by a sense of alienation, Ellen seeks a place to belong and in doing so, becomes a tourist in the lives of the people and groups she encounters. Ellen becomes acquainted with a group of young activists. Amongst them is Karl. The two are instantly drawn to one another and following his trail. They set out on a crusade to destroy the industry of animal torture and liberate as many of its victims as they can. Yet however unbalanced this situation has become, Ellen finds she’s growing stronger.

Inwardly matured and convinced that there must be a specific place in the world where she is needed, Ellen is ready to venture a new beginning …

Genre Drama Category Feature Film Cinema Year of Production 2010 Director Pia Marais Screenplay Horst Markgraf, Pia Marais Director of Photography Hélène Louvart Editor Mona Braeuer Music by Horst Markgraf, YoYo Roehm Production Design Petra Barchi Producers Claudia Steffen, Christoph Friedel Commissioning Editors Andrea Hanke, Georg Steinert Production Company Pandora Film/Cologne, in co-production with WDR/Cologne, ARTE/Strasbourg Principal Cast Jeanne Balibar, Stefan Stern, Georg Friedrich, Julia Hummer, Alexander Scheer, Eva Loebau, Clare Mortimer, Ian Roberts, Jasna Bauer, Patrick Bartsch Length 95 min Format 16 mm Blow-up 35 mm, color, 1:1.66 Original Version German Subtitled Version English Sound Technology Dolby Digital Festival Screenings Locarno 2010 (International Competition) With backing from Filmstiftung NRW, BKM, Hessische Filmförderung, German Federal Film Fund (DFFF), MEDIA Development

Pia Marais grew up in South Africa, Sweden and Spain. She studied Sculpture and Photography at art academies in London, Amsterdam and Dusseldorf before going on to study Film at the German Film & Television Academy (dffb) in Berlin. She made several shorts, including Loop (1996), Deranged (1998), Tricky People (1999), and 17 (2003). After several engagements in the film business as a casting director and assistant director, she made her feature debut with The Unpolished (Die Unerzogenen), which has screened at many international film festivals and won various prizes, including the Tiger Award in 2007 in Rotterdam. Her second feature film At Ellen’s Age (Im Alter von Ellen) was developed in the Résidence du Festival de Cannes.
The title is the name of the game. Every single one of the over 200,000 primary school children in Germany’s largest federal state will receive a musical instrument of his or her choice, become familiar with it and play it. The film provides insight into an ambitious educational project that is already a subject of discussion all over Germany.

In a region where the past industrial age is still visibly evident, between garden plots and kiosk culture, director Oliver Rauch takes a closer look at four children of different ages and milieus: Kerem and Esraguel, Turkish immigrants; Motomu, Japanese; and Joana, German. He accompanies the young pupils in their classes and families for a year.

We recall the great Yehudi Menuhin, who once said that social harmony or a positive relationship to nature is not possible without music. Will the music move something in them? And how will the children themselves change their social environment through music?

**Jedem Kind ein Instrument – Ein Jahr mit vier Tönen**

AN INSTRUMENT FOR EVERY CHILD

The title is the name of the game. Every single one of the over 200,000 primary school children in Germany’s largest federal state will receive a musical instrument of his or her choice, become familiar with it and play it. The film provides insight into an ambitious educational project that is already a subject of discussion all over Germany.

In a region where the past industrial age is still visibly evident, between garden plots and kiosk culture, director Oliver Rauch takes a closer look at four children of different ages and milieus: Kerem and Esraguel, Turkish immigrants; Motomu, Japanese; and Joana, German. He accompanies the young pupils in their classes and families for a year.

We recall the great Yehudi Menuhin, who once said that social harmony or a positive relationship to nature is not possible without music. Will the music move something in them? And how will the children themselves change their social environment through music?

**Genre** Children and Youth, Education, Family, Music  
**Category** Documentary Cinema  
**Year of Production** 2010  
**Director** Oliver Rauch  
**Screenplay** Oliver Rauch  
**Director of Photography** Boris Becker  
**Editor** Klemens Radke  
**Music by** Simon Stockhausen  
**Producer** Detlef Ziegert  
**Production Company** SUR Films/Cologne, in co-production with WDR/Cologne, Cine Plus Filmproduktion/Cologne  
**Length** 90 min  
**Format** HD  
**Blow-up** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital  
**With backing from** German Federal Film Board (FFA), German Federal Film Fund (DFFF), Filmstiftung NRW

**Oliver Rauch** was born in 1966 in Goslar. He studied Psychology, Literature and Theater & Media Studies at the Freie Universität Berlin. In 2000 he graduated from the “Konrad Wolf” University of Film & Television in Potsdam. His work as a writer and director of both fiction and documentaries includes: **Oskar Sala – The Former Future Of Sound**, an award-winning feature length documentary; his fiction short films **Chinese Whispers** (F.W. Murnau Award among others) and **The Climber** (Silver Torch at the Empire State Festival in NYC), both of which were shown at numerous international festivals. His latest feature length documentary **An Instrument for Every Child** is currently in German theaters. Additionally Oliver Rauch also works as a script consultant/doctor and lectures at several film schools.
Two hundred orchestral musicians are playing Orff’s *Carmina Burana* in total darkness. A power cut has hit the Ngiri Ngiri district of Kinshasa, only a few bars before the last section of the work. Kinshasa’s power stations and main networks are insufficient to supply electricity to all the 8 million inhabitants of what is Africa’s third-largest city. Once again the lights have gone out in the “Salle des fêtes”, a kind of open garage where the orchestra practices. But for its members this is no reason to stop rehearsing. Most of them know their parts by heart. Small lapses of memory are compensated for by a talent for improvisation and the grace of God.


When your mother has turned into a beast, a lot of things change …

Genre Animation  Category Short  Year of Production 2009
Directors Johannes Weiland, Uwe Heidschoetter  Screenplay
Marcus Sauermann  Music by Andy Groll  Animation Philip
Rudolph, Johannes Schiehsl, Hugo Hernandez  Rendering/
Compositing  Bin-Han To  Sound  Christian Heck
Producer
Carsten Bunte  Production Company Studio Soi/Ludwigsburg
for ZDF/Mainz  Voice Ruben Schaller  Length 7 min
Format  DigiBeta, color, 16:9  Original Version  German
Subtitled  Version  English  Sound Technology  Stereo
Festival Screenings  Prix Jeunesse 2010, Cartoons on the Bay 2010,
Annecy 2010, Ars Electronica 2010, Golden Sparrow 2010,
Shanghai TV Festival 2010, CIAK 2010, Banff 2010, Animafest 2010,
Hiroshima 2010, Lahore International Children’s Film Festival 2010,
Mundos Digitales 2010, SICAF 2010, Anima Mundi 2010, LUCAS
Stuttgart 2010, Oberhausen 2010, Giffoni 2010  Awards  Prix
Jeunesse 2010, Pulcinella Award 2010, Best TV Production Annecy
2010, Honorary Mention Ars Electronica 2010, Best Screenplay
Golden Sparrow 2010, Golden Magnolia Award Shanghai 2010,
Main Prize CIAK 2010, Honorable Mention Oberhausen 2010

Johannes Weiland  studied Animation at the Filmakademie
Baden-Wuerttemberg where he now also instructs Animation clas-
ses. During his studies, he directed the animated short Hessi
James  (2000), which was nominated for a Student Academy
Award®. His other short films are: Annie & Boo  (2003), Olis
Chance  (2006), Datenuebertragung  (2008) and Der
Kleine und das Biest  (2009).

Uwe Heidschoetter  studied Animation at the Lycée technique
des Arts et Métiers in Luxembourg. He is an animation artist with
the main focus on character design. Der Kleine und das Biest
marks his directorial debut.

World Sales
ZDF Enterprises GmbH · Silke Wagner
Erich-Dombrowski-Strasse 1 · 55127 Mainz/Germany
phone +49-61 31-9 91 16 16 · fax +49-61 31-9 91 16 12
e-mail: Silke.Wagner@zdf-enterprises.de · www.zdf-enterprises.de

german films quarterly
3 · 2010
new german films
A bicycle found in a wheat field. A missing girl. Is history repeating itself? 23 years ago, a young girl named Pia was raped and murdered at this exact spot. Has the same thing happened now to 13-year-old Sinikka? Krischan, the retired police inspector who led the first investigation, is convinced that there’s a connection between the two crimes. His efforts to capture the killer back then were unsuccessful; this time, he is determined to bring him to justice together with his younger colleague David. While Sinikka’s parents are trapped in an agonizing period of waiting and uncertainty, their daughter’s fate rips open old wounds in the heart of the first victim’s mother. She, in turn, has the unsettling feeling that a visitor to her home – a nice young man, married with two children – is her daughter’s killer. As the days go by, an unbearable heat lies over the town’s modest homes like a bell jar. And behind the doors, once intact worlds begin to fall apart.

In this strikingly commanding feature, Baran bo Odar confirms his status as one of the most promising and talented young directors of today. His exceptional directing skills and distinctly cinematic language give this screen adaptation of a bestselling novel its unmistakable signature.
The enigmatic Julian sets off in a black suit with an old rucksack on a pilgrimage by foot across Germany in an attempt to prevent his best friend's father from dying of a heart attack. This unusual quest awakens in the people who meet him – above all Ju, a frustrated doctor, and Ruth, a young housewife – the desire to escape their everyday lives. They accompany him on his odyssey without knowing he has escaped from a mental hospital and that his last attempt to defy the laws of nature ended in tragedy.

**Genre** Road Movie  
**Category** Feature Film  
**Cinema** Year of Production 2010  
**Director** Nick Baker-Monteyss  
**Screenplay** Nick Baker-Monteyss  
**Director of Photography** Eeva Fleig  
**Editor** Dagmar Lichius  
**Music by** Fabian Roemer  
**Production Design** K.D. Gruber  
**Producers** Andreas Born, Gloria Burkert, Andreas Bareiss  
**Co-Producers** Fred Breinersdorfer, Luigi Falorni  
**Executive Producer** Sigi Kamml  
**Commissioning Editors** Brigitte Dithard, Andreas Schreitmueller  
**Production Companies** ophir film/Berlin, BurkertBareiss Development/Berlin & Munich  
**Principal Cast** Robert Stadlober, Jessica Schwarz, Martin Feifel, Anna Schudt, Mark Waschke, Robert Schupp, Irene Rindje, Justus Carrière, Simon Licht  
**Casting** Tina Boeckenhauer  
**Length** 105 min  
**Format** Digital, color, cs  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby  
**With backing from** MFG Baden-Wuerttemberg, Medienboard Berlin-Brandenburg, German Federal Film Fund (DFFF), German Federal Film Board (FFA), FilmFernsehFonds Bayern

**World Sales** (please contact)  
ophir film GmbH Film- und Fernsehproduktion  
Husemannstrasse 7 · 10435 Berlin/Germany  
phone +49-30-39 80 29 20 · fax +49-30-39 80 28 25  
e-mail: autospringer@ophirfilm.com · www.ophirfilm.com

**Nick Baker-Monteyss** was born in Berlin in 1964. He gained a Bachelor of Arts at the University of Stirling in Scotland. He worked as a journalist for different London newspapers before moving to Berlin in 1990 shortly after the Wall came down. Since then he has worked in Germany as a writer, director and script consultant on films for cinema and television. He has also been a guest lecturer and tutor at the German Film and Television Academy (dffb) in Berlin. **The Man Who Jumped Cars**, which he wrote and directed, is his debut feature.
My Globe is Broken in Rwanda

Who am I? What am I doing with my life?

Young people ask the same questions the world over. But what if your childhood was crushed by war and genocide? What if your whole family was murdered, or if you took arms yourself?

My Globe is Broken in Rwanda is the story of four such Rwandans. It's not about identifying good and bad, it's a cautious, yet candid encounter with four young people, their lives and their country.


Katharina von Schroeder was born in 1979 in Wuppertal. She studied Physics, followed by internships in film during which time she discovered her love for documentaries, and enrolled at the “Konrad Wolf” University of Film & Television. She also works as a picture editor for the BBC and ARTE. My Globe is Broken in Rwanda is her first full-length documentary. Her other films include the documentary shorts: Flic Flac (2003), Imagine (2004), Radio Uganda (2005), and Gay China (2007).
Robert lacks direction and seems alienated as a young adult. He meets a handsome man who, though he gives Robert perspective for a moment, alienates him even further …

**Genre** Coming-of-Age Story, Love Story  
**Category** Short  
**Year of Production** 2010  
**Director** Stefan Butzmuehlen  
**Screenplay** Stefan Butzmuehlen  
**Director of Photography** Gil Bartz  
**Editor** Maja Tennstedt  
**Production Design** Andreas Hoefer  
**Producer** Jochen Cremer  
**Production Company** Hochschule fuer Film und Fernsehen “Konrad Wolf”/Potsdam-Babelsberg  
**Principal Cast** Wolfram Schorlemmer, Athanasios Karanikolas, Daniela Holz, Tobias Lenel  
**Length** 14 min  
**Format** DigiBeta, color, 16:9  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR  
**Festival Screenings** Max Ophuels Festival Saarbruecken 2010, Sehsuechte Potsdam 2010, Oberhausen 2010, Kurzfilmfest Hamburg 2010  
**Awards** 3sat Promotion Award Oberhausen 2010  

**Stefan Butzmuehlen** studied Acting at the Vienna Conservatory, during which time he also started making films. After experience as a director’s assistant, he started studying Directing at the “Konrad Wolf” University of Film and Television in Potsdam-Babelsberg in 2007. His films include: **Der Souvenirjaeger** (short, 2003), **Stadt, Land, Fluss** (2006), **Mutter und Kind** (short, 2007), **Mein linker, linker Platz ist frei** (documentary short, 2008), **Jonas Geburtstag** (short, 2008), and **Nach Klara** (short, 2010).
Nanga Parbat

Two brothers. One mountain. Their destiny.

The brothers Reinhold and Guenther Messner had a childhood dream of one day climbing the Nanga Parbat, the over 8,000 meter “naked mountain” in the Himalayas. In the year 1970, the time has come for the 25 and 23-year-old brothers. Under the guidance of the expedition leader Dr. Karl Maria Herrligkoffer, an elite group of international mountain climbers intend to conquer the peak. The route leads over the legendary Rupal Wall, the highest steep face on earth. After a bad weather forecast, Reinhold Messner decides to take to the top alone. Determined but with less experience than his brother, Guenther follows him. Then Guenther suffers from mountain sickness and, on the descent, the struggle for survival begins. Only Reinhold makes it back to the camp alive …

Genre Drama Category Feature Film Cinema Year of Production 2009 Director Joseph Vilsmaier Screenplay Reinhard Klooss, Sven Severin Director of Photography Joseph Vilsmaier Editors Uli Schoen, Sandy Saffeels Music by Gustavo Santolalla Production Design Anton Gerg Producers Joseph Vilsmaier, Joerg Schallehn Production Company Nanga Parbat Filmproduktion/Munich, in co-production with Perathon Film/Munich, Schallehn Beteiligungsgesellschaft/Bonn Principal Cast Florian Stetter, Andreas Tobias, Karl Markovics, Steffen Schroeder, Jule Ronstedt, Lena Stolze, Sebastian Bezzel, Markus Krojer, Alexander Held, Matthias Habich, Volker Bruch Length 104 min Format 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby Digital Festival Screenings Trento 2010 (In Competition) Awards Audience Award & Italian Film Critics’ Award Trento 2010 With backing from FilmFernsehFonds Bayern, German Federal Film Fund (DFFF), Cine Tirol

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), Die Geschichte vom Brandner Kaspar (2008), and Nanga Parbat (2009).
End of winter. Two hours at the Paris Orly Airport. A young woman on the way home to her husband falls for a stranger. A mother and her nearly grown son are traveling to the funeral of her ex-husband, the boy’s father. A young couple on their first big trip abroad lose touch with each other. A woman finally dares to read her husband’s break-up letter in the soothing anonymity of public space. All wait for their planes. Completely absorbed in following their immediate fates, they move through the impeccably structured and functional building, unaware of a looming threat outside that will result in the airport’s imminent evacuation.

**Genre** Drama

**Category** Feature Film Cinema

**Year of Production** 2010

**Director** Angela Schanelec

**Screenplay** Angela Schanelec

**Director of Photography** Reinhold Vorschneider

**Editor** Mathilde Bonnefoy

**Producers** Gian-Piero Ringel, Angela Schanelec

**Co-Producers** Céline Maugis, Christophe Delsaux

**Production Companies** Ringel Filmproduktion/Berlin, Nachmittag Film/Berlin, in co-production with La Vie Est Belle Films/Paris

**Principal Cast** Natacha Régnier, Bruno Todeschini, Mireille Perrier, Emile Berling, Jirka Zett, Lina Phyllis Falkner, Maren Eggert, Josse de Pauw

**Length** 84 min

**Format** 35 mm, color, cs

**Original Version** French

**Subtitled Version** English

**Sound Technology** Dolby SRD 5.1

**Festival Screenings** Berlin 2010, Indie Lisboa 2010, Los Angeles 2010, Pusan 2010

**With backing from** German Federal Film Board (FFA), BKM, Medienboard Berlin-Brandenburg, CNC, Cinécinéma

In 1964, the island ferry Nordby was launched in Denmark. Three decades later it was taken out of service and sold: to the Nigerian football player Jonathan Akpoborie who wished to support his family with the money he earned playing in the German national football league.

He christened the ferry in his mother’s name: Etireno. Soon afterwards, the Etireno appeared in the headlines of the international media – as a suspected child slavery ship off the coast of West Africa. When it became known who the owner of this ship was, his club VfL Wolfsburg immediately parted company with its Nigerian striker. The footballer’s guilt was never proven.

The film reconstructs the events and uses them as an opportunity to begin a search for the protagonists at the time: What were the consequences of the fateful journey for the children on board the ship? How did life continue for the Togolese girl Adakou? What does the future hold today for Nouman, the young boy from Benin? What became of the striker’s career? And the ferry – does it still exist?

The accounts and meetings create a German-African story about dreams, life plans and the trading commodity humans.
In 2008, world famous dancer and choreographer Pina Bausch selected 40 teenagers who had never heard her name to be part of the dance performance “Kontakthof”. Within 10 months till the opening night, the young dancers discover Bausch’s genius and their own bodies.

Pina Bausch died in 2009. The film is a testimony of her revolutionary work.

When Rebecca returns to her grandfather’s house, she meets her childhood sweetheart Thomas again. Thomas leaves his girlfriend Rose and their love picks up where it left off, until Thomas dies in a car accident. Devastated, the young woman contemplates suicide until she finds consolation in the idea of cloning. Although society does not fully accept it yet, she plans to give birth to Thomas, bringing her lost love to life (again). Living in Rebecca’s grandfather’s remote old house, Thomas grows up believing his father died in an accident. Rebecca never mentions cloning. In spite of their secret, Rebecca and Thomas lead an almost normal life until Rose finds out about them …

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 2010  
**Director** Benedek Fliegauf  
**Screenplay** Benedek Fliegauf  
**Director of Photography** Peter Szatmári  
**Editor** Xavier Box  
**Music by** Max Richter  
**Production Design** Erwin Prib  
**Producers** Gerhard Meixner, Roman Paul, András Muhi  
**Production Companies** Razor Film Produktion/Berlin, Inforg Stúdió/Budapest, in co-production with A.S.A.P. Films/Paris, Boje Buck Produktion/Berlin, ARTE France Cinéma/Paris, ZDF/Mainz  
**Principal Cast** Eva Green, Matt Smith, Lesley Manville, Peter Wight, Istvan Lenárt  
**Length** 107 min  
**Format** 35 mm, color, 1:1.85  
**Original Version** English  
**Sound Technology** Dolby Digital  
**Festival Screenings** Locarno 2010 (International Competition)  
**With backing from** German Federal Film Board (FFA), Medienboard Berlin-Brandenburg, Filmförderung Hamburg Schleswig-Holstein, German Federal Film Fund (DFFF), MEDIA, Eurimages, Motion Picture Foundation of Hungary, ScriptEast, L’Atelier du Festival de Cannes

**Benedek Fliegauf** was born in 1974 in Budapest and grew up in a “normal dysfunctional middle class family.” He had wanted to become a writer but eventually realized that he was simply too restless to sit down and write. He never attended any sort of film school, but started working as an assistant director for television to make a living and successfully continued on the path with directing, screenplay writing and sound engineering. Judged as one of the most important filmmakers of the Hungarian avant-garde, Benedek Fliegauf’s films have been invited to and awarded at festivals worldwide. Recently he won the Golden Leopard – Filmmakers of the Present in Locarno for *Milky Way* (2007) and the Feature Film Prize at Barcelona l’Alternativa. *Dealer* (2004) won the Audience Award at the Berlinale’s Forum and was invited to 20 festivals and critically acclaimed for its atmospherically dense, intense and minimalistic narrative and visual style.
The film accompanies the biggest clean-up operation in the history of uranium mining and takes the viewers to the big mines in Namibia, Australia and Canada.

Uranium mining, the first link in the chain of nuclear development, has managed again and again to keep itself out of the public eye. A web of propaganda, disinformation and lies covers its 65-year history. The third largest uranium mine in the world was located in the East German provinces of Saxony and Thuringia. Operating until the Reunification, it had the code name WISMUT and supplied the Soviet Union exclusively with the much sought-after strategic resource Yellow Cake. Until 1990 WISMUT supplied the Soviet Union with 220,000 tons of uranium. In absolute terms, this quantity was enough for the production of 32,000 Hiroshima bombs.

For the last 20 years, WISMUT has been making a huge material and financial effort to come to terms with its past, which is an alarming present and future on other continents. For five years, the filmmakers accompanied the world’s largest sanitation project in the history of uranium mining. During that time the world market for uranium changed in a dramatic way. Uranium has advanced to become one of the most sought after resources in the world. While shooting this film, the price for uranium on the world market increased twenty times …

Genre Environment/Ecology Category Documentary Cinema
Year of Production 2005-2010 Director Joachim Tschirner
Screenplay Joachim Tschirner Directors of Photography
Robert Laatz, Jana Marsik, Lars Barthel, Johann Feindt, André Goetzmann, Christian Maletzke Editors Joachim Tschirner,
Burghard Drachsel Music by Fred Krueger Producer Joachim
Tschirner Co-Producer Klaus Salge Production Company
Um Welt Film Produktion/Berlin, in co-production with Novemberfilm/Berlin Length 108 min Format HD Cam, color, 16:9
Original Version German, English Subtitled Versions
English, German Sound Technology Dolby SR With backing from
Medienboard Berlin-Brandenburg, BKM, Mitteldeutsche Medienfoerderung, German Federal Film Board (FFA), DEFA
Foundation, ARTE, RBB, MDR

ASSOCIATION OF GERMAN FILM EXPORTERS

Verband deutscher Filmexporteure e.V. (VDFE)
please contact Edith Forster
Robert-Koch-Strasse 1
80538 Munich/Germany
phone +49-89-570 877 53
fax +49-89-570 877 60
email: mail@vdfe.de
www.vdfe.de

Bavaria Film International
Dept. of Bavaria Media GmbH
Bavariafilmplatz 7
82031 Geiselgasteig/Germany
phone +49-89-64 99 26 86
fax +49-89-64 99 37 20
email: international@bavaria-film.de
www.bavaria-film-international.com

Beta Cinema
Dept. of Beta Film GmbH
Gruenwalder Weg 28d
82041 Oberhaching/Germany
phone +49-89-67 34 69 80
fax +49-89-67 34 69 88
email: ALrothbaueur@betacinema.com
www.betacinema.com

cine aktuell Filmgesellschaft mbH
Werdenfelserstrasse 81
81377 Munich/Germany
phone +49-89-71 34 30
fax +49-89-74 13 43 16
email: mail@cine-akteuell.de
www.cine-aktuell.de

Constantin Film Verleih GmbH
Feilitzschstrasse 6
80802 Munich/Germany
phone +49-89-44 44 60 0
fax +49-89-44 44 60 666
email: zentrale@constantin-film.de
www.constantin-film.de

EEAP Eastern European Acquisition Pool GmbH
Alexanderplatz 7
10178 Berlin/Germany
phone +49-30-25 76 23 30
fax +49-30-25 76 23 59
email: info@eeap.eu
www.eeap.eu

Exportsfilm Bischoff & Co. GmbH
Isabellastrasse 20, 80798 Munich/Germany
phone +49-89-2 72 93 60
fax +49-89-27 92 36 36
email: exportfilms@exportsfilm.de
www.exportsfilm.de

Films Boutique
Skalitzer Strasse 54A
10997 Berlin/Germany
phone +49-30-69 53 78 50
fax +49-30-69 53 78 51
email: info@filmsboutique.com
www.filmsboutique.com

The Match Factory GmbH
Balthasarstrasse 79-81
50670 Cologne/Germany
phone +49-2 21-5 39 70 90
fax +49-2 21-5 39 70 910
email: info@matchfactory.de
www.the-match-factory.com

PROGRESS Film-Verleih GmbH
Immanuelkirchstrasse 14b
10405 Berlin/Germany
phone +49-30-24 00 32 25
fax +49-30-24 00 32 22
email: c.jansen@progress-film.de
www.progress-film.de

SOLA Media GmbH
Oststrasse 17, 70599 Stuttgart/Germany
phone +49-71 1-4 79 36 66
fax +49-71 1-4 79 26 58
email: post@sola-media.net
www.sola-media.net

CINEPOOL
A Division of TELEPOOL GmbH
Sonnenstrasse 21, 80331 Munich/Germany
phone +49-89-55 87 60
fax +49-89-55 87 62 29
email: cinepool@telepool.de
www.telepool.de

Transit Film GmbH
Dachauer Strasse 35
80335 Munich/Germany
phone +49-89-59 98 85-0
fax +49-89-59 98 85-20
email: loy.arnold@transitfilm.de,
mark.gruenthal@transitfilm.de
www.transitfilm.de

Action Concept Film- & Stuntproduktion GmbH
An der Hasenkaule 1-7
50354 Huerth/Germany
phone +49-22 33-50 81 00
fax +49-22 33-50 81 80
email: wolfgang.wilke@actionconcept.com
www.actionconcept.com

Aktis Film International GmbH
Altenburgerstrasse 7
04275 Leipzig/Germany
phone +49-3-41-35 00 26 10
fax +49-3-41-35 00 26 19
email: info@aktis-film.com
www.aktis-film.com

ARRI Media Worldsales
Tuerkenstrasse 89, 80799 Munich/Germany
phone +49-89-38 09 12 88
fax +49-89-38 09 16 19
email: sexacoustos@arri.de
www.arrimedia-worldsales.de

Atlas International Film GmbH
Candidplatz 11, 81543 Munich/Germany
phone +49-89-21-09 75-0
fax +49-89-21 09 75 81
email: mail@atlasfilm.com
www.atlasfilm.com

ATRIX Films GmbH
Aggensteinstrasse 13a
81545 Munich/Germany
phone +49-89-64 28 26 11
fax +49-89-64 95 73 49
email: atrixfilms@gmx.net
www.atrix-films.de
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 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 13 members of staff: Christian Dorsch, managing director Mariette Rissenbeek, public relations/deputy managing director Petra Bader, office manager Julia Basler, project coordinator documentary film Katherine Grzelak, 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 Stephanie Wimmer, project coordinator

In addition, German Films has foreign representatives in key territories around the world.

German Films’ budget of presently €4.8 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The seven main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Filmstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, 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.

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

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, Shanghai)
- Staging of “Festivals of German Films” worldwide (Madrid, Paris, New York, Buenos Aires, Moscow, Stockholm, Tokyo, Sydney, Melbourne)
- Staging of the “German Premieres” industry screenings in New York, Rome, Copenhagen, and Stockholm
- 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
- 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.
Promotion and Marketing of European Films Worldwide

THE NETWORK
- ANCC, Albania
- Austrian Film Commission
- Baltic Films
- British Council
- Cinecittà Luce-Filmitalia
- Croatian Audiovisual Centre
- Czech Film Center
- Danish Film Institute
- EYE Film Institute Netherlands
- EYE Film Institute
- Film Center Serbia
- Film Fund Luxembourg
- Finnish Film Foundation
- Flanders Image
- German Films
- Greek Film Centre
- Hungarian Film Institute
- ICAA, Spain
- ICA, Portugal
- Icelandic Film Centre
- Irish Film Board
- Macedonian Film Fund
- Magyar Filmunió, Hungary
- National Film Centre, Bulgaria
- Norwegian Film Institute
- Polish Film Institute
- Romanian Film Promotion
- Slovak Film Institute
- Slovenian Film Fund
- Swedish Film Institute
- Swiss Films
- Unifrance
- Wallonie Bruxelles Images

www.efp-online.com  www.shooting-stars.eu
MISS AN ISSUE?

German Films Quarterly is available in print and online as a PDF download. Visit www.german-films.de where you will find all the latest information and publications issued by German Films – and a whole lot more!
Argentina
Gustav Wilhelmi
Ayacucho 495, 2º “3”
C1026AAA Buenos Aires/Argentina
phone +54-11-49 52 15 37
phone/fax +54-11-49 51 19 10
email: wilhelmi@german-films.de

China
Anke Redl
CMM Intelligence
B 621, Gehua Tower
No. 1, Qinglong Hutong
Dongcheng District
Beijing 100007/China
phone +86-10-84 18 64 68
fax +86-10-84 18 66 90
email: redl@german-films.de

Eastern Europe
Simone Baumann
L.E. Vision Film- und
Fernsehproduktion GmbH
Koernerstrasse 56
04107 Leipzig/Germany
phone +49-3 41 96 36 80
fax +49-3 41-9 63 68 44
email: baumann@german-films.de

Germany
German Films Quarterly is published by:
German Films
Service + Marketing GmbH
Herzog-Wilhelm-Strasse 16
80331 Munich/Germany
phone +49-89-5 99 78 70
fax +49-89-5 97 87 30
email: info@german-films.de
www.german-films.de

Japan
Tomosuke Suzuki
Nippon Cine TV Corporation
Suite 123, Gaien House
2-2-39 Jingumae, Shibuya-Ku
150-0001 Tokyo/Japan
phone +81-3-34 05 09 16
fax +81-3-34 79 08 69
email: suzuki@german-films.de

Spain
Stefan Schmitz
Avalon Productions S.L.
Pza. del Cordón, 2
28005 Madrid/Spain
phone +34-91-3 66 43 64
fax +34-91-3 65 93 01
email: schmitz@german-films.de

United Kingdom
Iris Ordonez
37 Arnison Road
East Molesey KT8 9JR/Great Britain
phone +44-20-89 79 86 28
email: ordonez@german-films.de

USA & Canada
Oliver Mahrdt
Hanns Wolters International Inc.
501 Fifth Avenue, #2112A
New York, NY 10017/USA
phone +1-212-714 0100
fax +1-212-643 1412
email: mahrdt@german-films.de

Editor
Angela Hawkins

Production Reports
Martin Blaney, Simon Kingsley

Contributors for this issue
Martin Blaney, Simon Kingsley,
Ed Meza, Thilo Wydra

Translations
Lucinda Rennison

Cover Photo
Scene from “Womb”
(photo © Wolfgang Borrs)

Design & Art Direction
Werner Schauer, www.triptychon.biz

Printing Office
ESTA DRUCK GMBH,
Obermuehlstrasse 90, 82398 Polling/Germany

German Films supports the use of paper from sustainable forestry.
The pages of this magazine are made of PEFC certificated cellulose.
PEFC (Programme for the Endorsement of Forest Certification schemes) is
the largest independent organization worldwide for securing and
continuously improving a sustainable forest management and it guarantees
ecological, social and economic standards. Currently there are 215 million
hectares of PEFC certificated forest worldwide.

Credits are not contractual for any of the films mentioned in this publication.

© German Films Service + Marketing GmbH

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.
COMING SOON to a festival near you!