



# GFAQ

## FRESH TALENT FROM GERMANY

DIRECTORS **Sonja Heiss & Philip Koch**

PRODUCERS **Komplizen Film & Weydemann Bros.**

ACTRESS **Katharina Schüttler**

german  
●●●films

NEW GERMAN PRODUCTIONS: FAMILY ENTERTAINMENT,  
FEATURES, DOCUMENTARIES, SHORTS & UPCOMING FILMS





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A portrait of Sonja Heiss, a woman with reddish-brown hair tied back, wearing a black top and a long necklace. She is looking directly at the camera with a neutral expression. Her hands are clasped in front of her.

# LIFE IS ALWAYS A GOOD SOURCE

A PORTRAIT OF DIRECTOR & AUTHOR SONJA HEISS

**T**he title of the new film by Berlin-based director Sonja Heiss is *HEDI SCHNEIDER IS STUCK* and at first, we are to understand it literally: right at the beginning, the lift that should be taking perky Hedi – in her mid-thirties – up to her office floor suddenly comes to a stop – as if she wasn't late for work already! Of course, Hedi is soon rescued, but the scene in the lift sums up her entire situation. She is a working

mother and wife who, scurrying from her office to the children's day care center, eternally busy with household chores and visits to relatives, experiences a panic attack that culminates in a massive anxiety disorder. For months on end, Hedi is caught in a kind of paralysis. This second feature film by Sonja Heiss, witty, cool and at the same time very serious, tells of the effects of her illness on her otherwise happy nuclear family and

on the loving relationship to her husband, Uli.

Asked whether the immense strain on women of her generation is what triggers Hedi's illness, the director, who is about the same age as her protagonist, responds: "I didn't want to give a reason, but I don't know anyone who manages to do everything she has decided to do, even on one single day. I also have a





to-do list, which just grows longer and longer. We are over-stressed and we set ourselves high targets: we think we need to be perfect mothers and successful in our work, and we have to enjoy a good sex life because time passes so quickly and life is so short. But above all, we must be incredibly happy."

The protagonists of Sonja Heiss' first full-length feature film, *HOTEL VERY WELCOME*, were also searching, with only moderate success, for happiness. It was premiered in the section Perspektive Deutsches Kino at the Berlinale 2007. Employing a tiny team and comparatively simple technology, she made a travel film in India and Thailand, for which her five actors from Germany and Great Britain were called upon to interact, in real situations, with lay actors chosen through castings.

"We always traveled with just one actor for a month, filming the episode, and then the next one came. We spent four months on the road because we had no money for preparation, so we didn't look for the locations and supporting actors until we got there. That made it a very cheap film," Heiss explains. "Including absolutely everything, it only cost 350,000 euros." However, this low budget was combined with huge personal commitment from all those involved: "The shooting was a truly borderline experience: a combination of chaos, heat, illnesses, sleeplessness, bribery, and some other dicey situations," Heiss recalls, almost with a little nostalgia, and she adds cheerfully: "Because that shooting work demanded extreme flexibility and spontaneity from me, it was a fantastic school of filmmaking, where unexpected and chaotic situations are always part of the everyday agenda."

*HOTEL VERY WELCOME* doesn't look as if the shooting conditions were difficult; despite the sometimes messy situations in which the



characters find themselves, this film is also light and upbeat. The director, who hails from Bavaria, has no liking for mawkishness – but she doesn't approve of a cracking, and therefore very German, type of comedy, either. Her films operate on a fine line between seriousness and buoyancy; Heiss avoids pathos and clichés with a sure hand, almost in her sleep, it seems. "I believe that German humor has a poor reputation internationally," she says, "and that is a shame, of course, because in Bavaria or in Northern Germany as well there are certain types of dry humor, which I think are amazing – you may even find it in Berlin, occasionally," she says jokingly. Humor has much to do with courage, the filmmaker believes: "The actors that I worked with had a private sense of humor as well. But above all, they had the courage to take risks. In every take in which they aim to be funny, actors ultimately risk the danger that no one will laugh. They brave the possibility of making themselves look ridiculous every other minute, so to speak. In front of 20, 30, 40 people, or perhaps even in front of thousands."

Sonja Heiss herself was courageous when she traveled to the USA together with Vanessa van Houten in 2000 to film a fictive story told by real people. The two of them visited people in trailer parks and asked them about the key themes in their lives; later, they selected those passages that fitted in with their film subject, "A man disappears." What emerged from this was *KARMA COWBOY*, a conceptual, aesthetically unique and extremely successful mid-length film. That debut seemed to mark the start of a path along which the director has moved away from the documentary step by step, although she has not completely abandoned its unstaged reality, even now. But if things continue in this fashion, surely at some point Heiss will arrive at science fiction. First of all, however, she has other things on her mind: she is writing



a book – once again, all about life and the impossibility of enduring happiness. Or at least, it is a family novel, possibly also a little autobiographical?

"Of course, there is something of my own life in everything that I do, including in the collection of short stories I have written, *Happiness Runs Out*. Your own life is always a good source of material. That's one of the practical things about this profession: when you experience awful things, at least you can turn them into art afterwards."

Daniela Sannwald

# THE SWEET SPOT

## A PORTRAIT OF DIRECTOR PHILIP KOCH

When Philip Koch invited his now fiancée on their second movie date – the first one was a choice of hers, as he remembers, a romantic comedy with Amanda Peet – he was adamant to lay all cards on the table. At this point it was important to him to show her who he really was and who she would be dealing with, if their relationship was to be serious. Koch took her to see his all-time favorite film by his all-time favorite director, Werner Herzog's trippy descent into madness, *AGUIRRE, THE WRATH OF GOD*. "She hated it", he says with a shrug, smiling. "But we're still together and going strong."

This is just the kind of story you can expect to hear when spending an hour with the 32-year-old filmmaker, talking about his life and

convictions as an artist. Everything, it seems, revolves around film for Koch one way or another. After all, this is the guy who was yelled at by upset audience members in Cannes that he should consider psychiatric treatment, after his astonishing debut *PICCO* was shown at the Directors' Fortnight in 2010. An experience he still savors five years later: "It was an absolute highlight, totally unreal. The movie was well-received when it debuted at the Max Ophüls Festival in Saarbrücken a few months prior, but it was the invitation to Cannes that really announced my arrival as a director, that made people take note. And to provoke such a deeply emotional reaction from the audience was exhilarating."

No wonder. *PICCO* is a tough movie, to put it mildly. Loosely based on the true story of a

juvenile prison in Siegburg where a group of delinquents tortured a 20-year-old for hours on end and finally made him hang himself in his cell, Koch's gaze is merciless. He doesn't pull any punches in his depiction of what happened that day, thereby making the audience an accomplice in the atrocities. You can sense a steely cruelty one might expect from Michael Haneke, but at the same time *PICCO* harks back to juvie detention classics like Alan Clarke's *SCUM* that had left a strong impression on Koch when he first saw it. His film is as blunt a critique on the penal system as possible, but it also has a transcendent, almost poetic quality, something Koch likes to call the "Ecstatic Truth", echoing his idol Werner Herzog's movies. It's this Ecstatic Truth that drives Philip Koch, that makes him tick.



photo © Markus Eckert



Koch was raised on film. His eyes light up when he talks of his grandfather, an American who stayed in Germany after the war after he had fallen in love with a German girl – and an obsessive film nut who taped every movie he could lay his hands on on TV back in the VHS era. He kept his countless tapes in the attic which became little Philip Koch's own private film museum – or as he puts it: "It was my church." Although he was hooked, Koch did not harbor any early intentions to become a filmmaker himself. "There are no early attempts at Super 8 movies," he remembers. "Actually, it wasn't until I finished college that I seriously consider being a director."

He enrolled in the HFF München to learn his trade. PICCO was his graduation film, produced by Walker+Worm Film and made for less than 100,000 euros. The film was shunned at the German Film Awards, where it wasn't even considered for the 60 titles that had a shot at being nominated, but its ongoing success at international festivals like London or St. Petersburg made sure that Koch could keep going.

He tried to get a supernatural thriller off the ground, took on screenwriting assignments like the dark TV drama OPERATION ZUCKER, directed by Rainer Kaufmann, and then got together with MEN IN THE CITY director Simon Verhoeven, a screenwriter in his own right, to hash out the psychological horror thriller UNFRIEND. "We finished writing the screenplay together, but our initial plans to direct the film as a team fell apart pretty fast – I'm afraid we're both too headstrong for something like this to really work."

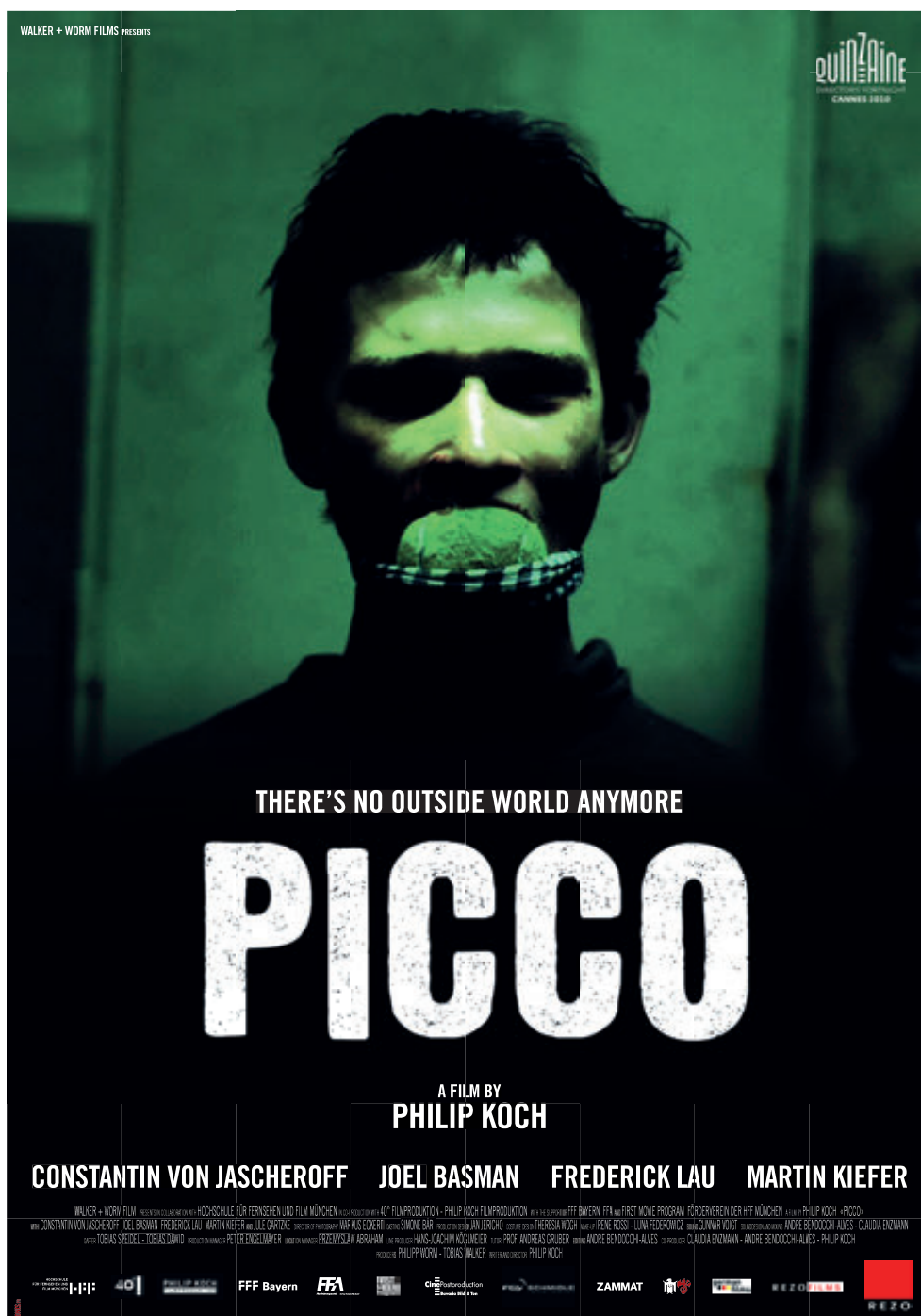
Verhoeven directed the still unpublished film by himself, and Koch returned to a project he

had been working on for a while, a black comedy called OUTSIDE THE BOX. Again based on a true story Koch had read about in a newspaper, the screenplay about a group of executive consultants on a corporate team event in Italy that goes horribly awry came

On first glance it's quite a departure from the relentless realism of PICCO. But strip away the tonal differences, and you will easily find a common theme in Koch's work – the struggle of the individual against the constraints of a system that is forced on him. "I

feel quite strongly about that," he says. "Not least it's something that's mirrored in my daily work as a filmmaker trying to get my projects made against all odds. But don't get me wrong: As hard as it may be sometimes, I feel truly blessed. And I plan not to squander that."

Thomas Schultze



together quite fast. Teaming up once more with producers Philipp Worm and Tobias Walker, the film was shot last autumn mainly in South Tyrol. Volker Bruch, Stefan Konarske, Lavinia Wilson, Samuel Finzi and Frederick Lau are among the leads. Koch is in the middle of putting the finishing touches on the editing of the film. "It's quite tricky to find the sweet spot where everything comes together the way I have imagined," muses the director. "But we're getting there, it's supposed to be funny and slightly surreal and over the top, but not so much that it becomes ridiculous."



# NEW DIRECTIONS

## A PORTRAIT OF KOMPLIZEN FILM

“We are interested in directors who have an unmistakable filmmaking style,” says producer Janine Jackowski who set up Komplizen Film with director Maren Ade in 1999 when they were both students at the University of Television & Film (HFF) in Munich.

“And we focus on producing arthouse films which have a potential to reach a large audience in Germany and internationally,” she continues, pointing out that the Berlin and Munich-based company entered a new chapter after the production of Ade’s 2009 film *EVERYONE ELSE*, which was selected for the Berlinale’s main competition that year and went on to win two Silver Bears, the Jury Grand Prize and Best Actress honors for Birgit Minichmayr.

“We were traveling a lot to festivals with the film and met up with many producers and filmmakers,” Jackowski recalls. It was at the BAFICI film festival in Buenos Aires that Ade and Jackowski saw the films of the Portuguese director Miguel Gomes and indicated that they would be interested in collaborating on his next project. This led to Komplizen Film coming onboard Gomes’ *TABOO* which had its world premiere in Berlin in 2012 where it was awarded the Alfred Bauer Prize and the FIPRESCI International Film Critics Prize.

“We followed this new direction with the involvement in projects by international directors when we found companies with a similar philosophy and approach to filmmaking,” Jackowski explains.

Consequently, a number of long-standing international collaborations have developed over the years: the German production outfit subsequently worked with Gomes and his producer Luís Urbano of *O Som e a Fúria* on the short *REDEMPTION* which was shown out of competition in Venice in 2013, and most recently on his new feature *ARABIAN NIGHTS*, which also has France’s Shellac Sud and Switzerland’s Box Productions as co-producers and is screening in Cannes’ Directors’ Fortnight.

Another close working relationship has been developed with Austria’s coop99 – another production house established by fellow students (at Vienna’s Film Academy) in the same year as Komplizen Film. Their first co-production together was coop99 co-founder Barbara Albert’s *THE DEAD AND*



THE LIVING which had its premiere at the San Sebastian International Film Festival in 2012 and received three nominations for the Austrian Film Award (winning in the category for sound design).

Last year, the Austrians came onboard Maren Ade's latest feature film TONI ERDMANN, which also marked the beginning of another new working relationship for Komplizen Film with HiFilm's Ada Solomon who handled the film's shoot in Bucharest.

Moreover, coop99 will serve as a co-producer on Valeska Grisebach's WESTERN to be shot on location in Bulgaria this summer – with Boris Chouchkov of The Chouchkov Brothers as a local partner.

"Working internationally meant that we then had the opportunity to access financing from abroad for our projects," says Jackowski who was one of the European Film Promotion's Producers on the Move in Cannes in 2009 and participated in the ACE development workshop in 2012/2013.

"When we are a minority partner in a co-production, this means that these films and directors get to be seen in Germany. And, on the other hand, our majority productions also get to be seen by a wider audience through the co-production partners." As a result of this international network, Komplizen Film attracted foreign partners for its own projects such as the Dutch company Topkapi Film and France's Why Not Productions for Ulrich Köhler's SLEEPING SICKNESS and Switzerland's Vega Film and Austria's Novotny & Novotny Filmproduktion for Benjamin Heisenberg's SUPEREGOS. Moreover, Norwegian producer Maria Ekerhovd of Mer Film and Filmcamp were partners on Sonja Heiss' latest film HEDI SCHNEIDER IS STUCK which had its world premiere in the Berlinale's Forum this February.

Meanwhile, in the other direction, Komplizen Film was a partner on the Uruguayan directors Ana Guevara and Leticia Jorge's 2012 film TANTA AGUA and Bosnian film-

maker Jasmila Zbanic's LOVE ISLAND which had its world premiere on the Piazza Grande in Locarno last summer.

EVERYONE ELSE also marked another milestone in the company's development – the decision to welcome a third partner, Jonas Dornbach, onboard. "I had known Janine and Maren for some time and we had planned to work together before EVERYONE ELSE where I was the line producer," Dornbach recalls. "I first had to wind up my own production company and then joined

on her own project. "But otherwise, we are all involved together on each project and make the important decisions as a team. Those key questions of how we will finance a project and with which co-producers is something that we decide together."

Of course, the combination of two producers and a director in the company has its advantages: "Maren can give her perspective on the projects from the vantage point of a director," Jackowski says. "This starts with the choice of the projects but also includes

working with the filmmaker on the screenplay or at the editing stage. Admittedly, there are some directors who are more receptive to this input than others. Everyone has their own way of working and we just try to always give them the necessary space every individual director and project needs."

Looking at the company's filmography, one might be tempted to think that there is a particular preference for women filmmakers because the co-founders are women. But this hasn't meant that they haven't worked with male directors as shown by the collaborations with Miguel Gomes, Ulrich Köhler and Benjamin Heisenberg.

"There isn't any specific gender discussion involved when making decisions for a project," Jackowski observes. Who we work with and what stories we collaborate on happens naturally, intuitively, based on a shared personal and cinematic interest with the directors and their work."

Indeed, Komplizen Film has consciously sought to recruit its director 'accomplices' into a kind of film family where they go from

working on one project together to the next one. "At the moment, we are developing new projects with Sonja Heiss, Benjamin Heisenberg and Vanessa Jopp," Dornbach explains.

In addition, he reveals that they are now working with the Chilean director Sebastián Lelio – who won a Silver Bear at the 2013 Berlinale with GLORIA – on the development of his new project called A FANTASTIC WOMAN.

Martin Blaney



Komplizen Film in 2010 with the idea of bringing in more new projects and directors." The company's network of contacts was thus further extended thanks to Dornbach's participation in the EAVE producers workshop and the ACE program.

When speaking about the division of labor between the company's three partners, Jackowski points out that when Ade is working on a specific screenplay or shooting a film, her attention is naturally then focused

# PARTNERS IN CREATIVITY

## A PORTRAIT OF WEYDEMANN BROS.

If you have taken part in one of the various producer workshops organized around Europe, then there is a chance that you may have met one or both of the Weydemann brothers, Jakob and Jonas, because they have been busily building up a network of contacts which are now bearing an eclectic range of films.

Founded in the winter of 2008/2009, the duo's production company Weydemann Bros. didn't take long in positioning itself in the international film landscape with its first three productions: Moldovan-born Ana-Felicia Scutelnicu's medium-length feature debut PANIHIDA won the Robert Bosch Foundation's Co-Production Prize in 2010

and received the CinemaXXI Award when it had its world premiere at the 2012 Rome International Film Festival.

A year later, the brothers' next feature production SILENCIO EN LA TIERRA DE LOS SUEÑOS by Ecuadorian director Tito Molina had its world premiere at the Torino International Film Festival and was selected by Ecuador as its entry for the Foreign Language Oscar® in 2015.

And the 2014 Berlinale then saw American filmmaker Damian John Harper premiering his feature debut LOS ÁNGELES which had originally been pitched at the festival's Talent Project Market as part of the Co-Pro-

duction Market in 2013. Harper's film subsequently went on to win at festivals in Guadalajara, Los Angeles and Biberach as well as last year's First Steps Award for Best Feature Length Film back in Germany.

### INTERNATIONAL FLAVOR

Although they both hail from Hamburg, the brothers have spent some time living abroad – for instance, Jakob studied Directing at Barcelona's CECC –, so it is not surprising that their company's output to date has such an international flavor.

Indeed, looking beyond Germany's borders was something that they both pursued from



Jakob & Jonas Weydemann (photo © André Jernchen)





an early stage as a conscious strategy for the company's development, whether it was participating in such initiatives as EAVE, the Cannes Producers' Network, IDFA Academy, Berlinale Talent Campus, Rotterdam Lab, Sarajevo Talent Campus, or Documentary Campus, or competing – successfully on two occasions – for the Robert Bosch Foundation Co-Production Prize.

"It was like a second film school for us taking part in these various training programs and festival workshops," Jonas recalls, "because we learned such a lot about cultural differences and other approaches to financing."

The network they had built up over the years soon bore fruit. They developed a strong connection with fellow EAVE participants, resulting in the co-production of the feature film *JESUS, BLOOD AND RED CURRENTS* which is currently underway with fellow co-producers Katrin Kissa (Homeless Bob/Estonia), Lukasz Dziecol (Opus/Poland), and Ellen Havenith (PRPL/The Netherlands).

And Jonas is now serving as EAVE's National Coordinator for Germany, most recently being responsible for the organization of the EAVE workshop in Cologne in October 2014.

The contact to Hungary's Gábor Hörcher, the director of the documentary *DRIFTER*, was initially made by their producer Marieke Bittner at the Sarajevo Talent Campus, and the project was then submitted for the Robert Bosch Foundation Co-Production Prize where it was named Best Documentary in 2011. *DRIFTER* had its world premiere at the IDFA in Amsterdam last autumn where it won the Award for Best First Appearance and was then selected for the Regional Documentary Competition of Zagreb DOX in February.

"On the one hand, most of our projects are international as far as their subject matter is concerned, but they were developed and produced out of Germany," Jakob points out. "This has also been possible thanks to the backing for debuts by the German funds and TV commissioning editors who have been open to these international projects," he continues.

"The Film- und Medienstiftung NRW, in particular, was very important because they supported us from the outset when we were awarded the Mediengründerzentrum Cologne start-up scholarship to set up our office in Cologne," Jonas agrees.

## 2015: A BUSY YEAR

2015 promises to be a particularly busy year for the two young producers. To begin with, they have two productions in post-production for delivery by the end of the year.

The first one is the second collaboration with Scutelnicu, *ANISHOARA*, which won the Best Pitch Award at Trieste's When East Meets West co-production market in 2012, while the second, Jakob Preuss' documentary *EUROPE'S BORDERLANDS*, won the Gerd Ruge Scholarship in 2012 and was named Best Pitch and Best Work in Progress at Utrecht's Holland Film Meeting in 2012 and 2013, respectively.

And this year will see the Weydemann brothers making their first forays into German-language production. In mid-February, shooting wrapped on the black comedy *SEX & CRIME* by debutant Paul Florian Müller, with Wotan Wilke Möhring, Fabian Busch, Pheline Roggan and Claudia Eisinger in the cast. The pay TV operator Sky Deutschland was a partner on the film which will be released in German cinemas by Camino Film-verleih.

Principal photography then followed from mid-April to mid-May on Martina Plura's debut, the TV comedy *SUBURBAN ROCKER*, which is being produced with Hamburg-based broadcaster NDR. And a summer shoot is planned for Philipp Döring's dark comedy with satirical elements, *SMALL PARADISE*, which was pitched at the Holland Film Meeting in Utrecht last September.

The adaptation of Marius von Mayenburg's play *TURISTA* already has Nina Proll cast in one of the leads, so there is a chance the Weydemanns will be able to attract an Austrian production partner on board.

Moreover, they are planning to start shooting Damian John Harper's US-set second feature, *IN THE MIDDLE OF THE RIVER*, at the end of the year after the project was developed at Cannes' Cinéfondation



and presented at the Paris Projects last summer.

## FUTURE PROJECTS

As for future projects, Jakob says that their company is now embarking on a new chapter in its development and strategy. "After starting by producing debuts by filmmakers like Scutelnicu and Harper, we are now moving on to also handling second and third features as well as bigger projects."

A case in point is a production which would be the Weydemanns' most ambitious so far – Stefano Lodovichi's apocalyptic futuristic road movie *CHILDREN OF THE ICE*, which was presented at the Torino Film Lab. The Weydemanns are partners with the Italian producer Tommaso Arrighi of Mood Film on the project which already has Rai Cinema as a co-producer.

## VISION

When asked to outline the type of films Weydemann Bros. stands for, Jonas replies: "We have a vision of a narrative cinema that is both entertaining and political. We are not only wanting to get people laughing and crying, but are also aiming at informing them about the world around them."

"We are always looking to work with directors and screenwriters who show evidence of a particular style, and we're open to genres such as political thrillers or satirical comedies," Jakob continues. "When we become involved in projects, we like to be there from an early stage so that we can develop the project together with our partners. This creative process is what spurs us on," he explains.

*Martin Blaney*

A full-length portrait of actress Katharina Schüttler against a dark background. She is wearing a dark blue, long-sleeved, textured dress with a subtle pocket on the left side. Her hands are in the pockets. She has dark hair pulled back and is looking directly at the camera with a neutral expression.

# ACTING ON IMPULSE

A PORTRAIT OF ACTRESS KATHARINA SCHÜTTLER



“I love getting impulses,” says Katharina Schüttler, fresh from New York, where the epic *GENERATION WAR* won the International Emmy 2014 for Best TV-Movie/Miniseries (she plays the role of Greta). We are in Soho House, it’s lunch time and she orders quinoa with Brussel sprouts. I’m wondering if this is even food, but when she proffers a forkful with “Get over your childhood trauma, you’re going to love it!”... Well, she’s certainly persuasive so okay, I’ll bite and you know what? It’s actually really good! “I had this in New York,” she explains, “they’re fashionable over there. I’m not really vegetarian, I do like eating meat but just wish it wasn’t from animals!”

Was it an impulse when she signed up for the recently released *13 MINUTES* (director, Oliver Hirschbiegel), the true story of how Georg Elser came within only a few minutes of killing Hitler and most likely changing the course of history? “It’s quite surprising to talk to an Englishman about this,” Schüttler starts, “because until I got the script I, as a German, had never learned about it. It’s an incredible story of an incredible man, a simple man who tried to do the right thing.”

“It was great writing by Léonie-Claire and Fred Breinersdorfer,” she continues, “I play Elsa, and the character seemed to me like she was growing from the pages! I have a fascination for characters I’ve not played before, who have very special ways of dealing with the world and what happens to them, extreme things and situations, it forces them to act in a special, sometimes even extreme way: a character like a human being!”

Schüttler likens it to “a cello string that resonates” when she knows the part is for her, and vice versa. “I like things where I think I’m so different but I’d love to find this part in myself, whether I could be or find this person,” she expands. For her, acting is “very much about boiling something down, like in chemistry, to get the elixir, the main information, to find the entrance to the character in that.” Starting to see the world through the character’s eyes, finding the door “opens a whole new world, their behavior begins to make sense although from a first look from outside you would not understand why they behave that way. There is quite a beauty in getting the chance to see the world through different eyes.”

She was born in Cologne, her parents both actors, so following in their footsteps “was the natural thing to do! When I was eleven,” Schüttler narrates, “I was in *DIE LOK*, the locomotive, a kids’ adventure film when back then there wasn’t yet a market for kids’ films! All we ever got was the annual *Disney* movie! Anyway, it was about a bunch of kids who want to run away to Siberia with a handcar and stolen lawnmower engine and join the Trans-Siberian Railway!” They make it too, in

case you are wondering, but in a much safer way!

After that, Schüttler found “going back to school was strange. There were two totally different worlds, I wanted to stay in the movie one. I was free, with adults, being taken seriously, respected, eye to eye. At school you get the hierarchy, you’re a kid, there’s the teacher. I missed films.” So she turned into the rebel with a cause, fighting authority, challenging... No! In fact “quitting school was never an option so I studied hard to have the time to do films, the school could never say ‘Put school first!’ My grades never went bad!” Damned clever, eh?

It meant she graduated with her diploma and then enrolled in drama school in Hanover, her motivation twofold; it was the front door to working in the theater and Schüttler also wanted to learn the craft to expand her opportunities. These came earlier that she thought when, in 2001, “in my third year I had the chance to play in three productions at the Staatstheater. The third was the premiere of *Lolita* and I knew I would not go back to drama school. They told me to write my theory paper before the play started and they’d graduate me!”

There follows the kind of anecdote which works in real life but if consigned to the page... It involves an audition, alcohol, Daniel Brühl (with whom she is very good friends), a premiere, a performance, more alcohol and not getting a seat in the train! It resulted in a chance meeting with Belgian theater director Luk Perceval who was mounting a play at Berlin’s Schaubühne theater and, sure enough, a few months later, there was Schüttler, premiereing in the legendary Schaubühne, where, three years later in 2005, she achieved her breakthrough with *Hedda Gabler*. It was to become a role she “played several hundred times and it gave me my first chance in New York! I have to say, it was all such a coincidence and all that time on the train I was more terrified about the after effects from partying with Daniel!”

Here is an interesting fact about quinoa, it sticks to your teeth like it has been weaponized! It does mine, anyway. Katharina Schüttler remains immune as the discussion moves on to the etiquette of noodle slurping in Asia and her favorite films, directors and actors, of which, she says, “it’s so hard to single some out! There’s an ocean of films and people out there and they pop up like waves.” She cites *LET THE RIGHT ONE IN* and “I recently saw *PRISONERS*, with Jake Gyllenhaal and loved it. It’s beautifully shot and staged. He is great in *DONNIE DARKO* as well. Another important one for me is Nicholas Roeg’s *OUTBACK*, which I saw with my father. That really moved me. I wish I had a second life with time for going to the cinema, theater, museums, reading etc. I find it challenging to

get the acting, films and theater together with family life.”

Married, one husband (film director Till Franzen), one “little daughter,” Schüttler describes theater as “a bubble, while film work is combined very often with traveling and being away from home. It absorbs you, real life can have hardly any space. It’s very challenging!” Downtime, when she gets it, is beach, the ocean, reading a script, but, she says, “it might be a great idea to find a hobby and actually make time for it!”

Open to all scripts, Schüttler admits she would love “to find a character in crime, in a series, one so dark I could only imagine it would have to be broadcast after ten o’clock, what with it being so dark, so gnarly! So much potential for crime – on the artistic side of course!”

Aware of how coincidence, luck and timing have also played their parts in her career, Schüttler believes people should be encouraged in their endeavors, citing how Germany’s healthy and flourishing film industry grew out of the massive destruction of the Second World War and the need “to think of the individual’s strength and the possibilities that exist, whether to say yes or no, and go for something that is right, just as Georg Elser did. It evokes the question: what does it mean for a person today, how should he or she act when they see something they know is wrong?”

There are things where my conscience shouts, “STOP!!” It’s very powerful stuff, especially the way Oliver Hirschbiegel does it. It is the same with making good films and television, to encourage and be encouraged, to make the right decision.”

Simon Kingsley

# NEWS & NOTES

1

## GERMAN SHORT FILMS IN CANNES

Two German short films will be presented in the official programs of this year's Festival de Cannes: *ABSENT* by Eliza Petkova is competing in the Cinéfondation, *EVERYTHING WILL BE OKAY* by Patrick Vollrath is part of this year's Critics' Week. Once again AG Kurzfilm – German Short Film Association and German Films offer German short films and short film makers a platform during the 68th edition of the Festival de Cannes. As every year, some of the most recent short film productions are available at the Short Film Corner for international industry professionals. Additionally, for the fifth time, the program *NEXT GENERATION SHORT TIGER* celebrates its premiere in Cannes. The second edition of *Emerging Artists Contemporary Experimental Films and Video Art from Germany Vol. 2* is also available at the Short Film Corner. Upon request all films will be available on preview DVDs from German Films or AG Kurzfilm. In cooperation with ARTE, the German Short Film Association invites professionals from the German and international short film scene to their annual Short Film Lounge, offering filmmakers, festival re-

presentatives and buyers the opportunity to meet and connect. During the festival in Cannes, please contact us at the German Pavilion #123, International Village. Further information on the Short Film Corner can be found at: [www.shortfilmcorner.com](http://www.shortfilmcorner.com).

2

## GERMAN SHORT ANIMATIONS IN ANNECY

In 2015 a line-up of eleven German animated short films will be presented in the official selection of the Festival International du Film d'Animation in Annecy (15-20 June 2015), which is one of the most important festivals for animated film worldwide. With *ALWAYS TIRED* by Jochen Kuhn; *AMÉLIA & DUARTE* by Alice Guimarães and Mónica Santos (PT/DE); *DISSONANCE* by Till Nowak; *NUGGETS* by Andreas Hykade; and *SEXY LAUNDRY* by Izabela Plucinska (DE/CA/PL) there are five German shorts and German co-productions competing for the Cristal d'Annecy award in the International Competition. Three more German shorts have been invited to the competition for graduation films: *BÄR* by Pascal Flörks, *THE PRESENT* by Jacob Frey, and *ROADTRIP* by Xaver Xylophon. Further ani-

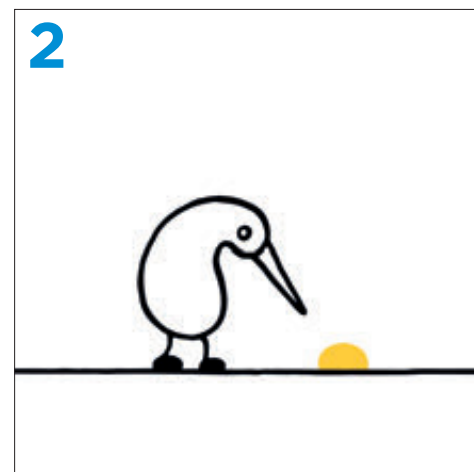
mated German shorts will participate in the competition for commissioned films (*FILM-FABRIK* – ITFS 2015 by Alireza Hashempour and Malaek Farhangadib; *PENGUIN* – NICK JR. *CRAFTY CREATURES* by Stefan Schomerus, and *SPIEGELEI* – ITFS 2014 by Peter Lames) as well as out of competition (*IN THE DISTANCE* by Florian Grolig). For the eighth time together with German Films, the AG Kurzfilm – German Short Film Association will once again be present with a booth at the festival's film market MIFA (Marché International du Film d'Animation). Our meeting point for the German and the international animation scene provides visitors with useful information on German animated short film, German filmmakers and other important contacts. On the occasion of the festival, the German Short Film Association and German Films will publish a preview DVD with recent German animated short films. The ninth edition of the DVD *New German Animations* addresses festival representatives, curators and buyers and will be available from the AG Kurzfilm upon request.



*ABSENT* (photo © DFFB/Constanze Schmitt)



*EVERYTHING WILL BE OKAY* (photo © 2015 Patrick Vollrath)



*NUGGETS* (photo © Andreas Hykade/Studio Filmbilder)





Claudia Steffen & Reinhard Brundig (Pandora Film), Petra Müller (Film- und Medienstiftung NRW), Martina Baumgartner (photo © Heike Herbertz/Film- und Medienstiftung NRW)



KINO! Festival of German Films New York (photo © Karin Kohlberg)

3

### BAUMI SCRIPT DEVELOPMENT AWARD

Together with Martina and Sandra Baumgartner and Pandora Film, the Film- und Medienstiftung NRW initiated the Baumi Script Development Award during the Berlinale to commemorate the work and life of Karl Baumgartner, the producer, distributor and founder of Pandora Film. The award is endowed with 20,000 euros. "Baumi", as he was affectionately known to all, had an unparalleled eye for high-quality arthouse cinema. German and international authors can apply for the award with an English-language treatment. In this way, Baumi's lifetime achievement is to be honored and to provide – in his interest – for the independent screenplay development of extraordinary international stories. Regulations and deadlines will be announced in July 2015, the first award ceremony will take place within the framework of the Berlinale 2016.

Karl Baumgartner was born in 1949 in Brunneck (South Tyrol/Italy). In 1981 he founded, together with Reinhard Brundig, Pandora Film. The distributor released such films as those of Yilmaz Güney, Andrej Tarkovsky and Jim Jarmusch. Karl Baumgartner died in 2014 at the age of 65.

4

### EMERGING ARTISTS VOL. 2

With *Emerging Artists Contemporary Experimental Films and Video Art from Germany*, the German Short Film Association and German Films present the second edition of their program dedicated to short experimental works of young German artists. The films were selected by well-known representatives of German film festivals: Maike Mia Höhne of Berlinale Shorts, Alfred Rotert of the European Media Art Festival Osnabrück, Carsten Spicher of the International Short Film Festival Oberhausen, Giovanna Thiery of the Stuttgarter Filmwinter and Gerhard Wissner of the Kasseler Dokumentarfilm- und Video-fest curated the program with seven works from more than 140 submissions. The premiere screenings took place during the Stuttgarter Filmwinter, and the Clermont-Ferrand Short Film Festival. The program is available for screenings at festivals, in museums or art galleries. The second edition of the DVD *Emerging Artists Contemporary Experimental Films and Video Art from Germany* is available from the AG Kurzfilm or German Films upon request.

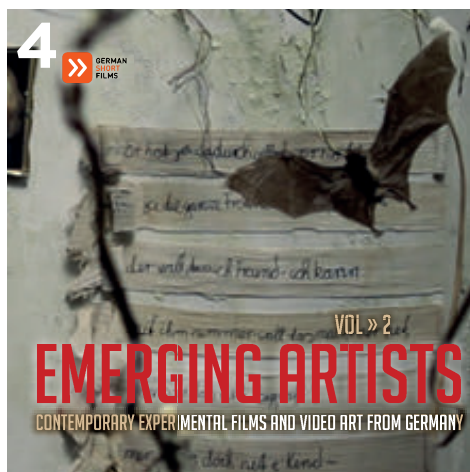


photo © AG Kurzfilm/Susann Maria Hempel

5

### KINO! IN THE BIG APPLE

KINO! returned for the second time to New York City in April: with 10 feature films and the short film program GERMAN SHORT FILM NIGHT, the Festival of German Films brought fresh new German productions to the US metropolis. Eight guests presented their works with Q&As and panel discussions from 9-16 April at the Cinema Village. The Audience Award went to the family drama FLIGHTS OF FANCY by Christian Bach. The tragicomedy TOUR DE FORCE opened the festival with director Christian Zübert in attendance with 250 guests at Tribeca Cinemas. The GERMAN SHORT FILM NIGHT, the dark teenager comedy ABOUT A GIRL by Mark Monheim, and Neele Leana Vollmar's THE PASTA DETECTIVES attracted a young New York audience to the festival. Short film director Christoph Rainer (PITTER PATER GOES MY HEART), composer Sebastian Pille and actor Nikolaus Frei (ABOUT A GIRL), and producer Philipp Budweg (THE PASTA DETECTIVES) presented the films personally to the young crowd. Festival guest actress Hannah Herzsprung shared her experiences



during the exciting shoot for WHO AM I – NO SYSTEM IS SAFE by Baran bo Odar. Christoph Hochhäusler's THE LIES OF THE VICTORS and Arne Birkenstock's BELTRACCHI – THE ART OF FORGERY also met with enthusiastic and interested audiences who were eager to lead hot discussions with the films' directors during events at the Deutsches Haus at New York University and the Goethe-Institut New York.



6

#### **NEXT GENERATION SHORT TIGER 2015: TAKE FIVE!**

In 2015, we're already celebrating the fifth anniversary since German Films and the German Federal Film Board (FFA) combined their short film initiatives to present together the SHORT TIGER award-winners (best German shorts under 5 minutes) and the NEXT GENERATION, the most remarkable German student shorts up to 15 minutes. For the program NEXT GENERATION SHORT TIGER 2015, twelve outstanding short films were selected that represent the diversity of styles and subjects on a high level that expert audiences usually connect with German short filmmaking.

With NEXT GENERATION SHORT TIGER 2015, German Films and the FFA invite you to spot new film trends and young talents early on. The program presents deeply personal as well as very universal stories told from different angles and in a variety of tones. The filmmakers masterfully apply cinematic means to their subjects – often in a humorous, sometimes a reflective and sad, but eventually optimistic and hopeful manner. This program confirms once more that short film is an independent art form deserving of the big screen and the awareness of audiences. We hope you share our enthusiasm and help us spread the word: the program will be available after Cannes for screenings at international festivals and film events throughout the year.

The films for NEXT GENERATION SHORT TIGER 2015 were selected by an expert jury: Academy Award®-winning director Caroline Link, Alexandra Gramatke (KurzFilmAgentur Hamburg) and Dr. Gregory Theile (Kino-polis/Theile Group). The NEXT GENERATION

student films were selected from a total of 60 submissions from 13 film schools; to be eligible the films had to be 15 minutes or under and to have been completed at German film schools in 2014 or 2015. An additional 50 films were submitted to the SHORT TIGER competition; the conditions of entry for these films were suitability for theatrical release and a maximum running time of 5 minutes.

7

#### **NEW FUND FOR CHILDREN'S FILMS FROM MITTELDEUTSCHE MEDIENFÖRDERUNG & NETHERLANDS FILM FUND**

The MDM Mitteldeutsche Medienförderung and the Netherlands Film Fund have established a co-development fund to jointly support script development for original children's film projects. Children's films have always played a major role within the policy of both funds. By joining forces, the funds aim to develop and co-produce high quality stories for children that will find their audience in both countries and beyond. The initiative also reinforces the recently signed co-production treaty between Germany and the Netherlands in order to enhance the collaboration and co-production between the two countries. The initial budget of the fund amounts up to 100,000 euros. Proposals for original, live action feature films for children in the age groups 4-6, 6-9 and 9-12 years old are eligible. Priority will be given to projects that already have a co-producer or co-writer attached from Germany respectively the Netherlands. Applications should originate from the Netherlands or the Central Germany region.

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#### **FFF CANNES BUSINESS LUNCH WITH GUESTS FROM CANADA**

The FFF Business Lunch takes place every year in Cannes to support Bavarian producers in their international work. Each year the event has a specific international territory focus. After Great Britain, Scandinavia and the Benelux countries, this year FFF Bayern will be welcoming guests from Canada. Observation of the market has indicated that there are quite a few Bavarian-Canadian projects in the pipelines. And the partnership between Québec and Bavaria has certainly contributed to such good relations. Canada is not only an internationally

significant film location, but it is also quite pioneering in the areas of animation and games. Bavarian State Secretary Franz-Josef Pschierer will participate in this year's Business Lunch and will later in the year (29 September-3 October 2015) accompany a delegation to Montreal.

9

#### **10 YEARS OF ATELIER NETWORK & ARTE COOPERATION**

The ATELIER NETWORK will be celebrating its 10th anniversary at the 2015 Festival de Cannes. Over the past decade, the film industry network has developed into a unique European-wide association, with representatives in the most important sectors of the film industry all over the world. Its members include producers, license dealers, lawyers, directors and screenwriters. They work for grant foundations, broadcasters, and other film industry organizations, often far beyond Europe.

The members of the network are alumni of the Atelier Ludwigsburg-Paris program, and are among the best-qualified young talents on the European continent. ARTE has supported the Atelier Ludwigsburg-Paris program since its inception, a success that both sides are very proud of.

Prof. Dr. Andreas Schreitmüller, head of the film and TV department at ARTE GEIE, on the Atelier: "Without international cooperation, Europe is too fragmented to compete on the global media market. That conviction has led ARTE to support the Atelier since its foundation. We believe in the imagination of its alumni and the potential of their network: it is unique, creative, and international!"







Ingmar Trost (photo courtesy of Sutor Kolonko Filmproduktion)

## PRODUCERS ON THE MOVE

at the Cannes International  
Film Festival 2015

10

### EFP SELECTS 20 PRODUCERS ON THE MOVE 2015

Twenty of the most dynamic emerging producers from across Europe have been selected to take part in European Film Promotion's (EFP) networking platform PRODUCERS ON THE MOVE at the Festival de Cannes. For the first time, the number of participants has been limited to 20 in order to give the event the utmost effect promotion-wise and to build up long-lasting business relations across borders. Top of the criteria for qualifying are international experience in co-producing and theatrical releases outside of the home country. Now in its 16th year, the four-day event runs from May 15-18. Each year, PRODUCERS ON THE MOVE results in several international co-productions and raises the profile of the participating producers in Cannes.

"In particular for the smaller European countries, cross-border co-productions are a financial necessity. But, it's a way for all countries to benefit from new perspectives and make films more accessible to diverse audiences," says Renate Rose, EFP Managing Director. "In order to ensure more intensified discussion and the possibility of launching new ideas, we had to limit the number of participants and sharpen the selection criteria." The schedule of PRODUCERS ON THE MOVE 2015 includes working sessions such as one-to-one speed-dating meetings and various opportunities to exchange knowledge and follow-up ideas about future projects. The EFP will again be teaming up with the pan-European co-production fund Eurimages for a case study.

PRODUCERS ON THE MOVE participants from the past five years have completed 19 co-productions with their peers. These co-operations involved 36 producers from 18 different countries, including the recently released drama THE DISAPPEARING ILLUSIONIST by Bobbie Peers, a cooperation between Maria Ekerhovd (Norway 2011) and the co-producers Gian-Piero Ringel (Germany 2011) and Lizette Jonjic (Sweden 2010).

Representing German this year is INGMAR TROST of the Cologne-based Sutor Kolonko Filmproduktion. A graduate in Film Studies and Documentary Directing from London's Goldsmiths College, Trost had already directed and produced documentaries before founding Sutor Kolonko in 2010. His credits include Ilian Metev's award-winning documentary SOFIA'S LAST AMBULANCE, Juris Kursietis' MODRIS and Ingo Haeb's THE CHAMBERMAID LYNN. He has just completed his third feature, Isabelle Stever's THE WEATHER INSIDE, and is now working on Andre Hörmann's THE PUNCH and Chico Pereira's DONKEYNOTE. He is also developing projects by Ilian Metev (MIMU PEPO TATI), and Francisco Hervé and Tom Schreiber (FATHERLAND).



THE CHAMBERMAID LYNN (photo © Olaf Hirschberg/58Filme)

# NEW FILMS

**6** FAMILY ENTERTAINMENT  
**4** FEATURES  
**5** DOCUMENTARIES  
**3** SHORTS  
**11** UPCOMING

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**29** new German productions are presented on the following 19 pages. Please visit our website [www.german-films.de](http://www.german-films.de) for more information on German features, documentaries and shorts.





photo © DCM

# BIBI & TINA: VOLL VERHEXT!

**BIBI & TINA:  
BEWILDERED AND BEWITCHED!**

**T**he atmosphere is gloomy at Falkenstein Castle. Amid busy preparations for a festive costume ball, there is a burglary. And the miscreants have not only made off with valuable paintings, but – far worse – Count Falko's entire collection of monocles is gone. As if that weren't bad enough, the mood at neighboring Martinshof holiday farm is equally glum – not a single guest has booked in yet. Bibi and Tina need to come up with a plan to promote the farm, and that includes a bit of showy sprucking. To top it all off, Bibi has her first serious crush. Of course, it would have to be on Tarik, who – along with his four chaotic brothers and sisters – is turning Martinshof upside down ... while guarding a dark secret.

**DETLEV BUCK** was born in 1962 in Bad Segeberg and made his fame as an actor, director and screenwriter at the tender age of 22. Following high school and alternate military service, he made the short film *TIME TO KNOCK OFF*, which quickly became a cult classic. His first feature as a director was *RABBIT FEVER*, which won the Bavarian Film Prize. He followed this up with 1993's *NO MORE MR. NICE GUY*, which garnered an honorable mention at the Berlinale and two German Film Awards. His next film, *JAIL-BIRDS*, which he directed and starred in, made stars of the two female leads, Heike Makatsch and Marie Bäumer. In 2004, he was awarded the German Film Award as Best Supporting Actor for his role in *BERLIN BLUES*, directed by Leander Haußmann. His other works as a director include: *TOUGH ENOUGH* and *HANDS OFF MISSISSIPPI*, both of which won German Film Awards in several categories, *SAME SAME BUT DIFFERENT*, *MEASURING THE WORLD*, and both *BIBI & TINA* films.

**GENRE** Family Entertainment **YEAR OF PRODUCTION** 2014 **DIRECTOR** Detlev Buck **SCREENPLAY** Bettina Börgerding, Detlev Buck **CINEMATOGRAPHY** Marc Achenbach **CAST** Lina Larissa Strahl, Lisa-Marie Koroll, Louis Held, Emilio Moutaoukkil, Michael Maertens, Mavie Hörbiger **PRODUCERS** Sonja Schmitt, Marc Schmidheiny, Christoph Daniel **CO-PRODUCERS** Dario Suter, Joel Brandeis, Claus Boje, Gabriele Salomon **PRODUCTION COMPANY** DCM Pictures, in co-production with Boje Buck Produktion, Kiddinx Filmproduktion **RUNTIME** 109 min **LANGUAGE** German

## SALES

Beta Cinema  
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www.betacinema.com



photo © SamFilm

# FÜNF FREUNDE 4

## THE FAMOUS FIVE 4

**B**ernhard, the father of Julian, Dick and Anne, organizes an exhibition on ancient Egypt. During a private visit, the kids, together with their faithful dog Timmy, disturb a burglar who is trying to steal a 5,000-year-old mummy. He escapes but our Famous Five discover a gold amulet that once belonged to Tutanun I – the legendary oldest of the pharaohs, the whereabouts of whose priceless treasure remains one of the world's greatest mysteries. The amulet, however, reveals clues pointing towards Tutanun's hidden pyramid.

Together with Bernhard and his Egyptian colleague Elena, the junior detectives fly to Cairo to give the amulet to Farouk, the head of the Institute for Antiquity. But all of a sudden Bernhard is arrested, accused of having stolen the original amulet and replacing it with a forgery!

With no other choice, the Famous Five are now thrust ever deeper into their latest assignment: they must discover who the real criminal is and find the genuine amulet to prove Bernhard's innocence. Together with the sympathetic Egyptian boy Auni, they set off and quickly get caught up in the machinations of a corrupt, secret society. The trail leads them finally to the Valley of the Snakes, deep in the desert, where they are lured into a trap. Will they escape and save Bernhard from having to spend many, many, many years in an Egyptian prison?

**MIKE MARZUK** was born in 1969 in Landsberg am Lech. Since 1995 he has been working as an editor, musician, writer and director for short and feature films as well as video clips. His films include: *WWGW\* – \*WEISST WAS GEIL WÄR...?! (2007)*, *SUMMER (SOMMER, 2008)*, *ROCK IT! (2010)*, and all four of the *THE FAMOUS FIVE* films.

**GENRE** Adventure, Family Entertainment  
**YEAR OF PRODUCTION** 2015 **DIRECTOR** Mike Marzuk **SCREENPLAY** Peer Klehmet, Sebastian Wehlings, Mike Marzuk **CINEMATOGRAPHY** Philip Peschlow **CAST** Valeria Eisenbart, Quirin Oettl, Justus Schlingensiefen, Omid Memar **PRODUCERS** Andreas Ulmke-Smeaton, Ewa Karlström **CO-PRODUCERS** Martin Moszkowicz, Bernd Schiller **PRODUCTION COMPANY** SamFilm, in co-production with Constantin Film Produktion, Alias Entertainment **RUNTIME** 97 min **LANGUAGE** German **FESTIVALS** TIFF Kids 2015

### SALES

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photo © 2015 Lucky Bird Pictures/Warner Bros. Entertainment/Immer Wieder Gerne Film/Lotus Film/Ripple World Pictures

# GESPENSTERJÄGER

## GHOSTHUNTERS – ON ICY TRAILS

The often fearful 11-year-old Tom discovers a green ghost in his cellar! Slimy Hugo is an ASG, an Averagely Spooky Ghost, whom Tom soon realizes is not only completely harmless but also desperately in need of his help. Hugo cannot go back to his haunted house, because a dangerous AIG, an Ancient Ice Ghost, has moved in and is spreading an arctic cold over the entire town in the middle of summer. Tom and Hugo enlist the services of professional Ghosthunter Hetty Cuminseed who has just lost her job at the CGI, the Central Ghosthunting Institute. Hetty doesn't like children or ghosts very much, but Tom and Hugo convince her to teach them the basics of ghost-hunting. The three become an unlikely team – only with friendship, courage and self-confidence can they overcome their adversary and save the town from the AIG.

**TOBI BAUMANN** was born in 1974 in Koblenz and started his career in the TV industry in 1994 as a freelance writer for German late-night shows. Besides his work behind the camera he has worked on stage as an actor and comedian. He has created and directed numerous hit comedy series and most recently, the first German pay TV production, **ADD A FRIEND**. His other work includes comedy events like **FRÖHLICHE WEIH-NACHTEN**, the TV adventure movie **VISUS – EXPEDITION ARCHE NOAH**, the two-part TV Christmas comedy classic **ZWEI WEIH-NACHTSMÄNNER**, his feature debut **DER WIXXER**, an adaption of Tommy Jaud's bestselling novel **VOLLIDIOT**, and **GHOST-HUNTERS – ON ICY TRAILS**.

**GENRE** Family Entertainment **YEAR OF PRODUCTION** 2015 **DIRECTOR** Tobi Baumann **SCREENPLAY** Tobi Baumann, Murmel Clausen, Martin Ritzenhoff, Christian Tramitz, Roland Slawik, Mike O'Leary **CINEMATOGRAPHY** Thomas Kiennast **CAST** Anke Engelke, Milo Parker, Bastian Pastewka, Karoline Herfurth, Christian Tramitz, Christian Ulmen, Julia Koschitz, Ruby O. Fee, Amy Hubermann **PRODUCERS** Oliver Schündler, Tommy Pridnig, Peter Wirthensohn, Dominic Wright, Jacqueline Kerrin, Boris Ausserer **PRODUCTION COMPANY** Lucky Bird Pictures, in co-production with Warner Bros. Film Productions Germany, Lotus-Film, Ripple World Pictures, Immer Wieder Gerne Film, ARRI Film & TV Services, Satel **RUNTIME** 99 min **LANGUAGE** English

### SALES

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www.betacinema.com



photo © Mimi &amp; Crow Film

# RETTET RAFFI

## MY FRIEND RAFFI

**S**ammy is eight years old. He lives with his mother Helene and his sister Molly. Sammy's father left the family a year ago, as he needed some "time off". Before he left he gave Sammy a present: a hamster named Raffi. The little rodent is something very special. Not only can he kick goals with a football but he can also sniff out smuggled goods. Raffi and Sammy are best friends. However, one day Raffi is ill and it turns out to be worse than anyone thought: a heart disease, which needs to be operated. This, being bad enough as it is, gets worse when Raffi is suddenly gone! Raffi is stolen by Rocky, a ruthless criminal. As Helene is busy working and Molly prefers spending time with her boyfriend, Sammy secretly begins his search for Raffi alone. He is worried about his little hamster, and his search soon turns out to be an odyssey through the big city of Hamburg. In the end, and after a tremendous and long search, Sammy reaches the famous hamster show. However, suddenly everyone wants Raffi: the show-master, Rocky and Sammy himself. Can Sammy stand up against all grown-ups? Can he save Raffi?

**AREND AGTHE** studied German Literature, Philosophy and Drama in Frankfurt. After working as a cartoonist and journalist he became a writer and director for cinema and TV. In 2012 he founded, together with his wife Bettina Kupfer, the Mimi & Crow Filmproduktion to produce MY FRIEND RAFFI, based on the novel he and his wife wrote together. A selection of his other films includes: RIVER-TRIP WITH A HEN (1984), FALCON SUMMER SKY (1987), YEARS OF WONDER (1989), KARAKUM (1993), and OVER THE SEA TO FREEDOM (2011).

**GENRE** Adventure, Children & Youth, Family Entertainment **YEAR OF PRODUCTION** 2014 **DIRECTOR** Arend Agthe **SCREENPLAY** Arend Agthe, Bettina Kupfer **CINEMATOGRAPHY** Thomas Benesch **CAST** Nicolaus von der Recke, Albert Kitzl, Sophie Lindenberg, Henriette Heinze, Claes Bang, Bettina Kupfer, Josef Ostendorf, Rainer Strecker, Dirk Martens, Philip Schmitz-Elsen, Martin Dudeck, Genia Karasek **PRODUCER** Bettina Kupfer **PRODUCTION COMPANY** Mimi & Crow Filmproduktion, in co-production with NDR, KiKA **RUNTIME** 93 min **LANGUAGE** German **FESTIVALS** FIFEM Montreal 2015, Kristiansand 2015, Zlín 2015, International Children's Film Carnival Hong Kong 2015, Children's Film Festival Munich 2015

### SALES

Mimi & Crow Filmproduktion  
[info@mimiandcrow-filmproduktion.de](mailto:info@mimiandcrow-filmproduktion.de)  
[www.mimiandcrow-filmproduktion.de](http://www.mimiandcrow-filmproduktion.de)





photo © Lieblingsfilm

# RICO, OSKAR UND DIE TIEFERSCHATTEN

## THE PASTA DETECTIVES

Searching for the owner of a "lost and found macaroni" the lowly gifted Rico meets the highly gifted Oskar and the two become friends for life. Across Berlin they are after Mr. 2000, a notorious kidnapper. But suddenly Oscar disappears and Rico has to pluck up all his courage to find his friend...

**NEELE LEANA VOLLMAR** was born in 1978 in Bremen and studied at the Filmakademie Baden-Württemberg from 2000-2005. In 2003 she also participated in the Berlinale Talent Campus and the Hollywood Masterclass. Her films include: the shorts WATTENMEER (1999), ZU ZWEIT (1999), EINE REISE (2000), SANS UNE PAROLE (2001), WEISS (2001), TOTE FISCHE SCHWIMMEN OBEN (2002), MY PARENTS (2003), the features VACATION FROM LIFE (2004), PEACEFUL TIMES (2008), WEDDING FEVER IN CAMPOBELLO (2009), and THE PASTA DETECTIVES (2014).

**GENRE** Family Entertainment **YEAR OF PRODUCTION** 2014 **DIRECTOR** Neele Leana Vollmar **SCREENPLAY** Christian Lerch, Andreas Bradler, Klaus Döring, based on a novel by Andreas Steinhöfel **CINEMATOGRAPHY** Torsten Breuer **CAST** Anton Petzold, Juri Winkler, Karoline Herfurth, Axel Prahl, Ronald Zehrfeld, Ursela Monn, David Kross, Milan Peschel, Katharina Thalbach, Anke Engelke **PRODUCERS** Philipp Budweg, Robert Marciniak **CO-PRODUCER** Marco Mehlitz **PRODUCTION COMPANY** Lieblingsfilm, in co-production with Fox International Productions (Germany) **RUNTIME** 96 min **LANGUAGE** German **FESTIVALS** Goldener Spatz 2014, Munich Children's Film Festival 2014, Giffoni 2014, BUSTER Copenhagen 2014, Fünf Seen Filmfestival 2014, Schlingel 2014 **AWARDS** White Elephant Munich 2014, Best Screenplay Goldener Spatz 2014, Audience Award Munich 2014, Best Children's Film Bavarian Film Prize 2015

### SALES

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



photo © Rat Pack Filmproduktion/B.A. Produktion/ARRI Film & TV Services/RSC/Universal Pictures Germany

# V8<sup>2</sup> – DIE RACHE DER NITROS

## V8<sup>2</sup> – REVENGE OF THE NITROS

**T**he V8 team we already got to know and love in their first film is back! In a new and even more spectacular adventure, David, Robin, Luca, and Kiki Lilou have to show what they are made of.

After their glorious win against the Baracudas, the V8 team got closer to a place at the legendary "Castle", where kids are taught in racing. However, Robin's father Rasmus V. Eight is hard on their heels. He still wants to get the control over his son and, much more, to ban the secret racings. Meanwhile, the V8 team has to deal with a new competitor, the crazy Nitros, who kidnap Robin and force him to drive against his own team. Can V8 win without Robin against the Nitros and will Rasmus V. Eight stop the racings?

**JOACHIM MASANNEK** was born in 1960 in Hamm and studied German, Philosophy, and Film in Munich. Since 1985, he has worked as a production designer, lighting technician, cameraman and author. After working on various animation projects, he wrote the children's book *Die Wilden Fussballerle* based on the soccer team he founded in Munich. His films include: numerous short films and TV movies, all five of the award-winning **THE WILD SOCCER BUNCH** films (2002-2007), and both **V8** (2013/2015) films.

**GENRE** Action, Adventure, Family Entertainment **YEAR OF PRODUCTION** 2015 **DIRECTOR** Joachim Masannek **SCREENPLAY** Joachim Masannek **CINEMATOGRAPHY** Benjamin Dernbecher **CAST** Georg Sulzer, Maya Lauterbach, Samuel Jakob, Klara Merkel **PRODUCER** Christian Becker **CO-PRODUCERS** Franz Kraus, Antonio Exacoustos, Josef Reidinger, Reinhard Schürk **PRODUCTION COMPANY** Rat Pack Filmproduktion, in co-production with B.A. Produktion, ARRI Film & TV Services, Reinhard Schürk, Universal Pictures Production **RUNTIME** 93 min **LANGUAGE** German

### SALES

ARRI Worldsales  
aexacoustos@arri.de  
mhemminge@arri.de  
www.arriworldsales.de





photo © Résistefilm

# BESTEFREUNDE

## BESTFRIENDS

“You can’t pretend to be honey if what you really are is a Bratwurst!” That’s how osteopath Dominique felicitously describes his long-term patient Susi Q’s problem. As a freelance journalist, 30-something Susi Q. travels the world with her best friend Mark, publishing their experiences in her blog. They live from hand to mouth, the path is the goal, and there’s no tomorrow anyway.

Back in cold Berlin, Mark meets Vivian and things change dramatically. He settles down and suddenly doesn’t have time for Susi Q. Their common passions like self-determined journalism, traveling, wild parties, pretty women and endless discussions about the meaning of life are suddenly over.

But Susi Q. is not to be fobbed off that easily. She pulls out all the stops to get her best friend back and even involves single father Steffen, whom she always considered a boring square, and his cheeky daughter Marie Lou.

A warm-hearted Berlin-based comedy about friendship.

**JONAS GROSCH** was born 1981 in Freiburg. After studies of Philosophy and Comparative Literature in Giessen, he graduated from the “Konrad Wolf” University of Film and Television in Potsdam-Babelsberg in 2009 with the feature film *RESIST! INTERN REBELLION*, which he wrote and directed. *THE LAST LIE*, his second feature film as writer/director which he also financed independently without subsidies or TV-participation, had a cinema run and was sold to German pubcaster ZDF. His other films include: *WHITE MAN WITH BLACK BREAD* (doc, 2007), *A SILENT ROCKUMENTARY* (doc, 2012), and *BESTFRIENDS* (2014, in co-direction with Carlos Val).

**CARLOS VAL** was born in 1977 and studied at the Media University in Madrid Complutense. Also active as an instructor for Media and as a screenwriter, his films include: the shorts *THE IGLOO* (2007), *I’VE GOT A SECRET* (2008), and *GOD LOVES VOTING* (2014), as well as his feature debut *BESTFRIENDS* (2014, in co-direction with Jonas Grosch).

**GENRE** Comedy, Coming-of-Age Story, Tragicomedy **YEAR OF PRODUCTION** 2014 **DIRECTORS** Jonas Grosch, Carlos Val **SCREENPLAY** Jonas Grosch, Carlos Val **CINEMATOGRAPHY** Beltrán García Valiente **CAST** Katharina Wackernagel, Sebastian Schwarz, Tina Amon Amonsens, Niels Bormann, Robert Beyer, Maria Matschke, Thelma Buabeng, Bjarne Mädel **PRODUCERS** Jonas Grosch, Katharina Wackernagel, Tobias Weishaupt **CO-PRODUCER** Frank Bohn **PRODUCTION COMPANY** Achtfeld **RUNTIME** 84 min **LANGUAGE** German, Spanish **FESTIVALS** Hof 2014, Max Ophüls Festival Saarbrücken 2015

### SALES

Résistefilm  
jonas@resistefilm.com  
www.resistefilm.com



photo © ConradFilm/Bavaria Pictures/Bernd Spauke

# HALBE BRÜDER

## HALF BROTHERS

**J**ulian, Yasin and Addi are brothers – or half brothers, to be more precise. The three diametrically opposed bros learn from the notary that their mother has passed away. Tough luck, they think, but just as they're about to leave they find out there's a comfortable, well-hidden inheritance which they will only get if they all pull together as a team.

God knows you can always use money, whether it's to finally free yourself from the shadow of a wealthy adoptive father, to launch a big hip hop career or just to get rid of the annoying pink debt collector bunny. The three must thrash out their differences while on a road trip of unknown destination. Their journey takes them from Berlin via Frankfurt and Cologne up to the northern island of Fehmarn. In the course of this scavenger hunt they end up in the claws of a drug-dealing grandma, a vengeful payment collector and a mysterious beauty. Their biological fathers, whom they meet on the trip, bring them closer to the hoped-for inheritance, but also to the verge of madness. The half brothers realize that they will only reach their goal if they pull together as a family.

**CHRISTIAN ALVART** was born in Jugenheim in 1974 and already began developing a fascination and love for cinema and television in his youth. In 1999 he wrote, produced and directed his debut film *CURIOSITY & THE CAT*. He subsequently developed screenplays for the TV series *DER PUMA* and *WOLFF'S REVIER*, and worked as director, author and co-producer of the multiple award-winning film *ANTIBODIES*. Alvart directed the Hollywood production *CASE 39* with Renée Zellweger and *PANDORUM* with Dennis Quaid. Next to these international theatrical projects, he made the TV Movie *8 UHR 28* and the Kiel *TATORT*-episode *BOROWSKI UND DER COOLE HUND*. Since 2010 Alvart has been working on the filming of *CAPTAIN FUTURE*. In 2012 he directed, next to the new Hamburg *TATORT*, a further Kiel *TATORT*, *BOROWSKI UND DER STILLE GAST* as well as the feature film *BANKLADY*.

**GENRE** Culture-Clash Comedy, Road Movie **YEAR OF PRODUCTION** 2015 **DIRECTOR** Christian Alvart **SCREENPLAY** Doron Wisotzky, Michael Ostrowski **CINEMATOGRAPHY** Christof Wahl **CAST** Paul "SIDO" Wüldig, Fahri Yardim, Tedros "TEDDY" Teclebrhan, Mavie Hörbiger, Detlev Buck, Charly Hübner, Erdal Yildiz, Violetta Schurawlow **PRODUCERS** Marc Conrad, Jan S. Kaiser, Sigi Kamml, Christian Alvart **CO-PRODUCERS** Til Schweiger, Tom Zickler, Christian Franckenstein **PRODUCTION COMPANIES** ConradFilm, Bavaria Pictures, Syrreal Entertainment, in co-production with Barefoot Films, Colonia Media, Bavaria Film **RUNTIME** 117 min **LANGUAGE** German

**SALES**  
Global Screen  
info@globalscreen.de  
www.globalscreen.de





photo © Lichtblick Media

# NACHSPIELZEIT

## EXTRA TIME

Cem is in his mid-20s and doing voluntary service at a nursing home, where he falls in love with Astrid, who works there as a dance therapist to help give the residents some swing to their lives. Cem grew up in the Neukölln neighborhood of Berlin, and he doesn't take any crap: he defends his neighborhood against Nazis, speculators and marginalization. But just who are the real enemies?

Cem finds some balance in his life through his great passion: football. But one day during a match, he gets into it with Roman. Roman threatens Cem. And the next day the windows in Cem's parents' restaurant are smashed. A coincidence? Cem swears revenge and the duel between the two escalates. When Astrid is then brutally beaten up in the subway, the conflict climaxes and Cem sees it as an opportunity to prove himself. Suddenly it becomes a matter of life and death.

**ANDREAS PIEPER** was born in 1977. He studied Directing at the Film University Babelsberg. His films include: the shorts DIE BEGEGNUNG, DIE FRAU VOM VIERTEN FOTO UNTEN RECHTS, HAKENLAND, his graduation feature RHEINGOLD, and EXTRA TIME.

**GENRE** Drama **YEAR OF PRODUCTION** 2015  
**DIRECTOR** Andreas Pieper **SCREENPLAY** Andreas Pieper **CINEMATOGRAPHY** Armin Dierolf **CAST** Mehmet Atesci, Friederike Becht, Frederick Lau, Jacob Matschenz, Aleksandar Tesla, Uwe Preuss, Vedat Erincin  
**PRODUCER** Martin Heisler **PRODUCTION COMPANY** Lichtblick Media **RUNTIME** 85 min  
**LANGUAGE** German **FESTIVALS** Max Ophüls Festival Saarbrücken 2015

### SALES

Lichtblick Media  
[info@lichtblick-media.com](mailto:info@lichtblick-media.com)  
[www.lichtblick-media.com](http://www.lichtblick-media.com)



photo © Anna C. Wagner/Westendfilme

# WEISSE RITTER

## WHITE KNIGHTS

**14** years after **WESTEND** (2001), comes the sequel **WHITE KNIGHTS**: jobless beer-drinking buddies Mike and Alfred are recruited by their old companion Rasto to transfer a suitcase with "important documents" to Luxembourg. While Mike takes the mission too seriously and Alfred falls in love with the seductive hitchhiker Anja, Rasto enjoys getting 'coached and controlled' by the charming consultant Katja.

A laid-back black & white road movie with a nonchalant retrograde style.

**MARKUS MISCHKOWSKI** was born in 1966 in Cologne and studied Linguistics in Berlin and Screenwriting at the ifs international film school in Cologne.

**KAI MARIA STEINKÜHLER** was born in 1967 in Cologne and studied Egyptian and African Studies in Cologne, followed by engagements in various theaters.

Active as writers, directors and producers (Westendfilme) of numerous short films, their first feature film was **WESTEND** (2001).

**GENRE** Comedy, Road Movie **YEAR OF PRODUCTION** 2015 **DIRECTORS** Markus Mischkowski, Kai Maria Steinkühler **SCREEN-PLAY** Markus Mischkowski, Kai Maria Steinkühler **CINEMATOGRAPHY** KaPe Schmidt **CAST** Steffi Gosejohann, Markus Mischkowski, Kai Maria Steinkühler, Jens Claßen, Claudia Basrawi **PRODUCER** Markus Mischkowski **PRODUCTION COMPANY** Westendfilme/Cologne **RUNTIME** 81 min **LANGUAGE** German

### SALES

Westendfilme  
info@westendfilme.de  
www.westendfilme.de



**F**reedom is what you do with what has been done to you. Three different countries and one case of deadly violence each. Three men who have killed and three families who have lost a beloved one. In our standard idea of guilt and punishment this means three who get punished and three who are meant to forget. No way to imagine the two sides will ever get closer. The film tells three times the impossible story: To meet your enemy, in thoughts, in messages, in real life. In Norway, in the US, in Germany. A film that changes our idea of guilt and punishment.



photo © Mathias Bothor

## BEYOND PUNISHMENT

**HUBERTUS SIEGERT** is active as a producer, writer and director. In addition to numerous short films, his films include: the documentaries **BERLIN BABYLON** (2001), **KLASSENLEBEN** (2004), **24 H BERLIN** (2009), **24 H JERUSALEM** (2013), and **BEYOND PUNISHMENT** (2015).

**GENRE** Crime, Social Drama **YEAR OF PRODUCTION** 2015 **DIRECTOR** Hubertus Siegart **SCREENPLAY** Hubertus Siegart **CINEMATOG- RAPHY** Marcus Winterbauer, Börres Weiffenbach, Jenny Lou Ziegel **PRODUCER** Hubertus Siegart **PRODUCTION COMPANY** S.U.M.O. Film, in co-production with ZDF/3sat, DOC-DAYS Productions **RUNTIME** 98 min **LAN- GUAGE** English, German **FESTIVALS** Max

Ophüls Festival Saarbrücken 2015, Berlinale 2015, DOK.fest Munich 2015 **AWARDS** Best Documentary Saarbrücken 2015

### SALES

S.U.M.O. Film  
office@sumofilm.de  
www.sumofilm.de  
www.beyondpunishment.de

**B**-MOVIE is about music, art and chaos in the Wild West Berlin of the 1980s: the walled-in city which became the creative melting pot for the sub and pop culture, attracting ingenious dilettantes and world famous celebrities alike. Before the iron curtain would fall, artists and communards, squatters and hedonists of all kinds would enjoy Berlin's unconventional lifestyle, starting with punk and ending with the Love Parade. It was about living for the moment – the here and now.



photo © DEF Media

## B-MOVIE: LUST & SOUND IN WEST BERLIN

**KLAUS MAECK, JÖRG A. HOPPE** and **HEIKO LANGE** have all been working in the music and film industries for many years, as music publishers, managers, producers and film-makers. **B-MOVIE: LUST & SOUND IN WEST BERLIN** (2015) is their first collaboration on a film project.

**GENRE** Music **YEAR OF PRODUCTION** 2015 **DIRECTORS** Jörg A. Hoppe, Klaus Maeck, Heiko Lange **SCREENPLAY** Jörg A. Hoppe, Klaus Maeck, Heiko Lange **WITH** Mark Reeder **PRODUCERS** Jörg A. Hoppe, Christoph Post **CO-PRODUCERS** Klaus Maeck, Heiko Lange **PRODUCTION COMPANY** DEF Media, in co-production with Interzone Pictures, Scenes From **RUNTIME** 92 min **LANGUAGE** English,

German **FESTIVALS** Berlinale 2015, Istanbul 2015, Crossing Europe Linz 2015 **AWARDS** Heiner Carow Prize of the DEFA Foundation 2015

### SALES

Interzone Pictures  
maeck@interzone-pictures.com  
www.interzone-pictures.com

**D**ÜGÜN is an intimate and sensitive portrait of a cultural minority which has become the mainstream for many. In Duisburg Marxloh, the glory of the heavy industry has long since faded – today the children of the first Turkish “Gastarbeiter” establish a new industry of emotions. Everything revolves around the wedding business. DÜGÜN offers a deep insight into the emotional worlds of young couples and their families. We experience weddings as the search for happiness in a state of rootlessness and the longing for a sense of home in others.



photo © Bernd Spauke

## DÜGÜN - HOCHZEIT AUF TÜRKISCH

## DÜGÜN - MARRIAGE THE TURKISH WAY

**MARCEL KOLVENBACH** has been working as a freelance journalist and award-winning filmmaker since 1994.

**AYŞE KALMAZ** gathered her first film experience working with Adolf Winkelmann for the video art project *Fliegende Bilder* at Dortmund University. The focus of their work is the co-habitation of cultures in society.

**GENRE** Documentary **YEAR OF PRODUCTION** 2015 **DIRECTORS** Marcel Kolvenbach, Ayşe Kalmaz **SCREENPLAY** Marcel Kolvenbach **CINEMATOGRAPHY** Marcel Kolvenbach **PRODUCERS** Volker Schmidt-Sondermann, Andrea Haas-Blenske **PRODUCTION COMPANY** IFAGE Filmproduktion, in co-production with WDR **RUNTIME** 88 min **LANGUAGE** German, English

**SALES**  
IFAGE Filmproduktion  
info@ifage.de  
<http://if-age.de>

**E**very 15 minutes an elephant is killed. Extinction is no longer a by-product of poaching, it is the very purpose. **GAMBLING ON EXTINCTION** is a powerful documentary that takes you from the killing fields in Kenya and South Africa to the trading hubs of Vietnam and China with undercover investigators, rangers, ex-poachers, conservationists and buyers. Director Jakob Kneser exposes the lethal mechanisms of the global trade, the terrorist connection, explains who the customers are, what generates demand, and what can be done to stop the slaughter. A story about greed and a merciless battle over a limited resource: Wild elephants and rhinos. It is in fact the dark side of globalization: Ivory and rhino horn have become lucrative commodities.

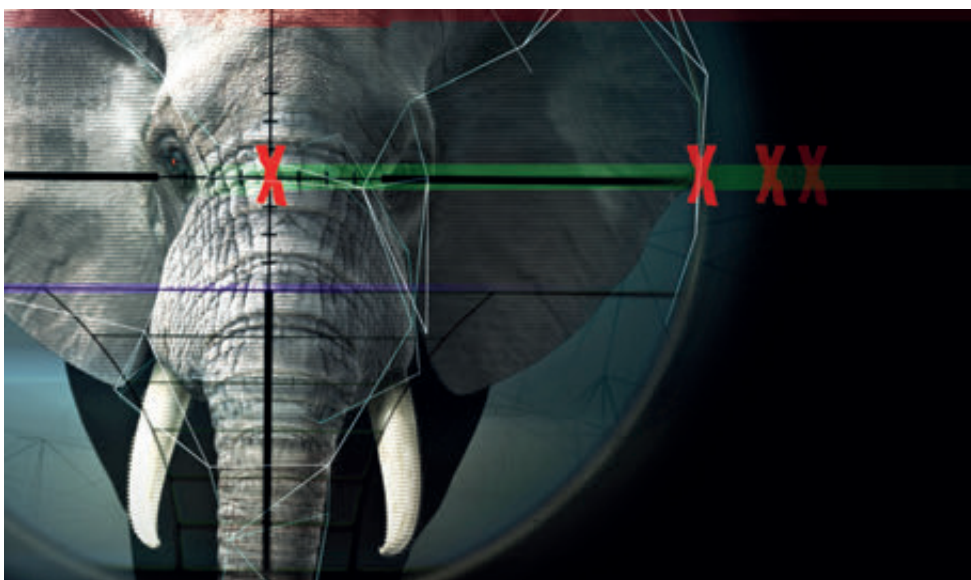


photo © a&amp;o buero

## DER LETZTE RAUBZUG

## GAMBLING ON EXTINCTION

**JAKOB KNESER** has been working as a director, author and editor since 2002. Also active as a lecturer for Journalism at the Humboldt University Berlin, a selection of his films includes: *CUBAN ROOTS* (music doc, 2002), the TV documentaries *THE WORLD WITHOUT PETROLEUM* (2004), *THE HISTORY OF SURGERY* (2005), *THE SECRETS OF TIME TRAVEL* (2006), *END OF A LEGEND* (2006),

*COLLECTIVE MINDS* (2009), *FOOD FOR THOUGHT* (2010), *THE ARCTIC* (2012), and *GAMBLING ON EXTINCTION* (2014).

**GENRE** Ecology **YEAR OF PRODUCTION** 2014 **DIRECTOR** Jakob Kneser **SCREENPLAY** Jakob Kneser **CINEMATOGRAPHY** Russell Gienapp **PRODUCERS** Tristan Chytroschek, Anne Pick **PRODUCTION COMPANY** a&o buero filmpro-

duktion, in co-production with Real to Reel **RUNTIME** 52 min **LANGUAGE** German, French, English **FESTIVALS** Environmental Film Festival Washington 2015

**SALES**  
Java Films  
kathryn@javafilms.tv  
[www.javafilms.fr](http://www.javafilms.fr)



**M**aría Nieves and Juan Carlos Copes are the best-known couple in tango's history and shaped this dance like no other.

They danced passionately, loved and hated each other for almost 50 years, until one day they separated. And that left a huge gap in the tango scene... Now, almost at the end of their lives, they talk about their story for the first time.

**GERMAN KRAL** was born in Buenos Aires in 1968 and studied at the University of Television & Film in Munich. His films include: *THE OTHER ONE* (short, 1991), *ON THE EDGE* (short, 1992), *TALES OF THE DESERTS* (short, 1996), *A TRICK OF THE LIGHT* (co-director/co-author, 1996), *TANGO BERLIN* (co-director, 1997), *IMAGES OF THE ABSENCE* (1999), *BERND EICHINGER, WHEN LIFE BECOMES A*



photo © German Kral Filmproduktion

## EIN LETZTER TANGO

### OUR LAST TANGO

*FILM* (co-director/co-author, 2000), *THAT'S LIFE* (2002), *MÚSICA CUBANA* (2004), *THE LAST APPLAUSE* (2008), and *OUR LAST TANGO* (2015).

**GENRE** Art, Dance, Love Story, Music **YEAR OF PRODUCTION** 2015 **DIRECTOR** German Kral **SCREENPLAY** German Kral **CINEMATOGRAPHY** Jo Heim, Félix Monti **WITH**

María Nieves Rego, Juan Carlos Copes, Pablo Verón, Alejandra Guty, Ayelén Álvarez Miño, Juan Malizia, Pancho Martínez Pey, Johana Copes **PRODUCERS** Nils Dünker, Dieter Horres, German Kral, Wim Wenders (Exec. Prod.) **CO-PRODUCERS** Jutta Krug, Lothar Mattner, Birgit Rothörl, Josef Brandmaier **PRODUCTION COMPANIES** Lailaps Pictures, German Kral Filmproduktion, in co-pro-

duction with WDR, Monogatari Films, Mateína Producciones, Schubert International **RUN-TIME** 83 min **LANGUAGE** Spanish

#### SALES

Wide House  
ac@widehouse.org  
www.widehouse.org

# 31st Hamburg International ShortFilmFestival



www.shortfilm.com

## June 9 – 15 2015

# ABWESEND

## ABSENT

One night and one day in the life of Klara (30) who is having a difficult time reconciling her everyday life with motherhood.

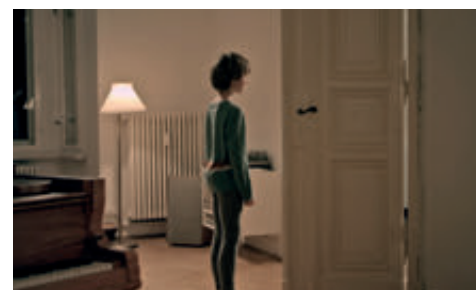
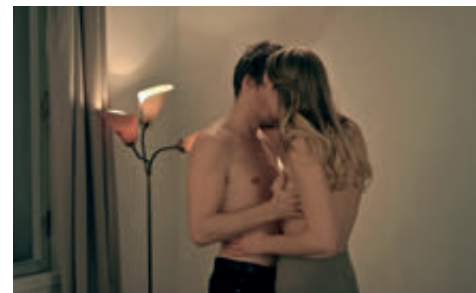
Winter in a big city. Klara, a 30-year-old single mom, arrives home with a random guy that she has just met. Both are drunk, they are giggling, having fun. But there is someone else in the apartment: Anton (9) catches them having sex. The next morning, Anton is gone.

**ELIZA PETKOVA** was born in 1983 in Bulgaria. After studying Philosophy and Japanese in Düsseldorf, she worked as a freelance documentary filmmaker. Since 2011, she has been studying at the German Academy of Film & Television (DFFB) in Berlin. A selection of her films include: *STILLE POST* (doc, 2010), *WILLKOMMEN ZUHAUSE* (doc, 2011), *IM KREIS* (short doc, 2012), *MEIN SOHN* (short docu-fiction, 2013), *ZUR RECHTEN ZEIT* (short, 2014), and *ABWESEND* (short, 2014).

**GENRE** Drama **YEAR OF PRODUCTION** 2014  
**DIRECTOR** Eliza Petkova **SCREENPLAY** Eliza Petkova **CINEMATOGRAPHY** Constanze Schmitt **CAST** Katrin Sommer, Márton Nagy, Claudia Balko, Werner Zwosta, Mike Sommer  
**PRODUCERS** Tim Oliver Schultz, Cécile Tollu-Polonowski **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **RUNTIME** 13 min **LANGUAGE** German

### SALES

Deutsche Film- und Fernsehakademie Berlin (DFFB)  
 l.tinette@dffb.de  
 www.dffb.de



photos © DFFB/Constanze Schmitt

# DISSONANCE

What is reality and what is imagination? Who defines the boundaries? A gifted pianist plays piano. The piano reflects the pianist's emotion, exploding every dimension. As does the emotion: the man misses his daughter, is no longer allowed to see her. Had the man seen a doctor, however, he would most likely have been diagnosed with a psychosis. Would, should, could. He lives on the street. The mother is worried as the man who was once her husband sinks ever deeper. What kind of world is this that puts a smile on his face while inspiring nothing but fear in her? The daughter has no fear. All that remains is longing.

In *DISSONANCE*, reality and fantasy merge, flow into one another. 3D animation and live action become one. An odyssey through time and space. A modern fairytale.

**TILL NOWAK** studied Media Design from 2000-2005 at the Fachhochschule Mainz. In 1999, he founded frameboX, a studio for digital art and animation. His short *DELIVERY* (2005) brought him international attention, winning more than 35 awards at international festivals and was nominated for the European

Film Award. His other films include the highly-acclaimed shorts *THE CENTRIFUGE* (2011) and *DISSONANCE* (2015).

**GENRE** Animation, Drama **YEAR OF PRODUCTION** 2015 **DIRECTOR** Till Nowak **SCREENPLAY** Till Nowak **CINEMATOGRAPHY** Ivan Robles Mendoza **CAST** Nina Petri, Roland Schupp, Hannah Heine, Klaus Zehrfeld, Leslie Barany, Mirko Thiele **PRODUCER** Till Nowak **PRODUCTION COMPANY** frameboX **RUNTIME** 17 min **LANGUAGE** English, German **FESTIVALS** Berlinale 2015, Cleveland 2015, Brussels 2015, Aspen 2015, Riverrun 2015, Busan 2015, Annecy 2015 **AWARDS** Best Short Film Berlinale Nominee for the European Film Awards 2015, Best Animation Aspen 2015

### SALES

KurzFilmAgentur Hamburg  
 sales@shortfilm.com  
 www.shortfilm.com



photos © frameboX



# HERMAN THE GERMAN

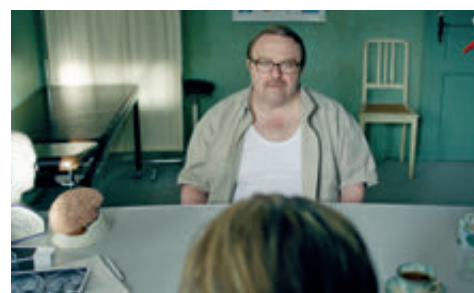
**H**erman is one of the most experienced bomb defusers in Germany. After a medical examination Herman learns that he suffers from the very rare Kahnawake syndrome and can no longer sense the emotion of "fear". To become normal again, he is forced to try out all phobias.

**MICHAEL BINZ** was born in 1987 in Cologne and studied at the Academy of Media Arts Cologne from 2008-2014. His short works include PLACEBUS (2009), a social spot about Alzheimer's that won the Grimme-Institute's NRW.Spot Award, THE STORYTELLER (2013, with Milan Ruben Kappen), winner of the Short Tiger 2014, and DER MAISMANN (2013). HERMAN THE GERMAN (2015) is his graduation film.

**GENRE** Action, Tragicomedy **YEAR OF PRODUCTION** 2015 **DIRECTOR** Michael Binz **SCREENPLAY** Michael Binz **CINEMATOGRAPHY** Jesse Mazuch **CAST** Gustav Peter Wöhler, Kerstin Thielemann, Hans-Martin Stier, Piet Fuchs, Anke Engelke, Igor Novic, Dolunay Gördüm, Enno Kalisch, Thorsten Franzen, Mareike Hein **PRODUCER** Maike Drinhausen **PRODUCTION COMPANY** Kunsthochschule für Medien Köln (KHM) **RUNTIME** 15 min **LANGUAGE** German **FESTIVALS** Max Ophüls Festival Saarbrücken 2015, Regensburg 2015, Dresden 2015, Hamburg 2015 **AWARDS** Audience Award Saarbrücken 2015, Audience Award Regensburg 2015

## SALES

Kunsthochschule für Medien Köln (KHM)  
dilger@khm.de  
www.khm.de



photos © Jesse Mazuch/KHM



**CANNES PREMIERE**  
**NEXT GENERATION**  
**SHORT TIGER**

**Sunday, 17 May 2015 · 8:30 pm**  
**OLYMPIA 1 · 5, rue d'Antibes**

WE THANK OUR PARTNERS



# ANTONIO IM WUNDERLAND



photo © Bernd Spaue

The sequel to the smash **WEDDING FEVER IN CAMPOBELLO** sees Jan, the sensitive, intelligent proofreader and his now pregnant, attractive, lively, German-Italian wife, Sara, finally on their longed for honeymoon in New York. Thousands of miles between them and their in-laws, they can now make those essential family decisions in peace. Yeah, right! Because Jan's demanding father-in-law, Antonio Marcipane, the self-appointed head of the family, is working on a new plan. He's spent 37 years at the steel mill and is looking forward to a peaceful retirement, just as soon as he fulfils his dream and childhood promise, to visit his friend Mauro in America. What could make more sense than to join Jan and Sara on their honeymoon in the Big Apple? Basta!

**GENRE** Comedy, Family Entertainment, Love Story, Romantic Comedy **CATEGORY** Feature **DIRECTOR** Sven Unterwaldt **SCREENPLAY** Daniel Speck, based on the novel by Jan Weiler **CAST** Christian Ulmen, Mina Tander, Alessandro Bressanello, Peter Prager, Maren Kroymann **PRODUCERS** Ronald Mühlfellner, Christina Christ, Anna Zündel (Prod. Exec.), Magdalena Prosteder (Prod. Exec.) **PRODUCTION COMPANIES** Bavaria Pictures, Fox International Productions **LANGUAGE** German

## SALES

Twentieth Century Fox  
anna.zuendel@fox.com  
www.fox.com

# ER IST WIEDER DA

After directing such films as **COMBAT GIRLS** and **WETLANDS**, David Wnendt has now turned his attention to adapting Timur Vermes' debut novel, the social satire **ER IST WIEDER DA** (**LOOK WHO'S BACK**), which was in the Top 10 of *Der Spiegel*'s bestseller list for over a year, No. 1 in *The Times* bestseller list, and has been translated into more than 40 languages. It is summer 2015 and Adolf Hitler suddenly wakes up on an empty plot of land in present-day Berlin, 70 years after his presumed demise. The war is over, his party is no more, and his beloved Eva is not there to console him. But, against all the odds, Adolf begins a new career on television because he is universally mistaken for a brilliant comedian – even though he is indeed the genuine article...

**GENRE** Comedy **CATEGORY** Feature **DIRECTOR** David Wnendt **SCREENPLAY** David Wnendt, Minna Fischgartl **CAST** Oliver Masucci, Fabian Busch, Christoph Maria Herbst, Katja Riemann **PRODUCERS** Christoph Müller, Lars Dittrich **CO-PRODUCERS** Martin Moszkowicz, Oliver Berben **PRODUCTION COMPANY** MYTHOS FILM, in co-production with Constantin Film Produktion **LANGUAGE** German

## CONTACT

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



photo © Constantin Film

# FREIER FALL 2



photo © Kurhaus Production

Actors Hanno Koffler and Max Riemelt are set to be reunited with director Stephan Lacant for a sequel of their successful drama **FREE FALL** from 2013. This comes after the producers received thousands of messages from members of the audience asking to know what happened next to the two police officers, Marc and Kay. The screenplay for the new film will also be written by Lacant with his co-writer Karsten Dahlem, with input from the two male leads. The sequel is likely to see Marc meeting up again with Kay during a special assignment in Berlin after searching for him for two years without success. Plans are underway for a crowdfunding campaign to be launched – probably at the end of June 2015 – to raise financing for the sequel.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Stephan Lacant **SCREENPLAY** Stephan Lacant, Karsten Dahlem **CAST** Hanno Koffler, Max Riemelt **PRODUCERS** Daniel Reich, Christoph Holthof **PRODUCTION COMPANY** Kurhaus Production **LANGUAGE** German

## CONTACT

Kurhaus Production  
office@kurhausproduction.de  
www.kurhausproduction.de



## JADE



photo © Jost Hering Filme

**L**eila, 19, searches for she knows not what, but wants to feel alive. She moves from one borderline situation to another, feeling her pulse only when over-stretched, self-destructive or in danger. Frenja, 35, wants to regain the life she had with her husband and daughter before she was ill. But she was overcome by the need to puke out all her love and that feeling will not go away. Ann, 52, has lived in other countries with other people, seen much of the world, loved and been loved, but she can't shake off the encroaching feeling of loneliness. Three women from three generations meet at a very relevant point of their lives in a psychiatric clinic. Between them arises a strong connection full of energy, honesty and eroticism.

**GENRE** Art, Melodrama **CATEGORY** Feature **DIRECTOR** Leonie Krippendorff **SCREENPLAY** Leonie Krippendorff **CAST** Jella Haase, Lana Cooper, Marie-Lou Sellem, Markus Hering, Christian Kuchenbuch, Michel Dierks, Maëlle Giovanetti, Ilona Schulz, Henning Peker **PRODUCERS** Jost Hering, Ursula Kalb-Krieg **PRODUCTION COMPANY** Jost Hering Filme, in co-production with Filmuniversität Babelsberg KONRAD WOLF **LANGUAGE** German

### CONTACT

Jost Hering Filme  
info@josthering.de  
www.josthering.de

## LOU ANDREAS-SALOMÉ - WIE ICH DICH LIEBE, RÄTSELLEBEN

**T**he ailing writer and psychoanalyst Lou Andreas-Salomé is leading a lonely existence in Göttingen. When German philologist Ernst Pfeiffer enters her life she begins to write her memoirs with him. Born in 1861 in St. Petersburg, she vows never to fall in love and to pursue intellectual perfection. She meets the philosophers Paul Rée and Friedrich Nietzsche. Against all convention, Lou and Rée live and study together in Berlin. Lou attains her goal of an intellectual, free-spirited life, but when she meets the young, still unknown writer Rainer Maria Rilke, she falls in love. After they break up she has numerous affairs. Lou begins to attend Sigmund Freud's lectures, becomes an esteemed psychoanalyst and finally recognizes the trauma of her youth.

**GENRE** Biopic, Drama **CATEGORY** Feature **DIRECTOR** Cordula Kablitz-Post **SCREENPLAY** Cordula Kablitz-Post, Susanne Hertel **CAST** Katharina Lorenz, Merab Ninidze, Alexander Scheer, Julius Feldmeier, Philipp Hauss, Peter Simonischek, Katharina Schüttler, Nicole Heesters **PRODUCER** Cordula Kablitz-Post **CO-PRODUCERS** Helge Sasse, Gabriele Kranzelbinder, Josef Reidinger **PRODUCTION COMPANY** Avanti Media Fiction, in co-production with Tempest Film, KGP Kanzelbinder Gabriele Filmproduktion, ARRI Film & TV Services **LANGUAGE** German

### SALES

ARRI Worldsales  
aexacoustos@arri.de, hemminger@arri.de  
www.arriworldsales.de



Katharina Lorenz (photo © Stefan Klüter)

## EINE REISE



photo © Sarah Blum/Johanna Pauline Maier

**A** journey of self-discovery and the associated contradictions are at the center of Johanna Pauline Maier's second feature EINE REISE (WT) which will be her graduation film from the University of Television & Film Munich. A young German woman Anna is in the middle of a life crisis when she takes off for Paris without further ado to restart her life. Once there, she keeps meeting people who claim to already know her, but then Anna meets a woman who seems to be her spitting image. Backed by FFF Bayern's fund for graduation films, EINE REISE was shot over three weeks in Paris during March 2015 with a bilingual cast and crew.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Johanna Pauline Maier **SCREENPLAY** Johanna Pauline Maier, Peter Jung **CAST** Jana Klein, Claudie Decultis, Laurent Lucien, Pierre Mignard, Nirina Moinet-Sievert, Valérie Moinet, Liliane Rovère, Rainer Sievert, Jutta Wernicke **PRODUCER** Martin Blankemeyer **CO-PRODUCER** François Xavier Frantz **PRODUCTION COMPANIES** Münchner Filmwerkstatt, Hochschule für Fernsehen und Film München (HFF/M), in cooperation with Constellation Factory **LANGUAGE** French, German

### CONTACT

Münchner Filmwerkstatt  
info@muenchner-filmwerkstatt.de  
www.muenchner-filmwerkstatt.de

## SEX & CRIME



photo © Wotan Wilke Möhring

**P**aul Florian Müller promises a truly pitch black comedy with his feature debut **SEX & CRIME**. Valentin receives a worrying phone call from his best friend Theo whom he'd spontaneously given the run of his spanking new home to spend some quality time with the waitress Mörli. Since relations between Theo – a bestseller author, chess player, and not in the best of health – and his wife Katja hadn't been that harmonious for some time, a little distraction might be exactly what the doctor ordered – or so Valentin had thought. Arriving at his house, Valentin is met by total darkness, Theo is in complete despair, there's a dead body, and, naturally, nothing is as it seems at the outset...

**GENRE** Comedy **CATEGORY** Feature **DIRECTOR** Paul Florian Müller **SCREENPLAY** Paul Florian Müller **CAST** Wotan Wilke Möhring, Pheline Roggan, Fabian Busch, Claudia Eisinger, Oliver Stokowski, Jörg Moukaddam **PRODUCERS** Jakob D. Weydemann, Jonas Weydemann **CO-PRODUCERS** Susanne Mann, Paul Zischler, Andreas Eicher, Helge Neubronner, Frank Evers **PRODUCTION COMPANIES** Weydemann Bros., Zischlermann Filmproduktion, cine plus Filmproduktion **LANGUAGE** German

### CONTACT

Weydemann Bros.  
info@weydemannbros.com  
www.weydemannbros.com

## SMARAGDGRÜN

**T**ime-traveling Gwendolyn's adventures continue in part three of the **PRECIOUS STONE TRILOGY**. The evil Count of St. Germain and his sinister secret lodge are bent on world domination and it's up to Gwen and her fellow traveler Gideon to stop the fiendish plot. The young adults' love is put to a tough test again and again while the lodge debates whether she should sacrifice her life while others believe only she can stop the Count. But when Gideon is captured and Gwen escapes, the Count sees his chance and seizes the opportunity. Can Gwen place Gideon's life above saving the world? It comes to a showdown where the prize is immortality, making the Count the ruler of the past and future. But then Gwen receives support from an unexpected direction...

**GENRE** Adventure, Fantasy, Love Story **CATEGORY** Feature **DIRECTORS** Felix Fuchssteiner, Katharina Schöde **SCREENPLAY** Katharina Schöde **CAST** Maria Ehrich, Jannis Niewöhner, Josefine Preuß, Florian Bartholomäi, Laura Berlin, Jennifer Lotsi, Johannes von Matuschka, Peter Simonischek, Kostja Ullmann **PRODUCERS** Philipp Budweg, Thomas Blieninger, Felix Fuchssteiner, Katharina Schöde **CO-PRODUCERS** Hans W. Geißendörfer, Markus Zimmer **PRODUCTION COMPANIES** Lieblingsfilm, mem-film, in co-production with gff, Tele München Gruppe **LANGUAGE** German

### SALES

Tele München International  
sales@tmg.de, www.tmg.de



photo © Thomas Kost

## SUM1

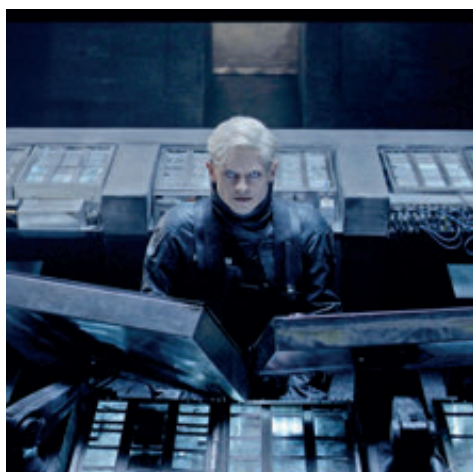


photo © Syrreal Entertainment

**F**or several decades, eerie and powerful alien creatures have been forcing humanity to seek refuge in a giant underground network of bunkers. Christian Pasquariello's debut features the British newcomer star Iwan Rheon (**GAME OF THRONES**) as the title character of **SUM1**. The young military recruit has been sent up to the earth's surface on a 100-day mission to protect the last survivors by being stationed at a desolate watchtower in a remote forest. However, the routine assignment soon develops into a nightmare. Isolation and growing paranoia take their toll, and **SUM1** not only fears for his sanity, but also for his very life...

**GENRE** Fantasy, Science Fiction **CATEGORY** Feature **DIRECTOR** Christian Pasquariello **SCREENPLAY** Christian Pasquariello **CAST** Iwan Rheon, André Hennicke **PRODUCERS** Christian Alvar, Sigi Kamml, Susa Kusche **PRODUCTION COMPANY** Syrreal Entertainment, in co-production with White Rabbit **LANGUAGE** English

### SALES

Global Screen  
info@globalscreen.de  
www.globalscreen.de



# THE TRAPP FAMILY: A LIFE OF MUSIC



photo © Jan Betke/Clasart Film

**B**ased on Agathe von Trapp's autobiography, this is the real story behind the beloved Broadway musical and hit Hollywood film, *THE SOUND OF MUSIC*. After the untimely death of her mother, Agathe takes charge of her siblings and guides her father through a changing world. But when a new woman, Maria, arrives she finds her role and the memory of her beloved mother in jeopardy. Both women discover the healing power of music to overcome their differences, but when the Nazis begin to take over Austria and endanger their happiness, Agathe is forced to make a decision that will affect the family forever. The film tells a vivid and sometimes heartbreaking story about courage, love, and passion.

**GENRE** Biopic, Drama, Family Entertainment  
**CATEGORY** Feature **DIRECTOR** Ben Verbong  
**SCREENPLAY** Tim Sullivan, Christoph Silber  
**CAST** Vanessa Redgrave, Matthew Macfadyen, Eliza Hope Bennett, Cornelius Obonya, Annette Dasch, Yvonne Catterfeld **PRODUCERS** Herbert G. Kloiber, Rikolt von Gagern **PRODUCTION COMPANY** Clasart Film, in co-operation with ORF & Concorde Media  
**LANGUAGE** English

## SALES

Tele München International  
 sales@tmg.de  
 www.tmg.de

# ZAZY

**R**uby O. Fee, one of the rising stars in German cinema's firmament and recently seen in Andreas Dresen's *AS WE WERE DREAMING*, plays 18-year-old Zazy who is doing an apprenticeship to become a seamstress in a little town in the Italian region of Trentino. After meeting the elegant and rather well-off Marianna from Germany, she sees a chance of moving up into better circles. Together with her older boyfriend Tomek, Zazy finds a way of gaining an entrée to Marianna's life. It's not long before the young couple have Marianna under their control – but then a sadistic power struggle begins... *ZAZY* is M.X.Oberg's first feature film since directing *STRATOSPHERE GIRL* in 2004.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** M. X. Oberg **SCREENPLAY** M. X. Oberg **CAST** Ruby O. Fee, Paul Boche, Petra van de Voort, Philippe Brennkemeyer **PRODUCERS** Daniel Mann, Marco Gilles **CO-PRODUCERS** Bastie Griesse, Philip Borbély **PRODUCTION COMPANY** gilles mann filmproduktion, in co-production with MMC Movies, in cooperation with WDR, WeFadeToGrey, TORUS, Maier Bros., Ludwig Kameraverleih **LANGUAGE** German

## CONTACT

gilles mann filmproduktion  
 post@gilles-mann.de  
 www.gilles-mann.de

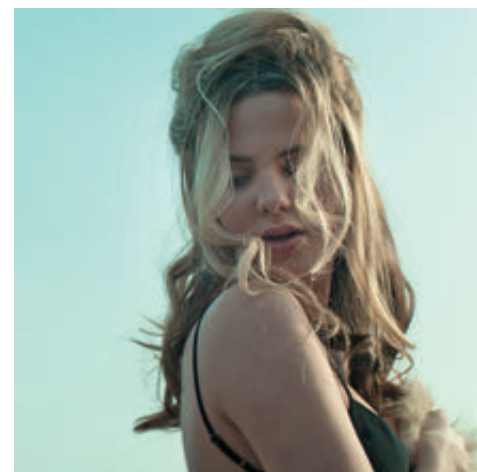


photo © gilles mann filmproduktion

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[www.germanfilmsquarterly.de](http://www.germanfilmsquarterly.de)



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



# REMUNERATION IN GERMANY

FOR

## PRIVATE COPYING – VIDEO RENTAL – CABLE RETRANSMISSION

VGF, a collecting society under German law, was founded in 1981 when private copying of TV-programs (in particular feature films) by means of video recording equipment started to become commercially important.

Since 1982 VGF collects blank tape levies due to German and foreign film producers under Art. 54 of the German Copyright Act and distributes them to the respective rightsholders. The German Collecting Societies Act obliges VGF to make sure that all rightsholders and owners of neighbouring rights of motion pictures, including foreign rightsholders who enjoy national treatment under the international copyright conventions, receive an equitable share of the monies collected for all rightsholders of programs broadcasted by German TV-Stations. Since it is virtually impossible for the individual rightsholders to control the use of the property and to make claims individually, Art. 54 provides that the respective rights must be administered collectively and claims can be made through a collecting society only.

VGF now administers a great number of film rights of important film and TV producers from USA, Great Britain, Germany and other countries who have joined VGF as members. Since VGF's activities come under the supervision of the German Patent Office, it is safeguarded that a fair division of monies among all rightsholders concerned takes place and that producers receive an equitable share of the royalties in Germany.

The following rights are administered by VGF:

### **Art. 54 German Copyright Act – Private Copying**

Art. 54 of the German Copyright Act provides a remuneration for private copying of films. As rightsholders cannot prevent private copying, makers of recording devices and storage media which are used to effect private copying are charged with a levy. The claim can be made by a collection society only (Art. 54h German Copyright Act). VGF as a trustee administers the rights for film and TV producers and distributes the respective amounts to the rightsholders. Licensing of television rights does not imply transfer of the above mentioned right.

### **Art. 27 German Copyright Act – Video Rental**

Art. 27 of the German Copyright Act entitles rightsholders to a supplementary remuneration for the rental and lending of videograms by video-retailers. The money must be paid by the video retailer. It is provided by law (Art. 27 Sec. 3) that claims can be made by collecting societies only.

### **Art. 20 b German Copyright Act – Cable Retransmission**

Rightsholders whose programs are broadcast by German TV stations and retransmitted via cable are also entitled to a remuneration for such cable retransmission. VGF is also active in collecting this fee. Administration of the above mentioned fees by VGF incurs no costs for the rightsholders. If your company is interested in collecting these remunerations, please contact VGF for more detailed information.

**[www.vgf.de](http://www.vgf.de)  
[info@vgf.de](mailto:info@vgf.de)**

**VGF Berlin** (for non-German films)

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**VGF Munich** (for German films)

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European Film Promotion

[www.efp-online.com](http://www.efp-online.com)

# PRODUCERS ON THE MOVE

at the Cannes International  
Film Festival 2015



**JAN MACOLA**  
Czech Republic – Mimesis Film



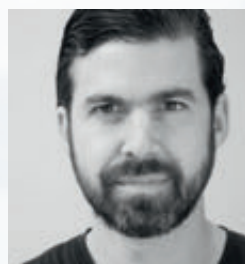
**KATJA ADOMEIT**  
Denmark – Adomeit Film



**MIKKO TENHUNEN**  
Finland – Mjolk Movies



**PIERRE GUYARD**  
France – Nord-Ouest Films



**INGMAR TROST**  
Germany – Sutor Kolonko



**HEATHER MILLARD**  
Iceland – Spier Films



**JULIETTE BONASS**  
Ireland – Element Pictures



**ARTURO PAGLIA**  
Italy – Paco Cinematografica



**ŽIVILĖ GALLEGO**  
Lithuania – Fralita Films



**SVETOZAR RISTOVSKI**  
FYR of Macedonia – Small Moves Films



**ELLEN HAVENITH**  
The Netherlands – PRPL



**KJETIL OMBERG**  
Norway – Norsk Superfilm



**MARIUSZ WŁODARSKI**  
Poland – Lava Films



**JOANA FERREIRA**  
Portugal – C. R. I. M. Produções



**SNEŽANA PENEV**  
Serbia – This And That Productions



**MAREK URBAN**  
Slovak Republic – sentimentalfilm



**MIHA ČERNEC**  
Slovenia – Staragara



**MONTSE TRIOLA**  
Spain – Andergraun Films



**ANNIKA ROGELL**  
Sweden – Tangy



**ALINE SCHMID**  
Switzerland – Intermezzo Films

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**Participating EFP members:** Czech Film Center, Danish Film Institute, EYE International/The Netherlands, Film Center Serbia, Finnish Film Foundation, German Films, ICA I.P./Portugal, ICAA/Spain, Icelandic Film Centre, Irish Film Board, Istituto Luce-Cinecittà/Italy, Lithuanian Film Centre, Macedonian Film Agency, Norwegian Film Institute, Polish Film Institute, Slovak Film Institute, Slovenian Film Centre, Swedish Film Institute, Swiss Films, Unifrance films

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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.

## SUPERVISORY BOARD

Peter Herrmann Chairman  
Jana Cernik  
Peter Dinges  
Antonio Exacoustos  
Petra Müller  
Ulrike Schaub

## TEAM

Mariette Rissenbeek Managing Director  
Christine Harrasser Distribution Support, Business Affairs  
Angela Hawkins Communications & Marketing  
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Birgit Koch Press & PR  
Verena Köstler Accounts  
Dennis Ruh Festival Relations  
Maike Schantz Regional Coordinator: Southern Europe & Latin America  
Martin Scheuring Project Coordinator & Short Film  
Sabrina Schrödl Assistant to the Managing Director  
Bernhard Simek Regional Coordinator: Eastern Europe & Australia, Documentary Film  
Konstanze Welz Television, Regional Coordinator: Asia

## 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, video, and television

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

■ Organization of the annual Next Generation Short 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](http://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





**Allianz Deutscher Produzenten – Film & Fernsehen e.V.**  
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**Arbeitsgemeinschaft Dokumentarfilm e.V.**  
**German Documentary Association**

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 phone +49-69-62 37 00 | fax +49-61 42-96 64 24 | agdok@agdok.de | www.agdok.de



**Arbeitsgemeinschaft Kurzfilm e.V.**  
**German Short Film Association**

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**Deutsche Kinemathek**  
**Museum für Film und Fernsehen**

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**FilmFernsehFonds Bayern GmbH**  
**Gesellschaft zur Förderung der Medien in Bayern**

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**Filmförderungsanstalt**  
**German Federal Film Board**

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**Verband Deutscher Filmexporteure e.V. (VD FE)**  
**Association of German Film Exporters**

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**Verband Deutscher Filmproduzenten e.V.**  
**Association of German Producers**

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 mail@filmproduzentenverband.de | www.filmproduzentenverband.de



Die Beauftragte der Bundesregierung  
 für Kultur und Medien



**Die Beauftragte der Bundesregierung für Kultur und Medien**  
**Federal Government Commissioner for Culture & the Media**

Köthener Str. 2 | 10963 Berlin/Germany  
 phone +49-30-18 68 14 43 51 | fax +49-30-1 86 81 54 43 51 | Ulrike.Schauz@bkm.bund.de | www.kulturstaaatsminister.de

**Filmförderung Hamburg Schleswig-Holstein GmbH**

Friedensallee 14-16 | 22765 Hamburg/Germany  
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**MFG Medien- und Filmgesellschaft**  
**Baden-Württemberg mbH**

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 phone +49-7 11-90 71 54 00 | fax +49-7 11-90 71 54 50 | filmfoerderung@mfg.de | www.mfg-filmfoerderung.de



**Mitteldeutsche Medienförderung GmbH**

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**nordmedia – Film- und Mediengesellschaft**  
**Niedersachsen/Bremen mbH**

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German Films Quarterly is published by:

**German Films Service + Marketing GmbH**  
**Herzog-Wilhelm-Str. 16**  
**80331 Munich/Germany**  
**phone +49-89-5 99 78 70**  
**fax +49-89-59 97 87 30**  
**info@german-films.de**  
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ISSN 1614-6387

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 (photo © Alex Malecki)

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**Printing Office**  
[www.esta-druck.de](http://www.esta-druck.de)

German Films supports the use of paper from sustainable forestry. The pages of this magazine are made of PEFC certificated cellulose. PEFC (Programme for the Endorsement of Forest Certification schemes) is the largest independent organization worldwide for securing and continuously improving a sustainable forest management and it guarantees ecological, social and economic standards. Currently there are 258 million hectares of PEFC certificated forest worldwide.



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