

GFAQ



THE SUMMER ISSUE

DIRECTORS **Susann Maria Hempel,**
Christoph Girardet & Matthias Müller

PRODUCERS **Port-au-Prince Film & Kultur Produktion**

ACTOR **Frederick Lau**

german
●●● films



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A PORTRAIT OF SHORT FILM DIRECTOR SUSANN MARIA HEMPEL



photo © Samuel Henne

THE WHOLE WIDE WORLD IN THE JUNGLE OF THE PROVINCES

S SEVEN TIMES A DAY WE BEMOAN OUR LOT AND AT NIGHT WE GET UP TO AVOID DREAMING – a short piece with a long title, which caused a national and an international sensation in 2014.

No other German short film has managed to gather more prizes over the past year. Among others, it won the major awards in the German competitions at festivals in Dresden, Hamburg, Osnabrück and Oberhausen, went on to triumph at the Compétition Labo in Clermont-Ferrand, and finally received the prize as Best Experimental Film at the German Short Film Awards 2014. This series of successes was surprising for several reasons. For one thing, here a young filmmaker suddenly appeared on the scene, who had been seen very little before in the tightly networked field of short filmmaking. Susann Maria Hempel did not study at one of the major film academies, and her previous works had not been shown at festivals or even noticed very much.

In her multiple-prize-winning film she also deals with an obviously dark subject, wrapped in a highly experimental form. Her "story of the passion of an EU-pensioner from Eastern Thuringia" is based on taped protocols recorded in a small town in East Germany over the course of several years. (In this context, EU does not refer to the "European Union" but to "Erwerbsunfähigkeit" – incapacity to work.)

The texts, newly recorded by Hempel herself, unfold as a sequence of minor handicaps and major tragedies, circling around illness, loneliness, imprisonment, and abuse. The distinction between victims and perpetrators blurs increasingly. In a cabinet of horrors and marvels – an "exploding doll's house" (jury statement, Oberhausen) – she conjures these traumas, finding for them images, words and sounds that will continue to haunt the viewer long afterwards, showing a great deal but explaining nothing.

The filmmaker's success did not suddenly come from nowhere, of course. Several no less innovative works preceded her successful film, consistently preparing an individual creative signature. Born in Greiz in southern Thuringia in 1983, Hempel was initially a member of the artists' group Theaterhaus Weimar. During her study of Media Design/Media Art at the Bauhaus University in Weimar she worked on some of her fellow students' film projects and soon made her own initial attempts as a filmmaker.

The experimental film PELÍCULA was produced in 2007, following the tradition of formally avant-garde works by Stan Brakhage, for example. The Spanish word "Película" is understood here in its double meaning of both skin and film. Her

graduation film entitled THE MAN WHO DID NOT WANT TO CRY, presented in 2009, is a Kafkaesque parable about social pressure to conform. Its choreographic style already points towards THE WORLD IN STILLNESS CLOUDED but is still bound to a traditional fable structure. Quite the contrary must be said of THE BIRDS II dating from 2010: setting the piece to a soundtrack of electronic music by pioneer Oskar Sala – who also comes from Greiz – and using a high-speed camera developed for scientific purposes, Hempel conceived a video-triptych in which the insects of the title are the graceful protagonists. An ironic miniature setting is employed to create a surprising correlation between their activities and the human – the all too human.

THE BIG ROT (2012) recounts the disappearance of a highly traditional, provincial theater. This experimental documentary film concentrates very seriously on irreversible cultural-historical losses. Any sentimentality is cancelled out by the work's visual-analytical design. Then THE WORLD IN STILLNESS CLOUDED: various people busy with ritualized actions inside impenetrably interconnected interiors. Doors open and close against all logic, perspectives are penetrated layer by layer, leading the viewer's gaze astray repeatedly. A paralyzed society has become entrenched in this hermetic scenario. It operates using practiced gestures, its home situated in the settings of a supposedly better age, conjuring up a solidarity that probably never existed at all.

Overall, Susann Maria Hempel's short films are characterized by their stylistic diversity – nevertheless, they reveal a powerful individual signature. In this context, again it is striking that the artist cannot be assigned to any school or group. She is a loner. Perhaps her most discernible intellectual affinity is to the great animation filmmakers of Eastern Europe (like Jan Švankmajer, Zbigniew Rybczyński or Walerian Borowczyk), who were capable – in the middle of the Cold War – of creating their own artificial universes and setting them up in opposition to the misery of Socialist Realism.

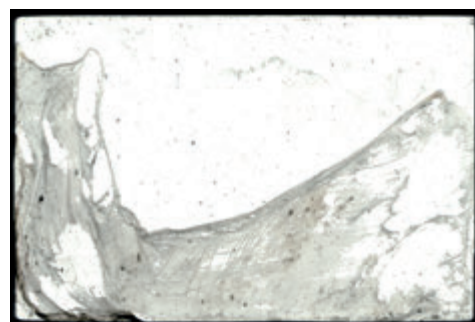
The fact that Hempel returned to her home town Greiz after her studies possibly reflects a similarly positioned, anti-cyclic attitude of resistance. At first sight, this autobiographical background reveals little to rejoice in: de-industrialization, young people moving away, the associated erosion of society – it is difficult to find East Germany's "blooming landscapes" in this location. However, the filmmaker's creative energy and originality are so immense that they easily navigate around the shallows of mere accusation. These films hold out remarkably and admirably against the trend, setting a mark of enduring tenacity.



Scenes from SEVEN TIMES A DAY WE BEMOAN OUR LOT AND AT NIGHT WE GET UP TO AVOID DREAMING

The many awards of the past year have created an ambivalent situation for Susann Maria Hempel. On the one hand, they mean she can keep her independence; on the other hand, of course, she must bear the growing pressures of expectation. It is hugely important for her to take the opportunity presented, deciding without haste what genre, technique and film-length are best suited to her next project. Her small oeuvre to date already constitutes a huge enrichment of the German film world.

Dr. Claus Löser



Scenes from THE BIG ROT

ENJOY THE SILENCE

THE FILMS OF CHRISTOPH GIRARDET AND MATTHIAS MÜLLER

In the vast array of film genres, from mainstream to experimental, you may be forgiven for thinking that the area of work that uses 'found footage' could be considered redundant, especially in a post-YouTube world filled with mash-ups, parodies and digital manipulation. And yet, while the work of Christoph Girardet and Matthias Müller has its basis in such a methodology, it has long been recognized as being far more profound and prescient than the mere pick 'n' mix trappings of pop culture.

With their partnership now in its sixteenth year – long predating the digital zeitgeist – Christoph Girardet and Matthias Müller's names have become a common sight in the lists of the prize winners and critically-acclaimed on the international experimental festival circuit. Their films often contain painstakingly edited and researched footage, taken from the vast wealth of 20th century filmmaking and re-contextualized to tease out new meanings and emotions. The co-creators' explore these darker or concealed aspects of film language, often unveiling hidden meanings by the random juxtaposition of similar themes such as childhood (METEOR, 2011), sight and perception (CONTRE-JOUR, 2009 and MAYBE SIAM, 2009), memory (BEACON, 2002), bodily mutilation (CUT, 2013), or travel (LOCOMOTIVE, 2008).

And yet Girardet and Müller are more than merely dry formalists, curating what has gone before. Far from being a sterile evisceration of classic tropes and clichés, their work uses technical skill and an almost encyclopaedic knowledge of the classics to create poignant commentary on longing, space and mystery, often delivered with barbed humor that belies the arena in which they operate. As Girardet says: "The absence of a narrative (in a literary manner) doesn't necessarily mean the absence of dramaturgy or structure. So I wouldn't call this formalism."

The pair's early solo works shared a predilection for similar working methods – a 'horizontal' rather than traditional 'linear' approach' to a film's narrative arc. A simplified overview of solo both past and present work might point to Girardet's films demonstrating more technical panache and a sense of 'space' or silence. His SIXTY SECONDS (2002) combines tiny clips of the second hands of watches to mark out a minute in real time; pre-dating Christian Marclay's notorious THE CLOCK by nearly a decade. Meanwhile, work such as PIANOFORTE (2007) or ABSENCE (2002) compile classic Hollywood footage, paired with his own personal interest in minimalism, to draw the viewer into the work's enigmatic silences. Conversely, Müller's early works such as SLEEPY HAVEN (1994) or HOME STORIES

(1990) convey a far more acute sense of personal narrative, often relying on spoken word accompaniment or even amateur found footage in their explorations of sexuality and relationships.

Their working relationship was born in 1999 when Müller was called upon to contribute to a major group show exploring Hitchcock's impact on contemporary art and realized that the workload (and the themes) involved demanded the contributions of a second artist. This first work, PHOENIX TAPES, was a sextet of themed shorts, each using repeated motifs from the master's catalogue to highlight the language of symbols and gestures used repeatedly by Hitchcock as well as creating a newer language entirely their own.

Indeed, it's important to the duo that the precision and expertise used in compiling these short films never manages to obscure the personal themes and more emotional aspects reflected in the work. Müller says: "There's a lot of talking before we decide on a theme, and whatever subject we chose is based on the intersection of our personal experiences. No matter how visible they are: those personal issues are more than a backdrop to our artistic practice; they deeply influence any artistic decision made. However, both of us need to be affected and to feel



Christoph Girardet, Matthias Müller (photo © Kristina Tiele)

challenged by the matters addressed by us to a similar extent."

Girardet and Müller's work can work its magic on the viewer in several subtle and ingenious ways. The cumulative effect of repetition and reiteration can simulate dream states, while often the links between the pieces of found footage lead one through an ever-changing narrative thread that unfolds like a maze.

This portrayal also demands repeated viewings, which explains why you're equally likely to see the pair's work represented within the more contemplative surroundings of European art galleries as in a screening room: their work has featured in many major international exhibitions including, in 2014, a huge retrospective at Hannover's Kunstverein: *Tell Me What You See*. As Müller himself explains, this appreciation of their work in a less hectic context is crucial to a truer understanding: "It obviously needs repeated viewing to figure this out; a single festival screening is just not enough. This is one reason why we like to have our work displayed in galleries and museums: this context invites viewers to revisit works already watched. To me, this also says something about the ongoing crisis of film criticism: professional critics are being underpaid... they need to produce a lot to survive. Dense, disparate and complex works such as ours, films that offer multiple readings, are easily reduced to one simple alleged theme in this situation. The most rewarding and thoughtful reviews and indepth explorations we have received lately were either from film scholars or bloggers."

The pair's methodology has evolved to include more post-production manipulation (KRISTALL, 2006) or even actors or narration such as those used as punctuation in their examination of the roles of sight and perception in narrative, CONTRE-JOUR (2008). More recently, METEOR (2011) draws on more obscure (and fanciful) material such as Eastern European science fiction to piece together a moving meditation on childhood, accompanied by the voice of none other than

John Smith, creator of experimental landmark pieces such as *THE GIRL CHEWING GUM* (1976).

And always there's the sense of playfulness at the heart of Girardet and Müller's work. This humor often comes counteracted by other darker emotions, tragedy, or even sheer dread. Their 2003 collaboration, *PLAY*, manages to be at first amusing, as its protagonists (various members of theater audiences picked from feature films) are made to interact via sardonic editing, but gradually leaves them abandoned in empty, silent theaters or alone in their elitist boxes. Similarly, in *MAYBE SIAM* a series of clips portraying blind characters are literally cut adrift from the accompanying soundtracks, which play separately to a black screen and wryly emulate the protagonist's plight. The film's title comes from a Perry Como song that lists the world's marvellous sights that the film's subject will never see:

'They call me a dreamer, well maybe I am./ But I know that I'm burnin' to see. /Those far away places with the strange-soundin' names/ Callin', callin' me...'

Matthias Müller regards this aspect as a necessary outcome of the pair's working methods: "As long as our work revolves around the dismantling of stereotypes of cinematic representation, there often is a humorous, ironic, sometimes sarcastic undertone to our work. It's easier for us to laugh about phenomena seemingly detached from us... until we realize that objects in the rear view mirror may be closer than they appear. In our more recent works, the succession of images is pretty unpredictable in part. A motif may pop up so unexpectedly, that this effect may be compared to that of a startling punchline. Such effect makes your synapses work faster. Ideally, this generates both amusement and cognition – which are closely linked in many found footage films."

This humor is always balanced with a sense of loss and longing. The artists' most lavish work, *LOCOMOTIVE* (2008), uses a tripartite



Scene from CONTRE-JOUR

screen to juxtapose scenes of railway travel, creating an imaginary journey which calls on some of the duo's favorite themes once more, as though they were stops along the way: the landscape of dreams (filled with crashing locomotives), the pain of parting, the poetry of motion and the mechanics of travel by rail. In its format this may be their most 'cinematic' of works. It echoes the widescreen glories of Kubrick or Abel Gance while still performing some kind of alchemical magic that produces more than the sum of its parts. This may be attributable to the pair's fluid working procedures as outlined by Müller: "Our roles are not fixed; they may shift and even reverse... Over the course of 16 years, I've always thought that what I can contribute benefits from Christoph's influence and that I do not sacrifice anything. In other words: what we talk about here is not a shared, but a doubled authorship."



Scene from METEOR

This doubling of the artistic input may well be why their work always leaves one with a sense of the profound, drawn from the personal: liberating the poetry of mainstream imagery from the banality of commercialism and back into the realm of art.

Chris Jones



Scene from KRISTALL

NEVER ACCEPT THE HORIZON

A PORTRAIT OF PORT-AU-PRINCE FILM & KULTUR PRODUKTION

“**N**ever accept the horizon” – that’s the motto Oliver Rihs and René Römert took to heart when they set up their production house Port-au-Prince Film & Kultur Produktion in 2008 as a “harbor for travelers united by a single passion – film!”

With their idea of a “Creative Factory”, they wanted to provide fellow professionals from the film industry with a platform for the animated exchange of ideas “to make films that entertain and inspire their audience. Films that dare to be different, be it in terms of content, visually, or in the way they are created.”

In 2010, Rihs and Römert were joined by the creative producer/dramaturg Melanie Möglich and Jan Krüger as partners, with Krüger taking over sole responsibility of managing the production activities from April 2014.

“From the very outset, the idea of a harbor and creative factory was something that I welcomed with open arms,” recalls Krüger, who studied Production at the University of Film & Television (HFF) in Babelsberg. “Everyone who comes into this harbor should have the freedom to realize their project as they desire and along with other people they meet here.” He points as illustration to the example of Edward Berger’s last feature film JACK which won the Silver Lola for Best Feature Film at this year’s German Film Awards in June and was also nominated for Best Screenplay and Best Director. “JACK turned out so well because both Eddie and his co-author Nele Mueller-Stöfen as well as the cinematographer Jens Harant were able to realize the film with that necessary freedom which we could give them at Port-au-Prince,” he observes.

After premiering in the Berlinale’s Competition in 2014, JACK was sold to 10 territories worldwide and, to date, has opened theatrically in France, Spain and Japan, in addition to the release by Camino Filmverleih in Germany.

The company’s output is eclectic, moving from Oliver Rihs’ comedies BLACK SHEEP and DANCING LANZELOT to such documentaries as Noel Dernes and Moritz Springer’s award-winning JOURNEY TO JAH – now available in 80 territories on iTunes – and Olli Waldhauer and Farid Eslam’s ISTANBUL UNITED which premiered in Karlovy Vary’s competition last year.

Moreover, following the harbor analogy, Port-au-Prince also provides “shelter” for a growing number of filmmakers and producers. A new arrival is writer-director Hannes Stoehr, known for such films as



Jan Krüger (photo © Winfried Veil)



BERLIN IS IN GERMANY, BERLIN CALLING, and GLOBAL PLAYER, who is now developing a "political love story" based on true events between an American and a German woman in Bavaria. Entitled ANNA, the project has already received script funding and is set to shoot next year.

And Martin Persiel is in development on a futuristic vision of Brazil in the year 2035 in KOLIBRI, centering on a girl and her terminally ill and mentally disturbed brother Hummingbird as they make one final journey to find untarnished nature as it was in their childhood.

In addition, Krüger is working with Cyril Tusch on the long gestating LEAKS (working title) which has seen cooperation from Julian Assange from his bolthole in the Ecuadorean Embassy in London. "After another film appeared on this subject, we completely restructured the development," Krüger recalls. "The action is now set in Germany and the story will focus more on the reasons behind becoming a whistleblower."

This summer will already see principal photography beginning on Oliver Rihs' new feature, DER AFFENKÖNIG, with an impressive cast line-up including Hans Jochen Wagner, Marc Hosemann, Julie Böwe, Oliver Korittke and Samuel Finzi. "Ten years after his debut BLACK SHEEP, Oliver returns to the lowdown Berlin characters which populated that film and has them coming together – this time with their families in tow – in a picturesque part of France."

The international dimension is also reflected in another project the company is developing, this time with the Italian production outfit Echo Film which was co-founded by the late

Karl "Baumi" Baumgartner and is now managed by Andreas Pichler in Bolzano. ÖTZI – DER MANN AUS DEM EIS (working title) will be directed by Felix Randau (co-author with Martin Persiel of KOLIBRI) and will feature Jürgen Vogel as the victim of the world's longest ever unsolved crime story from 5,000 years ago. "We are planning ÖTZI to be a film coming out of Europe that is relevant for the whole world," Krüger explains. "After all, the museum about Ötzi attracts some 3 million visitors a year, so this story is very well known internationally. He was on the front covers of *Der Spiegel* and *Time* and as far afield as Japan." Development support came from South Tyrol's BLS regional fund and the project was one of the first recipients of the newly created German-Italian Co-Development Fund.

Apart from overseeing Port-au-Prince's production activities, Krüger was also instrumental in setting up the distribution arm Port-au-Prince Pictures in 2012. "I've always found it important to follow what happens to the films after they are completed and to learn how you reach those audiences who are not necessarily the core cineaste target group," he adds. "However, it was hard to wear both the production and distribution hats," Krüger admits, "and I had the great fortune in finding Leila Hamid to take over the running of the distribution arm." Hamid worked for seven years as Head of Marketing at X Verleih with responsibility for handling campaigns on films as diverse as Michael Haneke's THE WHITE RIBBON and the Oscar®-winning AMOUR and Jan-Ole Gerster's OH BOY.

While the distribution arm handled in-house productions such as BLACK SHEEP and DATING LANZELOT and the documentary ISTANBUL UNITED, the modest portfolio has expanded to include such titles as Tom Shoval's Berlinale entry YOUTH and Rick Ostermann's WOLFSKINDER which premiered in Venice and won the Bernhard Wicki Peace Prize - The Bridge as well as the Best New Director trophy at the New Faces Awards in June.

Meanwhile, the decision to pick up the Bulgarian thriller TILT for German cinema release came after Krüger met the producer Borislav Chouckov when they were both participating in the EU-funded producers training program Ateliers du Cinéma Européen (ACE). One thing led to another and Krüger joined forces with Chouckov to launch the Leipzig-based elemag pictures which is managed by Bulgarian-born Tanja Georgieva and concentrates on producing documentaries. A case in point is the outfit's latest production, ONCE UPON A DREAM – A JOURNEY TO THE LAST SPAGHETTI WESTERN by Tonislav Hristov, which had its international premiere at the Karlovy Vary



International Film Festival at the beginning of July.

Future releases by the distribution arm will include Theresa von Eltz's 4 KINGS by C-Films about a Christmas with a difference for four teenagers spending the holidays in a psychiatric clinic, starring Jella Haase, European Shooting Star Jannis Niewöhner and Clemens Schick, SCHROTTEN by the promising director Max Zähle who previously won the Student Oscar® for his film RAJU, and Rihs' DER AFFENKÖNIG, among others.

"We are currently in negotiations with a strong partner for booking and billing for a long-term partnership to handle our films," Krüger reveals. "DER AFFENKÖNIG has a great crossover potential, especially when you see that we should be able to build on the following for Oliver's debut BLACK SHEEP. The film was released with only seven prints and reached nearly 100,000 cinema-goers."

And if you're wondering why the company chose Port-au-Prince for its name, Krüger has a romantic explanation: "the founders thought that the name covered numerous elements: suffering, beauty of the landscape, the earthquake, struggle for survival, love and hope – and the place was swarming with pirates. What's more, it's has been a name that people can remember easily," he says.

Martin Blaney

A MARLON BRANDO FROM BERLIN- STEGLITZ

A PORTRAIT OF
ACTOR FREDERICK LAU

What kind of a person is Frederick Lau? That can be shown in a flash: simply by watching the moment, at the presentation of the 65th German Film Awards in Berlin, when he was announced as the winner of the prize for Best Actor for his role in VICTORIA. His name is called out, and first he thanks his team along with their director, Sebastian Schipper. But then, instead of going straight on stage as expected in such situations, he rushes over to his competitors, Christian Friedel and Hanno Koffler – also nominated in the category Best Actor – and embraces them. And he does it so quickly that the television cameras are unable to follow him. That's typical of Frederick Lau. With one sympathetic gesture, he casts aside the director's instructions and the protocol of the gala award ceremony, just to share his triumph with others and to truly live the moment.

He repeatedly succeeds in this in front of the cameras, as well: from one second to the next, he can seem so hard and then make such a gentle impression. It's a metamorphosis reminiscent of the young Marlon Brando. Only Frederick Lau comes from the Berlin district of Steglitz, as you can hear as soon as you meet him. He was born there, and he doesn't think it's at all unusual that he still lives there today: "I like it there, it's wonderful. That's my home," Frederick Lau says, laughing. "Yes, of course, I do go out quite often with the lads in Neukölln or Kreuzberg. But I need the peace and quiet in Steglitz."

The actor has a liking for characters that are broken, outsiders or those with problems. "I have an analogy there: in a bar, I would be more interested in the lonely beer drinker than in the sociable, good-looking man in a suit," the actor says. "I don't find normality particularly stimulating. Really good stories are always about something people experience or live through. I enjoy telling the stories of rough, sharp-edged characters. I get more out of that."

It's a man like this that he plays in VICTORIA, a feature film – made in a single take – about a bank robbery after a night partying in Berlin. Two hours and twenty minutes long, the work received six Lolas at this year's German Film Award ceremony, and it is very important to Frederick Lau – for several reasons.

"German film has incredible potential and we need to get bolder still, to exhaust all its possibilities," the actor explains. "We can tell many more stories, and very different ones. If people unleash their imagination, in the end something fantastic will emerge from that, something like VICTORIA. I am immensely proud of this film."

Frederick Lau should know. He is an expert in German film: although a mere 25 years old, he has been involved already in the making of more than 70 film and television productions. And yet his film career began rather by chance. As a nine-year-old boy he responded to a newspaper advert for his first role. A sporty-looking lad was required for a production for children's television. He got the job. And that's how it all started.

Frederick Lau has a firm handshake and a muscular, well-trained body. He is not the intellectual artist type. On the contrary, the impression he gives is that of a sportsman. And he would certainly have been talented enough for a career as a professional sportsman. As a teenager he was a Berlin champion, not only in ice hockey but also in judo. "I thought everything to do with sport was terrific. It gave me everything," Frederick Lau recalls. "Sport was my 'happy place'. I had ice hockey training every day, and after that I often went to judo as well. And at the weekends there were league games or competitions. It was hard, but the elixir of life as far as I was concerned."

But then a time came when he was being offered more and more roles, and he had to choose. With a heavy heart, he abandoned his chance to make a career as an ice hockey professional: "If only it were possible, I would like to do both. But that's unrealistic because of my shooting timetable. It's a shame, isn't it, that you always have to make choices in life."

Well, he made the right choice. His film career is growing in interest and success from year to year. Meanwhile, he is one of the most sought-after actors of his generation, having impressed critics and audiences alike with films like Dennis Gansel's drama THE WAVE (2008) or Philip Koch's PICCO (2010). The range of emotions he can show on the big screen is quite astonishing. Not only is he capable of drama, but also of comedy – as demonstrated this year in TRAUMFRAUEN and in Oskar Roehler's tragicomedy PUNK.

He has given up sport. However, the time as a top sportsman continues to shape his character, even today. He always regarded his success as Berlin ice hockey and judo champion as a team achievement. And he is still a team player to the present day.

"I am a team player, in film as well," the 25-year-old actor declares. "I work together with my team to achieve success or to create a good product. And I would never manage without them."

Bettina Aust



photo © Nadja Klier/photoselection

NEWS & NOTES

1

GERMAN FILMS PREVIEWS 2015 IN DRESDEN

For the third time, the German Films Previews returned to the city of Dresden. During three days over 80 distributors and buyers from more than 35 countries had the opportunity to screen 15 new German films in the theater and see additional titles provided through an extensive DVD library. The event proved to be the perfect setting for effective networking and several deals and negotiations were made on site: BECK'S LAST SUMMER was sold to Korea, the dramas A BREATH, A HEAVY HEART, COCONUT HERO, DER NACHTMAHR and the comedy HIGHWAY TO HELLAS generated a lot of interest as well. An additional highlight for distributors who had bought 13 MINUTES by Oliver Hirschbiegel was the opportunity to talk to lead actor Christian Friedel about the film's release in their respective territories. Invitations to Korea, Taiwan, Japan and the UK were issued. Mariette Rissenbeek, managing

director German Films: "The German Films Previews have once again demonstrated themselves to be an excellent platform for making deals and having productive discussions."

2

GERMAN GUESTS IN EDINBURGH

After last year's focus on German cinema at the Edinburgh International Film Festival, again a large number of contemporary works with a total number of 19 German films and international co-productions were shown in Scotland. All German screenings were UK premieres. German Films supported the presence of director Telemach Wiesinger who introduced his experimental film KALEIDOSCOPE as a world premiere. Jochen Alexander Freydank presented KAFKA'S THE BURROW in two sold-out screenings. There

were packed screenings also for Oliver Hirschbiegel with his drama 13 MINUTES, which was followed by long and intensive discussions with the audience. The film was released by StudioCanal in the United Kingdom mid-July. THE CHAMBERMAID LYNN by Ingo Haeb received a warm welcome and young German short filmmaker Julia Stiebert introduced her debut A MOTHER'S LOVE. Burhan Qurbani (WE ARE YOUNG. WE ARE STRONG.) and Cem Kaya (REMAKE, REMIX, RIP-OFF) were also very well received. The festival offered daily networking events for the German guests in order to meet other international directors and filmmakers attending the festival. One highlight was the famous Scottish dancing experience Ceilidh.



German Films Previews 2015 in Dresden (photo © Tobias Sauer)



Oliver Hirschbiegel (photo © Nicole Kaufmann)



Christian Wagner, Mariette Rissenbeek, Lilith Stangenberg, Maike Schantz, Christoph Hochhäuser (photo © Alberto Nevado)

3

NEW ADMISSIONS RECORD IN MADRID

The Festival of German Films in Madrid continued its successful run into 2015 and – with an additional day this year – was even able to increase the remarkable admission figures of last year's edition. Over 6,000 spectators – almost 1,500 more than in 2014 – came to the Cine Palafox from 9 to 14 June 2015 to discover new German cinema. The press reaction was considerable, including extensive reports in the two biggest daily newspapers of *El País* and *El Mundo*. For the first time, a four-week online festival then followed from 15 June in collaboration with the Spanish VoD platform filmin. Yet another new theatrical release was announced for a German film in the important Spanish market: *WHO AM I – NO SYSTEM IS SAFE* by Baran bo Odar was not only shown at the festival, but was also discovered during the selection period and bought for Spanish cinemas by the jury member Luis Gisbert from the distributor Abordar Casa de Películas. This year's edi-

tion of the festival also featured a special presentation of the restored classic *THE CABINET OF DR. CALIGARI* by Robert Wiene. In collaboration with Bertelsmann, the screening was transformed into a very special event thanks to the live musical accompaniment by the well-known DJ Raphaël Marianneau, which attracted a large young audience with over 700 admissions alone.

4

GERMAN FOCUS IN SHANGHAI

The Shanghai International Film Festival and German Films have enjoyed many years of working well together. The festival has existed for the past 18 years and German Films has been a partner for the program's German focus for the last 12 years. This year saw numerous guests presenting eight German films at the festival. The German

Focus opened with *SANCTUARY* by Marc Brummund, which celebrated its international premiere in Shanghai at a packed cinema with 400 cinema-goers. The film's lead actor Alexander Held answered the questions from the audience in a very lively Q&A and satisfied many requests for autographs and photos. Producer Leopold Hoesch was also delighted with two sold-out screenings in the documentary section for *NOWITZKI: THE PERFECT SHOT* by director Sebastian Dehnhart. Around 170 guests from the international film industry came together in the garden of the residence of the German consul-general Peter Rothen for a reception to honor the German films at the festival. They included buyers, producers, representatives of international film festivals and the international press as well as members of the delegation of the *BRIDGING THE DRAGON* initiative aimed at bringing European and Chinese producers together.



Press conference in Shanghai: Dennis Ruh, Alexander Held, Jochen A. Freydank, Tomasz E. Rudzik, Florian Mischa Böder (photo © SIFF)

5



On the set of FRITZ BAUER in NRW (photo © zero one film)

5

GERMAN CONTEMPORARY HISTORY – PRODUCED IN NRW

The Film- und Medienstiftung NRW is involved in three elaborate film productions dealing with German contemporary history – and all three were shot in North Rhine-Westphalia. **THE PEOPLE VS. FRITZ BAUER** (director: Lars Kraume), which was shot in Cologne and Düsseldorf, portrays the life of the Attorney General Fritz Bauer and his role in the investigation of Nazi war crimes. zero one produced the film together with Terz Film, WDR, HR and ARTE, with Burghart Klaußner, Ronald Zehrfeld and Lilith Stangenberg in the leading roles. Hans Steinbichler's adaptation of **ANNE FRANK** is the first German film about the life of the young woman who hid from the Nazis with her family in Amsterdam. Zeitsprung Pictures and Spektrum Pictures are producing together with Universal Pictures and shooting in Cologne as well as other locations. In **FOG IN AUGUST**, director Kai Wessel approaches the subject of euthanasia during the Third Reich with the story of Ernst Lossa (14) who gets caught up in the wheels of

National Socialist race ideology in 1942. The film, shooting in Warstein, is being produced by Collina Filmproduktion, with Sebastian Koch, Fritzi Haberlandt, and Titus Pünder in the leading roles.

6

ANNIVERSARY & AWARDS IN KARLOVY VARY

This year's main competition at the 50th Karlovy Vary International Film Festival welcomed three productions from Germany: **HEIL** by Dietrich Brüggemann, which celebrated its international premiere, as well as the co-productions **BABAI** by Visar Morina (DE/XK/MK/FR) and **BOX** by Florin Serban (FR/DE/RO). In total, eight German films and co-productions were invited to screen in the various competition sections and numerous other German productions were programmed in other festival sections. And there was plenty of reason to celebrate: not only the 50th anniversary of the prestigious festival, but also the awards for **BABAI** (Best Director

& Europa Cinemas Label Award), **THE WEDNESDAY CHILD** (by Lili Vorváth, East of the West Award & FEDEORA Award), and **BOX** (FIPRESCI Award).

7

FFF BAYERN GREETES GUESTS FROM CANADA IN CANNES

Around 60 guests followed FilmFernseh-Fonds Bayern's invitation to their annual Business Lunch this year in Cannes. FFF managing director Klaus Schaefer welcomed an international crowd, including Carole Brabant (president of Telefilm Canada), Karen Thorne-Stone (CEO of the Ontario Media Development Corporation), and Monique Simard (CEO of SODEC). Producers from various regions in Canada and Bavaria were also among the guests of this year's event, including Wasiliki Bleser (Starhaus Filmproduktion) whose FFF-funded film **THE GIRL KING** will be released in US cinemas this year. The Bavarian-Canadian-Swedish-Finnish co-production was realized with Tryptich Media (Canada) and Galafilm (Montreal) under the direction of Mika Kaurismäki with a star-studded cast in Turku and Bavaria. Michael Coldewey, who recently opened a branch office of his company Trixter in Toronto and produced the FFF-funded TV format **HEXE LILLI** as a Bavarian-Canadian co-production with Viva Vision (Montreal), was also on hand. Constantin Film, represented at the lunch by Martin Moszkowicz and Christine Rothe, shot parts of **LOVE, ROSIE** (which was seen by over 500,000 cinemagoers in Germany last year) in Toronto. Another big Constantin Film project, **RESIDENT EVIL**, shot several parts in Toronto, Brampton, Hamilton and Winnipeg. Constantin Film is also currently producing the fantasy series **SHOWDOWNHUNTERS** (based on the best-sellers *The Mortal Instruments*) for the US cable channel ABC Family and is shooting in Toronto.

6



The HEIL team in Karlovy Vary (photo © KVIFF)

7



Ételine Dumont, Klaus Schaefer, Monique Simard and Martin Moszkowicz (photo © FFF Bayern/ Kurt Krieger)



Mariette Rissenbeek, Klaus Schaefer, Vered Heller, Dieter Kosslick, Katriel Schory in Jerusalem (photo © Nir Shaanani)

8

50 YEARS OF GERMAN-ISRAELI RELATIONS CELEBRATED IN JERUSALEM

A special program of five German films was shown on the occasion of the 50th anniversary of German-Israeli diplomatic relations in addition to the German films that had already been selected for the program of the Jerusalem Film Festival. The special program was organized in cooperation with Filmfest München, with support from German Films and FilmFernsehFonds Bayern. A large delegation from Germany traveled to Jerusalem to present the films there in person. The official program in Jerusalem – Israel's most important film festival after Haifa – included such festival successes as *VICTORIA* by Sebastian Schipper, *WE ARE YOUNG. WE ARE STRONG.* by Burhan Qurbani, and *FROM CALIGARI TO HITLER* by Rüdiger Suchsland. In cooperation with Filmfest München and supported by FilmFernsehFonds Bayern, there were also screenings of *ALKY ALKY* by Axel Ranisch, *HEIL* by Dietrich Brüggemann and *THE PROCEDURE* by Alexander Costea from the New German Cinema sidebar, as well as

TRENKER AND RIEFENSTAHL – A FINE LINE BETWEEN TRUTH AND GUILT by Wolfgang Murnberger from the New German Television section. *MY FRIEND RAFFI* by Arend Agthe was shown from the Children's Film Fest Competition. A total of 23 German films and co-productions were shown in Jerusalem this year. Matthijs Wouter Knol, director of the Berlinale's European Film Market, was a member of the festival jury. German Films collaborated with FFF Bayern and the Jerusalem International Film Festival in organizing a reception in the Cinematheque to honor the German productions and festival guests in the program.

9

AWARDS FOR GERMAN SHORTS AT INTERNATIONAL FESTIVALS

In recent months, German short films gained awards recognition at many international festivals, here's a selection: *THE CHICKEN* by Una Gunjak continues its successful run that started 2014 in Cannes by winning the Grand Jury Prize – Best Live-Action Short at

the Seattle International Film Festival. *SYMBOLIC THREATS* by Mischa Leinkauf, Lutz Henke and Matthias Wermke received a nomination for the European Film Award 2015 (EFA) at the Norwegian Short Film Festival Grimstad. Already an EFA nominee, *DISSONANCE* by Till Nowak adds the Krakow Don Quixote Award to its expanding list of awards, as well as the Cinema Jove Valencia's Premio Canal+ and the Annecy Animation Festival's Best Original Music Award for a Short Film. Also in Annecy, *ROADTRIP* by Xaver Xylophon won the Junior Jury's Award for a Graduation Film, following its Audience Award in the Brussels Short Film Festival's International Next Generation Competition. *EVERYTHING WILL BE OKAY* by Patrick Vollrath won the Alberto Sánchez Special Award at the Huesca Film Festival and was selected for the European Film Promotion's inaugural Future Frames Program at the Karlovy Vary Film Festival. Short Tiger 2015 winner *THE PRESENT* by Jacob Frey received the Hermína Tyrlová Award for Young Filmmakers under 35 at the Zlin Festival for Children & Youth, the Best Children's Film Award at the Animafest Zagreb, an Honorable Mention-Best Student Animation at the Palm Springs ShortFest and the Best Curtinhas Short Award at Curtas Vila do Conde. Other German prize-winners at Vila do Conde include *BÄR* by Pascal Flörks as Best Documentary of the International Competition. And finally, *SHIFT* by Alex Gerbaulet, winner of the 2015 German Competition at Oberhausen, was honored with the First Film Prize upon its international premiere at the FIDMarseille.



THE PRESENT (photo © Filmakademie Baden-Württemberg)

NEW FILMS

14 FEATURES

3 SHORTS

15 UPCOMING

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new German productions are
presented on the following 22 pages.

Please visit our website www.german-films.de
for more information on German features,
documentaries and shorts.



photo © Indie-Stars Filmproduktion

BLACK WEDDING

BLACK WEDDING is a pitch-dark comedy on marriage. Not a single word is spoken, but murder is ubiquitous. It's the uproarious story of a husband and wife that artfully try to kill each other – again and again, for 73 minutes, without speaking a single word. It's the way it is sometimes in a marriage. But the crafty couple pursue their devious plans without their daughter, who has sinister intentions all of her own. And so, one dramatic event chases the other – hilariously, surprisingly, and shockingly.

TOM BOHN was born in Wuppertal in 1959 and trained at television studios in Munich and in the USA. Winner of two Golden Lions and several Silver Lions in Cannes, he has directed around 100 commercials and more than 40 feature films. In 2014, he co-founded the Snowdance Independent Film Festival and serves as its artistic director. His films include: HELD VON HEUTE (short, 1982), TIMEZONES (short, 1985), VIVA (1986), MAGIC MUELLER (TV, 1993), THE PLAN – AN ECOMEDY (DIE AKTION – EINE OEKO-MOEDIE, TV, 1996), STRAIGHT SHOOTER (1999, with Dennis Hopper), BLACK WEDDING (2015), and numerous episodes of the TATORT series.

GENRE Comedy, Experimental, Psycho Thriller **YEAR OF PRODUCTION** 2015 **DIRECTOR** Tom Bohn **SCREENPLAY** Tom Bohn **CINEMATOGRAPHY** Frank Glencairn **CAST** Beate Maes, Diego Wallraff, Mersiha Husagic, Timur Karakus **PRODUCER** Tom Bohn **PRODUCTION COMPANY** Indie-Stars Filmproduktion **RUNTIME** 73 min **LANGUAGE** English

SALES

Indie-Stars Filmproduktion
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www.indie-stars.de



photo © Jon Britt

FONOTUNE – AN ELECTRIC FAIRYTALE

FONOTUNE – AN ELECTRIC FAIRYTALE is a Japanese road-movie with a lo-fi sci-fi touch, set on one strange day in an undefined time and place. Nature is absent, people have stopped communicating and music is an escape from each other; nobody notices what's happening around them.

It follows mute drifter Mono on this odyssey through salt deserts and calm urban chaos as he tries to deliver a white cassette to a mysterious rock star, played by cult Japanese musician Guitar Wolf (WILD ZERO). On the way, he shares a fleeting connection with a bunch of strangers; street-hooker Stereo, lo-fi cowboy Analog and the sassy Bubblegum. All the while, in their headphones, despairing DJ of city radio station Fonotune plays their joyous soundtrack to... destruction!

Featuring Kazushi Watanabe (VISITOR Q) and music by Stereo Total, FONOTUNE is a unique independent film with a hybrid of influences – Japanese cinema, graphic design, Manga comics and music videos – a highly visual experience told through images and music over words, colored by telling details, obscure encounters and ultimately, maybe even the end of the world!

FABIAN HUEBNER made his debut with AVANT*GARDE, a series discussing arthouse films and their directors which received widespread critical acclaim. The documentary feature VISITING UWE, about the controversial filmmaker Uwe Boll, and several music videos, followed.

GENRE Art, Science Fiction, Music, Road Movie **YEAR OF PRODUCTION** 2015 **DIRECTOR** Fabian Huebner **SCREENPLAY** Fabian Huebner **CINEMATOGRAPHY** Jon Britt **CAST** Guitar Wolf (Seiji), Kazushi Watanabe, Kiki Sukezane, Yuho Yamashita, Fabian Huebner, Jiwoon Ha, Yusuke Yamasaki **PRODUCERS** Catherine Morawitz, Sven Schnell **CO-PRODUCER** Marc Oliver Dreher **PRODUCTION COMPANIES** Future Past Films, San Cinema, in co-production with Mamoko Entertainment **RUNTIME** 90 min **LANGUAGE** Japanese

SALES

Future Past Films
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photo © Zum Goldenen Lamm/Boris Laewen

FREISTATT

SANCTUARY

May 1968: Rolling Stones, bell-bottoms, mini-skirts, sexual revolution, protests against the Vietnam War... While Germany sets off for a new era of freedom, rebellious 14-year-old Wolfgang gets sent to Freistatt, a foster home for difficult children. There he shall be "educated" to become a decent boy. Wolfgang puts up a determined resistance against the brutal working conditions and the perfidious education methods of the wardens; he doesn't allow them to get him down. But for how long can he manage to resist the system of violence and oppression without brutalizing himself? A movie based on true stories, about the merciless fight of a boy to save the last bit of humanity and dignity in an oppressive system of society.

MARC BRUMMUND studied Psychology and Journalism in Hamburg from 1991-1996 and Documentary Filmmaking in Bolzano from 1996-1999 and has directed numerous award-winning commercials. From 2004-2006, he studied Directing at the Hamburg Media School. His films have won over 50 international awards and include: the shorts **HOME** (HEIM, 2005), **OUTSIDE** (DRAUSSEN, 2005), **COW TIPPING** (KÜHE SCHUBSEN, 2005), **GAINING GROUND** (LAND GEWINNEN, 2007), **FISH & ONIONS** (FISCH & ZWIEBELN, doc, 2011), episodes of the German television series **THE 25TH HOUR** and **DER DICKE**, and **SANCTUARY** (FREISTATT, 2015).

GENRE Coming-of-Age Story, Drama **YEAR OF PRODUCTION** 2015 **DIRECTOR** Marc Brummund **SCREENPLAY** Marc Brummund **CINEMATOGRAPHY** Judith Kaufmann **CAST** Alexander Held, Stephan Grossmann, Max Riemelt, Louis Hoffmann **PRODUCERS** Stefan Sporbert, Rüdiger Heinze **PRODUCTION COMPANY** Zum Goldenen Lamm Filmproduktion, in co-production with SWR, ARTE, WDR, SR, NDR **RUNTIME** 104 min **LANGUAGE** German **FESTIVALS** Max Ophüls Prize Festival Saarbrücken 2015, Shanghai 2015, Golden Apricot Yerevan 2015, Giffoni 2015 **AWARDS** Screenplay Award Emden 2013, German Screenplay Award 2013, Bavarian Film Prize 2014 (Best Upcoming Actor: Louis Hofmann), Audience Award & Youth Jury Award Saarbrücken 2015, Audience Award Yerevan 2015, Best Film (Generator +13) Giffoni 2015

SALES

Pluto Film Distribution Network
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photo © X Verleih

HEIL

The acclaimed Afro-German author Sebastian Klein is on a reading tour in the East German backwater and is given a fitting welcome by local neo-Nazis: a blow to the head. Sebastian promptly loses his memory and parrots everything people tell him. Nina, Sebastian's pregnant girlfriend in Berlin, is highly agitated. Without further ado she travels to Prittwitz and teams up with the village policeman Sascha to track down her boyfriend. He is in the hands of the neo-Nazis and their leader Sven and feels right at home among them. Smirking, he appears on talk shows and mouths the slogans that Sven whispers to him. A 'blackie' railing against integration – the public goes crazy. And Sven sees himself finally on his way to becoming an opinion leader. But he isn't impressing his beloved, Nazi girlfriend Doreen. She wants to see action. Historic deeds. And so Sven prepares his people for a big showdown – while at the Office for the Protection of the Constitution, the left hand doesn't know what the right hand is doing, and neither can get online at the moment. What can save the world now? And Nina and Sebastian's love?

DIETRICH BRÜGGEMANN was born in 1976 and studied at the "Konrad Wolf" University of Film and Television in Potsdam. His films include: the shorts *HEAVY ROTATION* (2001), *MEHR LICHT* (2003), *WARUM LÄUFT HERR V. AMOK* (2003), *KATJA KANN FAST ALLES* (2004), numerous music videos, and the features *NINE TAKES (NEUN SZENEN)*, 2006), *RENN WENN DU KANNST* (2010), *MOVE (3 ZIMMER/KÜCHE/BAD)*, 2011), *STATIONS OF THE CROSS (KREUZWEG)*, 2014, Silver Bear Berlin), and *HEIL* (2015).

GENRE Comedy **YEAR OF PRODUCTION** 2015
DIRECTOR Dietrich Brüggemann **SCREEN-PLAY** Dietrich Brüggemann **CINEMA-TOGRAPHY** Alexander Sass **CAST** Benno Fürmann, Jacob Matschenz, Daniel Zillmann, Liv Lisa Fries, Jerry Hoffmann, Oliver Bröcker, Anna Brüggemann, Thelma Buabeng, Richard Kropf **PRODUCERS** Katrin Goetter, Michael Lehmann **PRODUCTION COMPANIES** Real Film Berlin, Letterbox Filmproduktion, in co-production with Bella Firma, RBB, SWR, ARD Degeto, in cooperation with ARTE **RUNTIME** 103 min **LANGUAGE** German **FESTIVALS** Munich 2015, Karlovy Vary 2015, Jerusalem 2015

SALES

Beta Cinema
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 www.betacinema.com



photo © DEPARTURES Film/deutschfilm

HERBERT

A HEAVY HEART

Former Eastern German boxing champ Herbert has not been a winner in life since the fall of the Berlin Wall. Now a hard-up bouncer and debt collector, he tries to revive the past by coaching his young boxing protégé, Eddy. After a training session, Herbert suddenly collapses with spasms of pain; however, he initially chooses to ignore the signs. When his physical deficiencies become more and more apparent, Herbert finally sees a specialist who ultimately diagnoses him with a fatal neural disease. With not much time left, Herbert struggles with himself and the hard outer shell he's cultivated over time. Not many things really matter to him apart from his 'lost' daughter Sandra, whom he abandoned when the family fell apart. Now a mother herself, Sandra is still deeply hurt and afraid of allowing her dying father to be a part of her life again.

Student Academy Award®-winner Thomas Stuber tells the touching story of a lone wolf who takes a long time to find the meaning of his life.

THOMAS STUBER was born in 1981 in Leipzig. He worked as a script supervisor for various film and TV productions before studying at the Filmakademie Baden-Württemberg. His student feature **TEENAGE ANGST** (2008) was selected for the Berlinale and he received a Silver Student Academy Award® for his short film adaptation of Clemens Meyer's **OF DOGS AND HORSES** (2012). His other films include: the shorts **THE FORM OF WATER** (2003), **WE'RE FINE** (2006), 3 episodes of the TV series **GROSS-STADTREVIER** (2013), and **A HEAVY HEART** (HERBERT, 2015).

GENRE Drama **YEAR OF PRODUCTION** 2015
DIRECTOR Thomas Stuber **SCREENPLAY** Thomas Stuber, Clemens Meyer, based on a story by Paul Salisbury
CINEMATOGRAPHY Peter Matjasko **CAST** Peter Kurth, Lina Wendel, Lena Lauzemis, Edin Hasanovic
PRODUCERS Undine Filter, Thomas Král, Anatol Nitschke **PRODUCTION COMPANY** DEPARTURES Film, in co-production with deutschfilm **RUNTIME** 111 min **LANGUAGE** German

SALES

Picture Tree International
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 www.picturetree-international.com



photo © Pantaleon Films/ARRI Film & TV Services/Warner Bros. Entertainment

HIGHWAY TO HELLAS

The Germans are coming! To nose around and control the Greeks; because they are – as always – under suspicion of lying and cheating. With good reason! Joerg Geissner, employee of the Munich AVA bank, arrives on the Greek island Paladiki to check a loan granted some years ago. He has the suspicion that the hospital and power station set as collateral do not exist at all. But the Greeks aren't foolish: Geissner, constantly accompanied by German-Greek Panos, a clever gigolo who ensures that Geissner won't be too fast with his investigations, shall come and prove that there are no collaterals at all. An odyssey begins for the bank employee, him against the rest of the island. But the more Geissner gets to know about Paladiki's people, the more he becomes aware of the significance of his own role: The result of his visit will settle the future of the island. So Geissner has to ask himself to whom he really feels responsible – the bank or the people of Paladiki.

ARON LEHMANN was born in Wuppertal in 1981. He worked for several television production companies from 2003-2005 before starting his studies in Film Directing at the "Konrad Wolf" University of Television and Film in Potsdam-Babelsberg. His films include: *LIED* (short, 2006), *SO G'SELL SO* (short, 2007), *LIEBE GEMEINDE* (short, 2008), *GERHOLD SELLE – RENTNER* (short doc, 2009), *MONDWÄRTS* (short, 2010), and his graduation film *KOHLHAAS OR THE PROPORTIONALITY OF MEANS* (2012), which won the Audience Award at the Filmfestival Max Ophüls Preis in Saarbrücken.

GENRE Comedy **YEAR OF PRODUCTION** 2015
DIRECTOR Aron Lehmann **SCREENPLAY** Arnd Schimkat, Moses Wolff, Aron Lehmann
CINEMATOGRAPHY Nikolaus Summerer
CAST Christoph Maria Herbst, Adam Bousdoukos, Akillas Karazisis, Christos Valavanidis, Giorgos Kotanidis, Errikos Litsis, Georgia Tsagaraki, Kleopatra Markou
PRODUCERS Dan Maag, Marco Beckmann, Matthias Schweighöfer
CO-PRODUCER Josef Reidinger
PRODUCTION COMPANY Pantaleon Films, in co-production with ARRI Media, Warner Bros. Entertainment
RUNTIME 89 min
LANGUAGE German, Greek, English

SALES

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photo © Storming Donkey Productions

HÖRDUR – ZWISCHEN DEN WELTEN

HÖRDUR – BETWEEN THE WORLDS

After a run in with the law, Aylin – a 17-year-old Muslim girl and part of the Turkish Diaspora – finds herself sentenced to community service at an out-of-town horse stable in Germany. Beset by troubles at home and school, it is here that she, despite all odds, is set on the road to self-discovery. As the pace quickens, her blossoming relationship with the stallion Hördur and her fledgling dreams are tested to the breaking point. Can Aylin build a bridge between worlds? And if she can, will others follow?

EKREM ERGÜN initially studied Media Science at the University of Potsdam, followed by studies in Acting in Berlin and Directing at the New York Film Academy. In 2012, he co-founded Storming Donkey Productions with Stefanie Plattner and directed the company's first short film PATCHWORK. HÖRDUR – BETWEEN THE WORLDS is his feature debut.

GENRE Coming-of-Age Story, Drama, Sports
YEAR OF PRODUCTION 2015 **DIRECTOR** Ekrem Ergün **SCREENPLAY** Dorothea Nölle
CINEMATOGRAPHY Eric Ferranti **CAST** Almila Bagriacik, Felicitas Woll, Hilmi Sözer **PRODUCER** Stefanie Plattner **PRODUCTION COMPANY** Storming Donkey Productions
RUNTIME 83 min **LANGUAGE** German, Turkish

SALES

Storming Donkey Productions
info@storming-donkey.de
www.storming-donkey.de



photo © 000-Films

DER NACHTMAHR

It's a hot, humid and sweaty summer. Like every year, this season seems likely to become one endless, sexy and gorgeous party under the open sky. Tina and her friends are living the dream of a whole generation of decadent Berlin-party-kids. But after one excessive night, she's haunted by a mysterious ugly creature which visits her in her nightmares. The only person she talks to about her fears is her psychologist. He advises her to confront her fears and to reach out to the creature. At first Tina refuses, but after she hears about her parents plans to put her in a mental hospital she overcomes her panic and starts talking to the creature. Slowly she realizes that the creature is more of an incarnation of her fears and that the Nachtmahr has her exact same feelings. Out of fear of being called a freak, she starts hiding the creature in her room. She feeds it, with time she even gets close to it. It is almost like a relationship to a wild stray animal. It almost seems as if Tina has the courage for the first time in her life to be herself. But then her parents and her friends get to see the creature themselves...

ACHIM BORNHAK (aka AKIZ) studied Directing at the Filmakademie Baden-Württemberg. His short film *DER MARIENGRABEN* (1995) and his graduation film *JOHN & LUCIE* (1996) were both nominated for an Oscar® in the Foreign Film category of the Student Academy Award. In 1995, he attended the University of Southern California for post-graduate studies. He produced documentaries and worked as a freelancer until 2004. At the same time, he worked on sculptures, paintings and other art projects. His short film *PAINTING REALITY* (2010) was featured in Banksy's film *THE ANTIC'S ROAD SHOW*. AKIZ founded the production company 000-Films in 2012 which produced *DER NACHTMAHR* as its first feature film. Kim Gordon presented AKIZ's work within "PopRally" at the MoMA in New York together with AdRock (Beastie Boys) in 2014. *DER NACHTMAHR* is the first part of the "demoniac trilogy", which deals with the triptych "birth/love/death" as a cinematic cycle.

GENRE Psycho Thriller, Fantasy, Mindbender, Coming-of-Age **YEAR OF PRODUCTION** 2015 **DIRECTOR** Achim Bornhak (AKIZ) **SCREENPLAY** Achim Bornhak (AKIZ) **CINEMATOGRAPHY** Clemens Baumeister **CAST** Carolyn Genzkow, Kim Gordon, Julika Jenkins, Arnd Klawitter, Wilson Gonzalez Ochsenknecht, Sina Tkotsch, Lynn Femme, Alexander Scheer **PRODUCERS** Amir Hamz, Christian Springer, AKIZ, Simon Rühlemann **PRODUCTION COMPANY** 000-Films Produktion, in co-production with Bon Voyage Films **RUNTIME** 88 min **LANGUAGE** German **FESTIVALS** Munich 2015, Locarno 2015 (Cineasti del presente)

SALES

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photo © Kidbrother Pictures

OREGON PINE

Wood engineer Richard Lüders lives a life like a construction. Highly engaged in his career, his private life consists of nothing but short, purely sexual affairs. When he first meets Teresa Becker it seems to be just another one of these brief encounters. But this time everything changes. Although Richard tries to fight it in the beginning, the unexpected tenderness, intimacy and the longing it brings pulls him right in. Although his company is currently facing severe financial difficulties, he busts important meetings which of course leads to problems with his business partner. But Richard is booked for a wild ride of love, passion, ease and freedom. Sharpened by the sudden awareness of what he had been missing in his life, his time with Teresa becomes a journey towards his own feelings and the question arises: Where do I belong? But the answer Richard finds hits Teresa's sore spot and suddenly he realizes that he basically knows nothing about her. Where she comes from, where she wants to go, who she is...

NICOLAI MAX HAHN's films include: CIN-CINNATI KIDS (short, 1998), FRANCO & MARIA (short, 2000), the screenplay for DAS KARTENHAUS (2004), DIE BLAUE STUNDE (short, 2008), and OREGON PINE (2015).

GENRE Drama, Erotic, Love Story **YEAR OF PRODUCTION** 2015 **DIRECTOR** Nicolai Max Hahn **SCREENPLAY** Nicolai Max Hahn **CINEMATOGRAPHY** Yannick Bonica **CAST** Hannes Wegener, Peri Baumeister, Godehard Giese, Silke Bodenbender **PRODUCERS** Nicolai Max Hahn, Vulnet Rusani **CO-PRODUCERS** Bojana Nikolaidis, Markus Aha **PRODUCTION COMPANY** Kidbrother Pictures Filmproduktion **RUNTIME** 93 min **LANGUAGE** German

SALES

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www.zimmermannkaliner.de



photo © zero one film/Martin Valentin Menke

DER STAAT GEGEN FRITZ BAUER

THE PEOPLE VS. FRITZ BAUER

Germany, 1957. Attorney general Fritz Bauer receives crucial evidence on the whereabouts of SS-Obersturmbannführer Adolf Eichmann. The lieutenant colonel, responsible for the mass deportation of the Jews, is allegedly hiding in Buenos Aires. Bauer, himself Jewish, has been trying to take crimes from the Third Reich to court ever since his return from Danish exile. However, so far with no success due to the fierce German determination to repress its sinister past. Because of his distrust in the German justice system, Fritz Bauer contacts the Israeli secret service Mossad, and, by doing so, commits treason. Bauer is not seeking revenge for the holocaust – he is concerned with the German future.

LARS KRAUME was born in Chieri/Italy in 1973 and grew up in Frankfurt am Main. He worked for two years as a freelance photographer before studying at the German Film & Television Academy in Berlin (dffb) in 1994. Since then he works as a director, script author and producer. His films include: DUNCKEL (1998), VIKTOR VOGEL – COMMERCIAL MAN (2001), KISMET (TV, 2002), SAG NICHTS (2003), WO IST MAX GRAVERT? (TV, 2004), NO SONGS OF LOVE (KEINE LIEDER ÜBER DIE LIEBE, 2005), GUTEN MORGEN HERR GROTHE (2007), THE DAYS TO COME (DIE KOMMENDEN TAGE, 2010), MEINE SCHWESTERN (2011), DAS FAMILIENTREFFEN (2015), and THE PEOPLE VS. FRITZ BAUER (DER STAAT GEGEN FRITZ BAUER, 2015).

GENRE Biopic, Political Thriller **CATEGORY** Feature **YEAR OF PRODUCTION** 2015 **DIRECTOR** Lars Kraume **SCREENPLAY** Lars Kraume, Olivier Guez **CINEMATOGRAPHY** Jens Harant **CAST** Burghart Klaußner, Ronald Zehrfeld, Lilith Stangenberg, Sebastian Blomberg, Jörg Schüttauf, Laura Tonke, Götz Schubert, Rüdiger Klink, Michael Schenk **PRODUCER** Thomas Kufus **PRODUCTION COMPANY** zero one film, in co-production with TERZ Film, WDR, HR, ARTE **RUNTIME** 105 min **LANGUAGE** German **FESTIVALS** Locarno 2015 (Piazza Grande)

SALES
Beta Cinema
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www.betacinema.com





photo © Jan Betke/TMG

THE TRAPP FAMILY – A LIFE OF MUSIC

THE TRAPP FAMILY – A LIFE OF MUSIC tells the fascinating story of Agathe von Trapp, who has been searching for her path in life since her youth: She is the eldest daughter among many siblings, and her relationship with her father, the marine officer Georg von Trapp and his second wife Maria von Trapp, is often difficult. She develops her beautiful voice and stimulating musical talent together with her family and with the support of the famous singer Lotte Lehmann. She constantly struggles for the love of her childhood sweetheart Sigi and, not least, she must confront the menacing political and social constellations and the rise of fascism in Germany and Austria. Emigration to the U.S. finally brings a decisive step toward freedom and world success.

How Agathe von Trapp found and shaped her own life, with empathy and commitment, emotionally and courageously; how she took up every challenge and never let go of her dream; how she faced problems and ultimately went her own way – this is what

Agathe reports many years later in the new American home of her young niece who, just like her, has reached a crossroads and must take important decisions.

BEN VERBONG studied at the Amsterdam Film and TV Academy from 1970-1974. His films include: DER SKORPION (1984), LILY WAS HERE (1989), HOUSE CALL (1996), SCHOCK – EINE FRAU IN ANGST (1998), KINDER DER GEWALT (1999), LIEBER, BOESER WEIHNACHTSMANN (1999), THE SLURB (DAS SAMS, 2001), HANNA – WO BIST DU? (2001), MY MAGICAL FRIEND SAMS (SAMS IN GEFAHR, 2003), MR. WOOF (HERR BELLO, 2007), LIKE IT OR NOT! (OB IHR WOLLT ODER NICHT!, 2008), and THE TRAPP FAMILY – A LIFE OF MUSIC (2015).

GENRE Biopic, Coming-of-Age Story, Drama, Family Entertainment **YEAR OF PRODUCTION** 2015 **DIRECTOR** Ben Verbong **SCREENPLAY** Tim Sullivan, Christoph Silber **CINEMATOGRAPHY** Jan Fehse **CAST** Matthew Macfadyen, Eliza Bennett, Yvonne Catterfeld, Rosemary Harris, Cornelius Obonya, Annette Dasch, Johannes Nussbaum, Lauryn Canny, Robert Seeliger, Cosima Shaw **PRODUCERS** Herbert G. Kloiber, Rikolt von Gagern **PRODUCTION COMPANY** Clasart Film, in co-operation with ORF, Concorde Media **RUNTIME** 97 min **LANGUAGE** English

SALES

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photo © av medien penrose/Alina Bader

VERFEHLUNG

THE CULPABLE

“Someone is blackening our name! Shit sticks if there’s enough of it!” Catholic minister of a state penitentiary Jakob Voelz would be more than happy to believe this statement as his hieratical colleague and best friend Dominik Bertram is arrested under suspicion of sexual abuse. Yet, what Jakob is beginning to suspect but doesn’t want to know, becomes a crucial test for his faith and his self-conception as a priest: There is a truth we welcome and there is a truth we fear, about which we tend to fall silent. As Jakob begins to turn against that silence within the church, he is taught a lesson – the church is a mother, and one does not beat a mother. But finally Jakob must raise his hand...

GERD SCHNEIDER studied Theology in Bonn and Vienna, followed by studies in Film at the Filmakademie Baden-Württemberg. His films include: the shorts GABRIEL (2000), AT THE END OF DAYS (2001), DOOR BY DOOR (2002), THE LORDS OF OPERATOR (doc, 2004), THE EDGE OF HOPE (doc, 2005), FLIM-FLAM (short, 2009), THE SERVANT (2012), and his feature debut THE CULPABLE (VERFEHLUNG, 2015).

GENRE Drama **YEAR OF PRODUCTION** 2015
DIRECTOR Gerd Schneider **SCREENPLAY** Gerd Schneider **CINEMATOGRAPHY** Pascal Schmit **CAST** Sebastian Blomberg, Kai Schumann, Jan Messutat, Sandra Borgmann, Valerie Koch, Rade Radovic, Hartmut Becker
PRODUCERS Felix Eisele, Julia Kleinhenz, Katja Siegel, Bernd Stegmann **CO-PRODUCERS** Brigitte Dithard, Claudia Gladziejewski, Barbara Häbe **PRODUCTION COMPANIES** av medien penrose, Penrose Film, in co-production with SWR, BR, ARTE **RUNTIME** 96 min
LANGUAGE German **FESTIVALS** Max Ophüls Festival Saarbrücken 2015

SALES

Pluto Film Distribution Network
info@plutofilm.de
www.plutofilm.de



photo © Christian von Spee, Unfiltered Artists

VOLL PAULA!

FULL PAULA!

The lives of Paula, Louise, Max, Randolph and Donnie get out of line. Love and career prospects open up. But things come differently than they should and the end could equally be the beginning...

MALTE WIRTZ studied Directing at the Athanor Academy in Burghausen. His films include: the shorts RED (2003), BEHIND FORTUNE (2006), FALLING IN LOVE (2009), THE END OF THE WORLD OF PAUL HINZE (2010), BLIND (2011), HIER KOMMT KURT (2012), THE CLOSE-UPS (2015), and his feature debut FULL PAULA! (2015).

GENRE Comedy, Romantic Comedy **YEAR OF PRODUCTION** 2015 **DIRECTOR** Malte Wirtz **SCREENPLAY** Malte Wirtz **CINEMATOGRAPHY** Christian von Spee **CAST** Eva Luca Klemmt, Sebastian Kolb, Ulrich Faßnacht, Eric Carter, Karmela Shako, Anna-Maria Böhm, Philip Schlomm, Christoph Ortmann, Claus Wilcke, Karsten Speck **PRODUCER** Max Fuhrmann **PRODUCTION COMPANY** Unfiltered Artists **RUNTIME** 82 min **LANGUAGE** German

SALES

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photo © Martin Valentin Menke

WIR MONSTER

WE MONSTERS

Paul and Christine know: Their teen-aged daughter Sarah, thrown off track by their separation, is capable of anything, including killing her best friend. Wanting to protect their daughter, they thus decide to hide the crime. Their joined guilt forces the family back together, creating a web of lies and deadly intentions with no way out.

SEBASTIAN KO was born in 1971 in Walsrode. After completing a degree in Theater, Film and Television Studies in Cologne, he worked in various jobs in the film trade, from driver to assistant director. After his first short films, he studied at the University of Film & Television "Konrad Wolf". His films include: *RESONANCE* (short doc, 2001), *BADEN BADEN* (short, 2003), *LADYBUG* (short, 2006), *SCHONZEIT* (short, 2006), and his feature debut *WE MONSTERS (WIR MONSTER, 2015)*.

GENRE Drama **YEAR OF PRODUCTION** 2015
DIRECTOR Sebastian Ko **SCREENPLAY** Marcus Siebert, Sebastian Ko **CINEMA-TOGRAPHY** Andreas Köhler **CAST** Mehdi Nebbou, Ulrike C. Tscharre, Janina Fautz, Ronald Kukulies, Britta Hammelstein, Marie Bendig, Daniel Drewes **PRODUCERS** Roswitha Ester, Torsten Reglin **PRODUCTION COMPANY** Ester.Reglin.Film, in co-production with WDR, ARTE **RUNTIME** 95 min **LANGUAGE** German **FESTIVALS** Max Ophüls Festival Saarbrücken 2015, Shanghai 2015

SALES

Pluto Film Distribution Network
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dok-leipzig.de

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ALLES WIRD GUT

EVERYTHING WILL BE OKAY

A divorced father picks up his eight-year-old daughter Lea. It seems pretty much like every second weekend, but after a while Lea can't help feeling that something isn't right. So begins a fateful journey.

PATRICK VOLLRATH was born in 1985. After training in Film & Video at ARRI Film & TV in Munich, he began working as an editor, followed by studies at the Film Academy Vienna with Michael Haneke. He participated in the Cannes Young Lions Competition in 2011 and 2013 and in the Berlinale Talent Campus in 2013. His award-winning films include: the shorts C'EST LA WIEN (2010), SLEEPING PERV IS WORLD FAMOUS FOR 5 MINUTES (2010), THIS FILM IS A CUT-TOGETHER (2011), KETCHUP KID (2013), BEHIND THE DOOR (2014), THE JACKET (2014), and EVERYTHING WILL BE OKAY (2015), among others.

GENRE Drama **YEAR OF PRODUCTION** 2015 **DIRECTOR** Patrick Vollrath **SCREENPLAY** Patrick Vollrath **CINEMATOGRAPHY**

Sebastian Thaler **CAST** Simon Schwarz, Julia Pointner, Marion Rottenhofer, Daniel Keberle, Gisela Salcher, Georg Blume **PRODUCER** Patrick Vollrath **RUNTIME** 30 min **LANGUAGE** German **FESTIVALS** Max Opühls Festival Saarbrücken 2015, Landshut 2015, Cannes 2015, VIS Vienna 2015, Tel Aviv ISFF 2015, Huesca 2015, Wendland Shorts 2015, New Directors/News Films 2015, Figari 2015, Karlovy Vary 2015, Manchester 2015, Golden Apricot Yerevan 2015, Kratkofil Plus 2015, Short FF Bueu 2015, BUSTER Copenhagen 2015, Helsinki Love & Anarchy 2015, Festival International du Film d'Amiens 2015 **AWARDS** Best Mid-Length Film 2015 Saarbrücken, Special Mention Landshut 2015, Rail d'Or Award Cannes 2015, Alberto Sánchez Special Award Huesca 2015, Best Short Film Wendland Shorts 2015, Best Fiction Short New Directors/New Films 2015, Studio Hamburg Newcomer Award Best Director 2015

SALES

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photos © Sebastian Thaler



photos © Petra Lottje

MIR FEHLT NICHTS

I DON'T MISS ANYTHING

DON'T MISS ANYTHING is a short animation about a German family. They are unable to deal with their deficits, which start at the time of the Second World War.

69 years later... the post-war generation children's traumata are still noticeable. Blocking out and refusing to question experiences can lead to a pathogenic process. Its effect can possibly be passed on to upcoming generations.

An irritating and monstrous story, a story about displacement, rage, speechlessness.

PETRA LOTTJE studied Social Work and Fine Arts in Braunschweig. Active as a freelance filmmaker and artist, a selection of her shorts include: JEDES ZIMMER HINTER EINER TÜR (2006/2007), LOOPE (2008), FREIZEIT (2009), EL MOMENTO (2010), VIELLEICHT ZU LANGE (2011), ALSO GUT (2012), MESSAGE (2012), MIR FEHLT NICHTS (2014), and THE WORLD SUMMIT (2015).

GENRE Animation, Drama, Experimental **YEAR OF PRODUCTION** 2014 **DIRECTOR** Petra Lottje **SCREENPLAY** Petra Lottje **CINEMATOGRAPHY** Lutz Garmsen, Andreas Gockel **ANIMATION** Petra Lottje **CAST** Bettina Theißen **PRODUCER** Petra Lottje **RUNTIME** 13 min 10 sec **LANGUAGE** no dialogue **FESTIVALS** La Femme! 2014, Kassel Documentary & Video Fest 2014, LeMIAFF 2015 **AWARDS** 1st Prize DEKALOG Guardini Foundation 2014

SALES

Petra Lottje
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www.lottje.de

SYMBOLIC THREATS

Poetry or threat? An act of surrender or perhaps art? These were the theories that New York puzzled over last summer. How can one incident be interpreted in so many ways? By means of press reports, **SYMBOLIC THREATS** allows the public at large to express their extreme disparity of interpretation. Inspired by the heated debate over the two "White American Flags" that suddenly appeared on the towers of New York City's iconic Brooklyn Bridge, the film asks what kind of societal scope art has in the present day. What happens when threatened freedom reinstates art with the element of danger? Who or what makes it into a threat? Are we safe in the city? What's next?

MISCHA LEINKAUF, LUTZ HENKE and **MATTHIAS WERMKE** grew up in Berlin in the 1990s when they learned to value and utilize the city's possibilities. A shared enthusiasm for repurposing urban spaces brought the three together early on. Today, they still focus on the same questions and locations in their work, whether it be as 'filmmaker', 'curator', 'cultural scientist' or 'fine artist'. They create images and mindscapes, tell stories and dis-

sect events – always in the hope of making the unseen visible and of exploring a place's fixed meaning and potential use.

GENRE Art, Documentary **YEAR OF PRODUCTION** 2015 **DIRECTORS** Mischa Leinkauf, Lutz Henke, Matthias Wermke **SCREENPLAY** Mischa Leinkauf, Lutz Henke, Matthias Wermke **PRODUCERS** Mischa Leinkauf, Lutz Henke, Matthias Wermke **PRODUCTION COMPANY** Wermke/Leinkauf **RUNTIME** 15 min **LANGUAGE** English **FESTIVALS** Berlinale 2015, Documenta Madrid 2015, Hamburg 2015, Grimstad 2015 **AWARDS** Best German Short & Audience Award Hamburg 2015, Audience Award Madrid 2015, European Film Award Nominee Grimstad 2015

SALES

Wermke/Leinkauf
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www.wermke-leinkauf.com



photos © Wermke/Leinkauf, VG Bild/Kunst

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Specially designed for desktop and mobile devices, to keep you informed on all the latest German films and filmmakers, and a whole lot more!

24 WOCHEN



photo © Dino Argentiero/zero one film

Filmmaker Anne Zohra Berrached has picked a subject for her graduation film that is set to be as polarizing as for her feature debut **TWO MOTHERS**, which premiered in the Berlinale's Perspektive Deutsches Kino in 2013. Berrached's new film centers on the dilemma faced by a woman who is already six months pregnant when she learns that her unborn child will have Down's syndrome as well as a serious heart defect. Should she be able to choose the option of a late-term abortion? How can she and her husband know whether the unborn child could have a life worth living or would only suffer? In the end, the expectant mother realizes that only she can make this decision.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Anne Zohra Berrached **SCREENPLAY** Anne Zohra Berrached, Carl Gerber **CAST** Julia Jentsch, Bjarne Mädel, Emilia Pieske, Johanna Gastorf, Maria Dragus, Karina Plachetka **PRODUCERS** Melanie Berke, Tobias Büchner, Johannes Jancke, Tobias Ebner **PRODUCTION COMPANY** zero one film, in co-production with ZDF Das kleine Fernsehspiel, Filmakademie Baden-Württemberg **LANGUAGE** German

CONTACT

zero one film
office@zeroone.de
www.zeroone.de

DIE EINSIEDLER

Albert (30), now the only child of poor mountain farmers Marianne and Rudl, works in a quarry in the valley, the only way to keep the centuries-old farm going. But the introverted and lonely man finds life hard, unable to fit in, sometimes returning at night to sleep in the hayloft. When Rudl dies, Marianne fears Albert will want to return, so she keeps it silent, now working the farm on her own, her strength failing and winter coming. Meanwhile Albert has fallen in love with Paola, a Hungarian and the canteen cook; his life suddenly has a whole new light. But when winter breaks and Marianne can no longer hide Rudl's death, just as Paola announces her return to Hungary, Albert now has only three days to put his life in order and decide his future.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Ronny Trocker **SCREENPLAY** Ronny Trocker, Rolando Grumt Suárez **CAST** Andreas Lust, Orsolya Tóth **PRODUCERS** Susanne Mann, Paul Zischler, Arash T. Riahi **PRODUCTION COMPANY** Zischlermann Filmproduktion, in co-production with Golden Girls **LANGUAGE** German

CONTACT

Zischlermann Filmproduktion
kontakt@zischlermann.com
www.zischlermann.com



photo © Ronny Trocker

FUCKING BERLIN



photo © Arenico Productions

Student and part-time whore Sonia Rossi's tell-all book was on *Der Spiegel's* bestseller list for an incredible 72 weeks. Now it's move over Mr. Grey as **FUCKING BERLIN** hits the big screen!

Young math student Sonia arrives in Berlin, enjoying the city, its people and parties. But when her money runs out she decides to try her luck with webcam sex. It's only a hop, skip and a jump to a brothel and soon Sonia's gamely on the game, financing her studies and her unemployed Polish boyfriend, Ladja.

Edgy, brutally honest and moving, Sonia's story is also an homage to the German capital with its parties, way out residents and unique joie-de-vivre. Because as anyone who lives in

or has been to Berlin knows, there are so many ways to love this city!

GENRE Coming-of-Age Story, Drama, Literature, Love Story **CATEGORY** Feature **DIRECTOR** Florian Gottschick **SCREENPLAY** Sophie Luise Bauer, Leonie Krippendorff, Florian Gottschick, Dominik Stegmann **CAST** Svenja Jung, Mateusz Dopieralski, Christoph Letkowski, Charley-Ann Schmutzler, Paul Boche, Eugen Bauder **PRODUCER** Rolant Hergert **PRODUCTION COMPANY** Arenico Productions **LANGUAGE** German

SALES

Solidmovies
thomas@solidmovies.com
www.solidmovies.com

FÜNF FRAUEN



Stefan Elsenbruch, Olaf Kraemer, Clemens Baumeister, Carl Evers (photo courtesy of EMERGE & SEE Filmproduktion)

This summer will see screenwriter Olaf Kraemer making his feature directorial debut with the psychological drama **FÜNF FRAUEN** (FIVE WOMEN) which follows the weekend of five women who every year travel to an isolated house in the South of France to celebrate the end of their studies at an exclusive boarding school. However, this year, their idyll in the paradise-like setting is abruptly disrupted by an intruding drifter who is accidentally killed by the women. Events take a drastic twist when, the next day, the dead man's brother starts hanging around the house...

GENRE Drama, Psycho Thriller **CATEGORY** Feature **DIRECTOR** Olaf Kraemer **SCREENPLAY** Olaf Kraemer **CAST** Anna König, Korinna Krauss, Kaya Marie Möller, Julia Dietze, Odine Johne **PRODUCERS** Raphael Wallner, Stefan Elsenbruch, Rainer Kölmel, Wasiliki Bleser **PRODUCTION COMPANY** EMERGE & SEE Filmproduktion, in co-production with Starhaus Filmproduktion **LANGUAGE** German, French

CONTACT

EMERGE & SEE Filmproduktion
impuls@emergeandsee.de
www.emergeandsee.de

GEBURT

Writer-director-producer Jessica Krummacher will be traveling this autumn to the Turkish coastal town of Mordogan in the Izmir Province for the shooting of her second feature as director after making her debut with **TOTEM** in 2011. The new film – which won the Eurimages Co-Production Development Award at the Rome Film Festival in 2012 – centers on the friendship between two men, Max from Germany (played by Benno Ifland who also appeared in **TOTEM**) and Osman (Ender Turagankur) from Turkey. According to the filmmakers, **GEBURT** (BIRTH) will be “a film about opposites, about desires and the fear of change. Mordogan tries to wake up, but it will remain a sleepy little town.”

GENRE Drama **CATEGORY** Feature **DIRECTOR** Jessica Krummacher **SCREENPLAY** Jessica Krummacher **CAST** Benno Ifland, Ender Turagankur **PRODUCER** Titus Kreyenberg **CO-PRODUCERS** Nadir Öperli, Jessica Krummacher, Timo Müller **PRODUCTION COMPANY** unafilm, in co-production with Liman Film, kLAPPbOXFILME **LANGUAGE** German, Turkish

CONTACT

unafilm
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www.unafilm.de



Gerald Kerkletz, Jessica Krummacher, Cosima Degler, Ender Turagankur (photo © Gerald Kerkletz/unafilm)

DER GEILSTE TAG



photo © Pantaleon Films

Andy, aged thirty-three, and Benno, who is thirty-six, have only one thing in common: they are both terminally ill and do not have much time left. With nothing to lose, they decide to cut loose in search of “the most beautiful day” of their lives. Several thousand miles later, and now at the far end of the earth, they realize they are actually searching for something completely different...

GENRE Road Movie **CATEGORY** Feature **DIRECTOR** Florian David Fitz **SCREENPLAY** Florian David Fitz **CAST** Florian David Fitz, Matthias Schweighöfer, Alexandra Maria Lara **PRODUCERS** Dan Maag, Matthias Schweighöfer, Marco Beckmann **PRODUCTION COMPANY** Pantaleon Films, in co-production with Warner Bros. Entertainment, Erfttal Film- und Fernsehproduktion **LANGUAGE** German

CONTACT

Pantaleon Films
info@pantaleonfilms.com
www.pantaleonfilms.com

GRÜSSE AUS FUKUSHIMA



photo © Mathias Bothor/Majestic

Marie, unlucky in life and love, joins the organization Clowns4Help and travels to Fukushima. There, together with the clown Moshe, she wants to bring some joy into the lives of the survivors of the triple disaster of 2011 (earthquake, tsunami and radiation leak) who are still living, years on, in emergency accommodation. Unfortunately Marie soon discovers she is not at all cut out for the task. But before she runs away again she decides to stay with, of all people, the stubborn old woman Satomi, the last remaining geisha in Fukushima, who wants to return to her destroyed home in the exclusion zone. Two women who could not be more different, but who, each in her own way, are trapped in the past and have to learn to free themselves from their memories.

GENRE Drama, Melodrama **CATEGORY** Feature **DIRECTOR** Doris Dörrie **SCREENPLAY** Doris Dörrie **CAST** Rosalie Thomass, Kaori Momoi, Mosche Cohen, Nami Kamata **PRODUCERS** Harald Kügler, Molly von Fürstenberg **PRODUCTION COMPANY** Olga Film **LANGUAGE** German

SALES

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DIE HABENICHTSE

Director/cinematographer Florian Hoffmeister made his directorial debut in 2005 with 3 DEGREES COLDER which won the Silver Leopard for Best First Feature in Locarno. Ten years later, with a successful career as a DoP on such films as THE DEEP BLUE SEA and MORTDECAI, he returns to the director's chair for an adaptation of Katharina Hacker's 2006 German Book Prize-winning novel *Die Habenichtse*. Julia Jentsch (SOPHIE SCHOLL) and Sebastian Zimmler (HOME FOR THE WEEK-END) play the couple Isabelle and Jacob who were in love a long time ago. On the evening of September 11th, they meet and fall in love again. But a future together seems doomed as their love is scarred by guilt over the death of a best friend...

GENRE Drama, Literature **CATEGORY** Feature **DIRECTOR** Florian Hoffmeister **SCREENPLAY** Mona Kino **CAST** Julia Jentsch, Sebastian Zimmler **PRODUCER** Titus Kreyenberg **PRODUCTION COMPANY** unafilm **LANGUAGE** German, English

SALES

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Florian Hoffmeister (photo © Julia Sans)

MANN IM SPAGAT



photo © Blanka Gomilla

Following his low-budget comedy K LAPPE COWBOY!, actor-director-producer Timo Jacobs – who appeared in the award-winning BORNHOLMER STRASSE – returns to the cinema screens with the character of Cowboy in the urban fairytale MANN IM SPAGAT. This time around, Cowboy is in Berlin's Kreuzberg district trying to sell water he's produced himself. When his agency loses patience and sends a representative to see what he's been up to all this time, Cowboy organizes a wacky bike rally as a distraction. However, that's all really child's play compared to the next trial awaiting him: getting a room for his headstrong mother in the Sohosavoyritz, the only place with an Elvis hologram show.

GENRE Comedy, Road Movie **CATEGORY** Feature **DIRECTOR** Timo Jacobs **SCREENPLAY** Timo Jacobs, Federico Avino **CAST** Timo Jacobs, Clemens Schick, Natalia Belitzki, Olli Schulz, Meret Becker, David Scheller, Rolf Zacher, Claude Oliver Rudolph, Werner Daehn **PRODUCER** Timo Jacobs **CO-PRODUCER** Mareike Bauer **PRODUCTION COMPANIES** Prophetfilms, Regenfrei Produktion **LANGUAGE** German

CONTACT

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www.timojacobs.de

MARIE CURIE



photo © P'Artisan Film/Pokromski Studio

Production is underway this summer at locations in Poland, Germany and France for Marie Noëlle's film about Marie Curie, the world-renowned scientist and winner of the Nobel Prizes for Physics and Chemistry. According to the film's director and producer Marie Noëlle, "MARIE CURIE tells the story of an exemplary woman's fate and draws the portrait of a passionate woman, a loving mother and sensual lover who, despite her sense of reason, throws herself into a man's arms. We want to show the humanity of a woman whose private history was extremely painful, but whose strength was inspiring for so many of us that she became a great role model for generations of women."

GENRE Drama **CATEGORY** Feature **DIRECTOR** Marie Noëlle **SCREENPLAY** Marie Noëlle, Andrea Stoll **CAST** Karolina Gruszka, Ariele Worthalter, Charles Berling, André Wilms, Malik Zidi, Samuel Finzi, Daniel Olbrychski, Izabela Kuna, Sabin Tambrea **PRODUCERS** Marie Noëlle, Ralf Zimmermann, Mikolaj Pokromski, Brigitte Faure **PRODUCTION COMPANY** P'Artisan Filmproduktion, in co-production with BR, Glory Film, Pokromski Studio, Sépia Production **LANGUAGE** French

CONTACT

P'Artisan Filmproduktion
info@partisanfilm.de
www.partisanfilm.de

NEBEL IM AUGUST

Director Kai Wessel returns to a dark period in the last century for the first feature film to address one of the greatest taboos of German history – the Nazis' euthanasia program during the Third Reich. Based on Robert Domes' 2008 historical novel, FOG IN AUGUST centers on the fate of 13-year-old Ernst Lossa who is committed to a mental hospital in 1942 because of his origins in a family of travelers. He soon discovers the truth behind the hospital's façade and sabotages its euthanasia program to help his new-found friends, but his actions have not gone unnoticed...

Ernst is played by the young Berliner Ivo Pietzcker who left a lasting impression on

audiences through the title role in Edward Berger's award-winning JACK.

GENRE Drama, History **CATEGORY** Feature **DIRECTOR** Kai Wessel **SCREENPLAY** Holger Karsten Schmidt, based on the historical novel by Robert Domes **CAST** Ivo Pietzcker, Sebastian Koch, Thomas Schubert, Fritz Haberlandt, David Bennent, Henriette Confurius, Karl Markovics **PRODUCER** Ulrich Limmer **PRODUCTION COMPANY** Collina Filmproduktion **LANGUAGE** German

SALES

STUDIOCANAL
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www.studiocanal.com



photo © Studiocanal/Anjeza Cikopano

RICO, OSKAR UND DER DIEBSTAHLSTEIN



photo © Olczyk Jurgen/JAT-PHOTO

Having just won the Lola for the Best Children's Film at this year's German Film Awards, THE PASTA DETECTIVES now dish up another great serving of children's and family entertainment. Once again, the well-matched and inseparable Rico and Oskar have a new, exciting case to break, one that takes them this time to the Baltic Sea. Old man Fitzke has died, leaving his beloved collection of stones to Rico. The boys discover that the most valuable one of them all has been stolen. Their true detective instincts are now in top gear! Even better, the grown-ups are away on holiday in Sri Lanka, so that's too far off to prevent the boys doing some real detecting. Of course, this being Rico and Oskar, there is far, far more to the case than first meets the eye.

GENRE Children & Youth, Family Entertainment **CATEGORY** Feature **DIRECTOR** Neele Leana Vollmar **SCREENPLAY** Martin Gypkens **CAST** Anton Petzold, Juri Winkler, Karoline Herfurth, Ronald Zehrfeld, Ursela Monn, Milan Peschel, Heiko Pinkowski, David Kross, Detlev Buck, Genija Rykova, Fahri Yardim, Heike Makatsch, Henry Hübchen, Charlotte Pasewald, Emma Pasewald **PRODUCERS** Philipp Budweg, Robert Marciniak **CO-PRODUCERS** Magdalena Prostedter, Anna Maria Zündel **PRODUCTION COMPANY** Lieblingsfilm, in co-production with Fox International Productions (Germany) **LANGUAGE** German

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SALT AND FIRE



photo © Lena Herzog

Laura, a scientist sent by the United Nations, and her male colleagues arrive in Bolivia only to be kidnapped and held in a remote location by a masked man and his armed gang. Despite the circumstances, she spends a lot of time with him, feeling herself strangely and increasingly drawn to the man. An unusual, almost magical dynamic develops between them, Laura winning his trust through her empathy. As their intimacy grows and their conversations become more personal, she learns it is not ransom money that is the mysterious stranger's motive, but rather something far, far greater; the urgent need to prevent an environmental catastrophe and human tragedy of almost unimaginable proportions.

GENRE Fantasy, Science Fiction, Thriller **CATEGORY** Feature **DIRECTOR** Werner Herzog **SCREENPLAY** Werner Herzog **CAST** Veronica Ferres, Michael Shannon, Gael Garcia Bernal, Volker Michalowski **PRODUCERS** Werner Herzog, Nina Maag, Michael Benaroya, Pablo Cruz **PRODUCTION COMPANY** Construction Film, in co-production with Skellig Rock, Canana Films **LANGUAGE** English

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DER TRAUMHAFTE WEG

Theres and Kenneth are both young when they first meet whilst on holiday. They fall in love but are unable to prevent themselves from losing each other. Thirty years later, in another country, another couple: Ariane leaves her husband David because she no longer loves him. The paths they both take lead them to Kenneth and Theres.

DER TRAUMHAFTE WEG (THE DREAMLIKE PATH) is a film about powerlessness and happiness, showing what it means to be part of a society that develops unheeding of our needs and capabilities, putting economic and power political interests first, one in which the individual feels extremely helpless, bound and exhausted by a prescribed and unswayable context.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Angela Schanelec **SCREENPLAY** Angela Schanelec **CAST** Miriam Jakob, Maren Eggert, Thorbjörn Björnsson, Phil Hayes **PRODUCERS** Frieder Schlaich, Irene von Alberti **PRODUCTION COMPANY** Filmgalerie 451 **LANGUAGE** German, English

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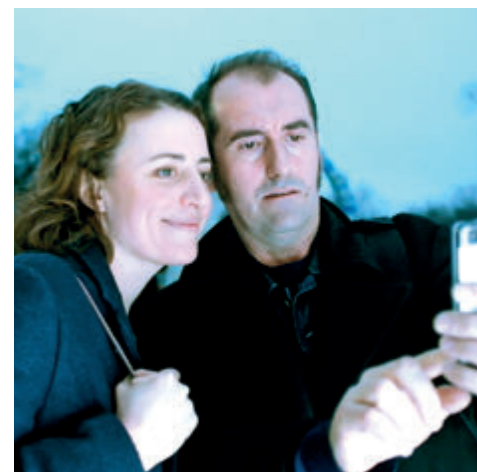


photo © Angela Schanelec

DIE VAMPIRSCHWESTERN 3



photo © Claussen+Putz Filmproduktion

The beloved VAMPIRE SISTERS are back! This time they have a new baby brother, Franz, a sweet half-vampire. But he is in danger! The evil vampire queen Antanasia wants him in her castle, as her heir. When Silvania accidentally hypnotizes her parents Mihai and Elvira, thus putting them temporarily out of action, Antanasia kidnaps baby Franz. Daka pursues her to Transylvania to rescue him. With Murdo's help she breaks into the castle, but is, instead, captivated by Antanasia because she is living what Daka has always dreamed of, the life of a free vampire! Meanwhile Silvania and Dirk van Kombast are on their way to the castle. Together with Murdo they have to free Franz and Daka from Antanasia's clutches before Franz is crowned successor to the throne.

GENRE Children & Youth, Family Entertainment **CATEGORY** Feature **DIRECTOR** Tim Trachte **SCREENPLAY** Ursula Gruber, Sigrun De Pascalis **CAST** Laura Røge, Marta Martin, Christiane Paul, Stipe Erceg, Michael Kessler, Jana Pallaske, Tim Oliver Schultz, Alexander Schubert **PRODUCERS** Jakob Claussen, Uli Putz **PRODUCTION COMPANY** Claussen+Putz Filmproduktion, in co-production with Deutsche Columbia Pictures **LANGUAGE** German

SALES

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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 Deutsche Kinemathek, the German Documentary Association, FilmFernsehFonds Bayern, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, and the German Short Film Association.

German Films' budget of presently €4.55 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, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution – currently amounting to €319,000 – towards the work of German Films.

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

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

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

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RANGE OF ACTIVITIES

■ Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Rome, Karlovy Vary, Montreal, Toronto, New York, Shanghai, Warsaw, Moscow, and Busan

■ Organization of umbrella stands for German sales companies and producers at international television and film markets (Berlin, Cannes, AFM Los Angeles, Shanghai, Toronto, Clermont-Ferrand, Annecy)

■ Staging of Festivals of German Films in selected international territories in cooperation with the Goethe-Institut

■ Staging of the German Premieres industry screenings in New York

■ Providing advice and information for representatives of the international press and buyers from the fields of cinema, home entertainment, and television

■ Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown

■ Organization of the annual Next Generation Short Tiger short film program, which presents a selection of shorts and is internationally premiered at Cannes

■ Publication of informational literature about current German films and the German film industry, as well as international market analyses and special festival brochures

■ A website (www.german-films.de) offering information about new German films, a film archive, information and links to German and international film festivals and institutions

■ Organization of the selection procedure for the German entry for the Oscar® for Best Foreign Language Film

■ Collaboration with Deutsche Welle's DW-TV KINO program which features the latest German film releases and international productions in Germany

■ Organization of the German Films Previews geared toward arthouse distributors and buyers of German films

■ Selective financial Distribution Support for the foreign releases of German films

■ Organization with Unifrance of the annual German-French film meeting



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