

# GFO

GERMAN FILMS QUARTERLY

ISSUE 4-2024

WITH PORTRAITS AND ARTICLES OF  
**DIRECTORS** ANNA ROLLER & TIM FEHLBAUM  
**PRODUCER** MARKUS HALBERSCHMIDT  
**ACTORS** JENNY SCHILY & MAX RIEMELT  
**KEY MAKEUP ARTIST** FAYE RYAN  
**SALES COMPANY** STUDIO100  
**AN EXCERPT OF IMPORTANT DATES AND FACTS IN 70 YEARS OF GERMAN FILMS**



Promoting the best of

# GERMAN CINEMA



1954 - 2024



german  
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films

Dear Readers,

THE SEED OF THE SACRED FIG is the German entry for the 97th Oscar® awards ceremony in the 'Best International Feature Film' category. The political thriller by director Mohammad Rasoulof was selected by an independent jury from the 13 submitted films. The jury statement said: 'a masterfully directed and movingly acted film that finds scenes that stay with you.' THE SEED OF THE SACRED FIG had already attracted attention after its screening in competition in Cannes. Since then, the film has been shown at numerous film festivals, including Locarno, Telluride, Toronto, San Sebastián, Busan and New York. And it has already been confirmed that the film will be seen at more festivals in the future. The next important date in the Oscar race will be the announcement of the shortlist on 17 December.



German films also made an impression in Venice, the third of the three major international film festivals. German cinema had a high profile on the Lido with a total of 17 productions and co-productions. The documentary RIEFENSTAHL by Andres Veiel wowed audiences and critics alike, as did the feature films SHAHED by Nader Saeivar, EDGE OF NIGHT by Türker Süer, HAPPY HOLIDAYS by Scandar Copti and QUIET LIFE by Alexandros Avranas. Venice also kicked off the Oscar campaign for the German-US co-production SEPTEMBER 5. The drama by Tim Fehlbaum - who is the subject of the director's portrait in this issue - is being touted by trade journalists as having good chances of being among the nominees in this awards season.

German films also enjoyed success at the other important summer festivals. The 24 German productions and co-productions screening in Toronto included the international premiere of Fabian Stumm's SAD JOKES and the world premiere of Samadi Ahadi's SEVEN DAYS. BLUE MARKS by Sarah Miro Fischer won the WIP Europa Industry Award in San Sebastián. Zurich's 20th anniversary edition saw an eclectic selection of 15 German productions and co-productions being featured in its line-up. Warsaw also celebrated an anniversary with its 40th edition which included the world premieres of CHAOS AND SILENCE by Anatol Schuster and UNSPOKEN by Piotr J. Lewandowski in the International Competition section, and the international premiere of Frauke Lodders' IN GOOD FAITH in the 1-2 Competition.

A special film festival - from our point of view - is now taking place in November. Germany will be the Focus Country at the Tallinn Black Nights Film Festival from 8 to 24 November. Numerous German films will be screening in several of the festival's different sections, Christoph Hochhäusler will head up the jury for the Competition, and films from the retrospective will be shown in a special sidebar to mark the 70th anniversary of German Films. The German Focus will also be in evidence at the Baltic Event, the industry section of the festival: a large delegation of German producers will be attending this year. German Films' anniversary will naturally continue being celebrated up to the end of the year. As in previous editions of GFQ this year, this edition will also have a focus on the anniversary. A timeline sees us travelling back in time and highlighting the special moments from the past 70 years.

A big thank you to everyone who has joined German Films in celebrating 70 years of German cinema abroad during this special year. We are now looking forward to the next eventful and successful years.

A handwritten signature in black ink that reads "Simone Baumann".

Simone Baumann, Managing Director

MONA CATHEEN OTTERBACH  
PRODUCTION DESIGNER

MEHMET AKIF BÜYÜKATALAY  
WRITER & DIRECTOR

JAN BÜLOW  
ACTOR

SOLEEN YUSEF  
WRITER & DIRECTOR

MORITZ MÜLLER-PREISSER  
WRITER & DIRECTOR

BANAFSHE HOURMAZDI  
ACTOR

EVA TROBISCH  
WRITER & DIRECTOR



# FACE TO FACE WITH GERMAN FILMS

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A close-up portrait of Milena Aboyan, a woman with brown hair tied back, wearing a black t-shirt and a small gold earring. She is looking slightly to the left with a gentle smile.

**"I AM A GREAT BELIEVER  
IN TEAMWORK"**

A PORTRAIT OF DIRECTOR MILENA ABOYAN

The second film is the hardest. If you believe the myths persistently doing the rounds in the film industry, the next project after a debut often involves so many expectations and difficulties that it can potentially drive young filmmakers mad, if not immediately derail hopeful careers, as some may suggest in warning.

Anna Roller, as she freely admits in our interview, was also “afraid of this infamous second film”. But from the outside, there was little reason to be. Her first feature-length film *DEAD GIRLS DANCING*, made at the end of her studies at the HFF in Munich, celebrated its world premiere at Munich Film Festival and Tribeca Festival in 2023. Later, the story about four girls in an abandoned village won the New Faces Award and was nominated for the German Camera Award, among others; MUBI released the film in German cinemas and it will soon be shown on ARD as part of the *Debüt im Ersten* series.

“I soon realised that the gaps between films become very long if you only write your own material,” the Munich native explains. “So, while I was writing, I started reading scripts as well, and looking for something I could make my own. I just wanted to throw myself into the next film as quickly as possible. My idea was to escape the pressure by simply continuing to work the same way as I did at film school: approaching each project believing that the next one will follow anyway, and that you’re allowed to try things out and make mistakes.”

In the end, the second film was completed much faster than expected. Roller was behind the camera for the film adaptation of the bestseller *ALLEGRO PASTELL* as early as summer 2024; at the time of our interview, she was in the middle of editing. The adaptation of Leif Randt’s novel is the baby of producer Tobias Walker, who had been impressed by Roller’s short film *DIE LETZTEN KINDER IM PARADIES* when sitting on a festival jury a few years earlier. “We stayed in contact, and when he came to the premiere of *DEAD GIRLS DANCING*, he was looking for a suitable director,” she recalls. “It’s actually rather funny that he thought I might be right for the job because *ALLEGRO PASTELL* is quite different from my debut.”

The difference lay not least in the scale of this “fragmentary idea of a love story”, as Roller describes *ALLEGRO PASTELL*. The story is told over a long period of time and in a wide variety of locations (in addition to Berlin and Frankfurt, the film was also shot in Lisbon), and the number of motifs surpassed those of its predecessor many times over. “I needed a different mindset to tackle this material. But once you are on set, the difference isn’t so big. The work process felt pretty similar, and that was also because I was working with most of the same people as on the first film, from the cameraman to make-up and set design,” she reports. “Overall, I just had even more people to help me. A second assistant director! I was really excited about that.”

Roller is a great believer in teamwork in filmmaking, anyway. She admits that she no longer believes in the auteur genius kicking their underlings during the working process: “That’s no longer in keeping with the times and I don’t want to work like that, either. I would only be restricting myself if I claimed to know everything; it robs a project of so many ideas and other people’s talents. I love it when the others bring their skills and ideas to the table, when you influence each other’s work and grow a film together. And that is also because, as the captain of such a ship, I have the chance to allow myself vulnerability without everything being thrown off course.”

It is quite possible that Roller came to this realisation long before her second or even first feature film. In fact, the 31-year-old has been behind the camera for much longer than her HFF studies. Inspired by the making-ofs for *THE LORD OF THE RINGS* and *HARRY POTTER*, she gathered relatives and friends around her as a teenager in order to shoot her own fantasy epics during the summer holidays and even for months afterwards. Often, she had the backing of her parents, who planned their holidays to go wherever she could find suitable filming locations. So, Roller has not only demonstrated that too much reverence for the second film is exaggerated, but also that it is not as far from Tolkien’s fantasy worlds to the German film industry as people might assume.

*Patrick Heidmann*

A close-up portrait of Tim Fehlbaum, a man with light brown, wavy hair and a slight smile, wearing a dark jacket. The background is a textured, reddish-brown wall.

# WITH PRECISION AND RESPECT

A PORTRAIT OF DIRECTOR TIM FEHLBAUM



SEPTEMBER 5 (production company: Berghaus Wöbke Filmproduktion) was the opening film of Venice's Orizzonti Extra sidebar and subsequently became the surprise hit of the festival. Critics and audiences alike were raving about the drama that centres on the hostage-taking of Israeli athletes by terrorists during the 1972 Munich Olympic Games. SEPTEMBER 5 has since become this year's festival sensation and is being shown at more than 20 festivals. Moreover, Paramount will be releasing the film in US cinemas at the end of the year. Even a few weeks after the world premiere, one can still see how pleased director Tim Fehlbaum is with the reactions. "I'm pretty overwhelmed by how the film has been received and how much attention it has attracted," says the filmmaker who was born in Basle in 1982.

"I've always been interested in the events surrounding the 5th of September, 1972. I studied in Munich, so one has a special relationship to these events." And Kevin McDonald's documentary ONE DAY IN SEPTEMBER had also been an important influence on his decision to tackle a real-life story for the first time after two dystopian feature films, the award-winning HELL (2011) and TIDES (2021).

During their research for the film, an initial conversation on Zoom with Geoffrey Mason left such a lasting impression on director Tim Fehlbaum, screenwriter Moritz Binder and producers Thomas Wöbke and Philipp Trauer that it sent the film in a new direction. "The way Mason remembered their reporting from the sports studio, the way the events came thick and fast, was so exciting to hear that I thought: why not just tell it from this perspective?" He was immediately attracted by the cinematic concept, "the challenge of staging the story as a chamber piece in a confined space. Everything takes place in the studio, the monitors are the only thing which is the window to the outside world." He added that, as a filmmaker, he also has a more direct connection with the subject of media reporting and thus felt more entitled to tell something from this perspective.

The intensive research was important to him. "I wanted to approach this true story that is still

relevant today with precision and respect." The material that ABC had broadcast at the time proved to be the most important source. "We soon realised that we weren't going to be recreating these images, but instead using the original footage wherever possible in order to blend reality and staged scenes as authentically we could."

What happens in the TV control room is put together from the memories of those involved. Some things were condensed, but always with the intention of telling the story as authentically as possible. The set design was also an important element in this context. "We didn't just want it to look real, we also wanted the equipment to still be working so that the cast could interact with them. The phone calls are real, and real images appear on the monitors." The ensemble film has an international cast including Peter Sarsgaard, John Magaro, Ben Chaplin and Leonie Benesch. "Back then, people came from all over the world to Munich for the Olympics, and we wanted to reflect this in the cast." There aren't any fundamental differences for Fehlbaum when working with American stars. "Every actress and every actor is different. As a director, you have to relate to people on an individual level to know how someone works and what they need."

One of the film's producers is Sean Penn. This contact came about through the DoP Markus Förderer who knew Penn's production partner John Wildermuth and had been told by him that the US star was wanting to produce small, political films. "When we presented our project to them, they were immediately convinced by the basic premise, but the script didn't engender the same enthusiasm. That was another big incentive before they were then finally onboard. And there was great support in many areas, right through to the casting." SEPTEMBER 5 is Fehlbaum's third film with producer Thomas Wöbke and the second with Philipp Trauer. "They are two unique partners because they are both incredibly creative. We are a team where the boundaries between directing and producing are fluid. Because we all want the best for the film, not for our egos. They are very involved in every step and I really appreciate that."

*Thomas Abeltshauer*

# FROM ARTHOUSE INTO ENTERTAINMENT

A PORTRAIT OF PRODUCER MARKUS HALBERSCHMIDT

In autumn 2016, Markus Halberschmidt and his partner Maria Tsigka spent a lot of time chilling on their living room sofa, watching an entire series. Then, suddenly, the couple said to each other: "Why don't we do something like this?" The question was not without justification. After all, Halberschmidt had produced classic arthouse cinema with his company *busse & halberschmidt*, while Maria Tsigka had realised some commercial projects with the Greek company Argonauts Productions. This joint realisation had its consequences, ultimately leading to up-and-coming German director Tilmann Singer landing in the top 10 of the American cinema charts with his arthouse horror *CUCKOO* in August 2024.

In 2017, the couple founded the company Fiction Park - with the catchy motto: "Entertainment is not a bad word". Or to put it another way: "We wanted to reach audiences." As they had planned originally, they began to develop series, but then two projects for cinema "muscled their way in", as Halberschmidt puts it. This resulted in a co-production with the Netherlands - the dramatic thriller *THE MAN FROM ROME*. The film celebrated its German premiere at Hof Film Festival this year. Markus Halberschmidt met Tilmann Singer, a student of direction at the Academy of Media Arts Cologne, back in 2016. A year later, he saw Singer's 20-minute graduation film *LUZ*, a stylish, experimental mystery horror film that soon caused a stir internationally: "We realised that this was someone who was well-suited to us, and we really wanted to make something with him." In summer 2019, Singer delivered the script for his feature film debut *CUCKOO*. In spring 2021, the American distribution and production company Neon came on board.

Despite this renowned partner, the production funding and preparation phases were not without complications. Covid-19 and the limited availability of *EUPHORIA* actress Hunter Schafer led to delays. In turn, these ruled out participation by John Malkovich, who was replaced by Dan Stevens (*I AM YOUR MAN*). In addition, the production lost its initially planned locations when the North Rhine-Westphalian state government requisitioned the envisaged premises for Ukrainian refugees. And because the intended production manager cancelled a week

before filming started, Markus Halberschmidt had even more tasks to handle.

The production was finally realised in NRW and Hessen between May and July 2022, and celebrated its world premiere at the 2024 Berlinale. The Anglo-American press was particularly enthusiastic. On Rotten Tomatoes, the film has garnered an impressive 78 per cent rating. This also led to respectable success in US cinemas, where the horror tale had grossed over 6 million USD by the beginning of October. In Germany, where unusual genre cinema tends to reach only a niche audience, the film has found things rather more difficult. For Tilmann Singer, this opened the door to a US career. The Fiction Park producers, on the other hand, are continuing along their path of realising original films with audience appeal. These include *INHERITANCE* (working title), a modern Haitian ghost story based on a book by Fedna Jacquet, which is currently being developed by Haitian director Guetty Felin. Halberschmidt and Tsigka met the filmmaker at the 2023 Berlinale, where a brief meeting turned into three hours: "We realised there was a marvellous dynamic between us." The Fiction Park bosses aim to finance the project primarily with private equity and to shoot it in the Caribbean. Talks with interested investors are already underway.

However, the company is not focussing solely on genre material, by any means. A German-Namibian road movie, a "Serbian hardcore drama" and a Cypriot feel-good film are in the pipeline. A fantasy story written by Maria Tsigka will be realised as an animated film. Various funding and financing decisions are currently being awaited. However, purely German-language productions are not planned right now, especially as Fiction Park cannot complain about a lack of offers: "We receive project proposals from the USA on a weekly basis," says Halberschmidt. There are also contacts with "exciting directors who want to work with us, and we want to work with them." Markus Halberschmidt is delighted to have ventured away from the pure arthouse sector: "I used to have to make all sorts of films in order to survive. Now, I can choose what I really want to do. And that feels great."

*Rüdiger Sturm*

A close-up portrait of actress Jenny Schily. She has light brown hair styled in a messy bun, looking slightly to the left of the camera with a neutral expression. She is wearing a patterned top with geometric shapes in orange, black, and white. The background is a solid, light pinkish-orange color.

# A DESIRE FOR THE UNFAMILIAR

A PORTRAIT OF ACTOR JENNY SCHILY

Jenny Schily is a vampire. And the director of a women's prison. And a police inspector's journalist girlfriend. And a queer actress. Or a schizophrenic man's sister.

Just this selection of roles she has played over the last two years reveals the 57-year-old's exceptional position in an industry where many actresses over 50 get very few offers. The range of projects is also significant. They include the German Disney+ series CITY OF BLOOD, the international hit series BABYLON BERLIN, the final season of which she will be shooting soon, the intense independent film IM HAUS MEINER ELTERN, and the relationship drama OF LIVING WITHOUT ILLUSION.

When asked why her career has proved so consistent, she hasn't got a single answer: "It's probably a bit of luck, perhaps also fate - and because I'm so good, of course" she says, laughing. But she sees her run of success in a relative way: "I have been rejected for being too old, as well, even when a role was written for my age group." She doesn't want to see herself as a victim of systematic discrimination, although she certainly knows it exists. "If I felt that way about myself, I might capitulate or change careers. But I don't want to do that," she adds with a smile. Her attitude is: "Then, I think this particular production company is looking for someone younger. And as with any rejection, you shouldn't take it personally but just accept it and move on." She also believes that in general, women's visibility is increasing: "Things are getting better. There are many inspiring films featuring women who are no longer very young." One indication here is the positive response she has had for her role in Cologne's TATORT, playing the detective's only slightly younger lover: "I was surprised by the audience and media reactions. It wasn't so much about age, but about telling the story of an authentic, equal relationship."

Since drama school, one of the driving forces behind her career has been a desire for the new and unfamiliar. She wants to be challenged and so keep discovering new sides to herself. "Living out something in a role that I perhaps didn't know, or didn't dare to live out before - I am happy to say that desire has stayed with me."

She tries to remain open to her characters' complexity: "I find myself questioning the idea that 'my character doesn't do that' more and more often, since it might also make the character more interesting if they did something that seems untypical. One of the key people to encourage her love of acting early on was director Volker Schlöndorff, with whom she shot the award-winning Berlinale film DIE STILLE NACH DEM SCHUSS (THE LEGEND OF RITA) in 2000: "Even the casting was nothing like a test, it was more like a work sample. He is a very intelligent, precise observer and has such a welcoming personality. That made me feel taken care of and noticed right from the start."

Disillusioning experiences, inevitable in such a long career, have not changed her underlying motivation. "I am someone who is quick to doubt myself," she admits, before adding: "But when I realise that I'm succeeding, or that success is being reflected back to me, it's an incredibly good feeling, encouraging me to try and see if I can do it again next time."

Despite her extensive repertoire, which she began building up as a stage actress - she made her debut in THE SEAGULL at the Staatsschauspiel Dresden in 1995 - she is not yet finished: "I feel as though there are so many things I haven't played yet, I haven't even got close to some subjects. I would love to do something comic, for example." She accepts frustrations pragmatically: "One of the positive aspects of being freelance is that if you act in something that doesn't make you particularly happy, the next project will come along and things will be different. You can always start again, I like that."

One facet largely missing from her work has been roles in international productions. Perhaps she also needs an international agent. "Yes, I would like to shoot more abroad," she admits. In conversation, she mentions her admiration for Justine Triet, Ruben Östlund and Yorgos Lanthimos: "I wouldn't say no, there," she says with a laugh.

*Rüdiger Sturm*



# LEARNING, DEVELOPING, AND ENGAGING WITH OTHERS

A PORTRAIT OF ACTOR MAX RIEMELT

Obviously, more than 25 years in front of the cameras cannot be described in a single word. But if anyone does want to try in Max Riemelt's case, the word versatility will do quite well. Born in Berlin in 1984, he had already worked as an actor for television productions when he was at school - looking at his long list of past roles today, you would find it hard to match such a spectrum, ranging from youth dramas and crime series to science fiction and arthouse drama, handling serious issues and providing light entertainment.

However, as Riemelt emphasised at our meeting in his home city, there has never been any question of choosing roles indiscriminately. "I like it best when I find insights in a script and get the feeling that a film will offer its audience something," he says, describing the common link between his projects. "I don't mean obvious messages; it's not about political correctness, moralising or prescribing something. It's about an offer: perhaps discovering relevant topics in poetic images, subtle allusions or complex narratives, things that are worth contemplating and taking a look at yourself."

Riemelt's most recent works are an impressive demonstration of the diverse forms adopted for such cinematic reflection. Natja Brunckhorst's *TWO TO ONE*, an audience favourite at the German box offices in summer 2024, tells the story of everyday realities collapsing in East Germany after the end of the GDR in the guise of a light-hearted comedy far-removed from impact film. Meanwhile, *ABOUT LUIS* by Lucia Chiarla, which celebrated its world premiere at Zurich Film Festival, uses a case of school bullying to examine both parenthood and social values.

"I don't see films like this as my educational mission," the actor says, "but the examination of relevant topics interests me. I want to educate myself." Even as a teenager, he was magically drawn to the film medium because he recognised the powerful impression a film can make on its audience and saw the way a visual work often reaches a person more easily than a written text, for example. "Especially today, when social dialogue is getting more and more difficult, words are often too abstract. That is

why images are sometimes better when approaching a topic with others; they give us a shared reference," he continues. "In any case, I'm happy when my work helps to start a conversation."

Learning, developing, and engaging with others - listening to Riemelt, you quickly realise that he is not someone who will always do the same thing, opposing any change. Neither as a person nor as an actor. "I'm not a trained actor," he explains, referring to the fact that he learnt his craft on the job rather than at a state school. "That's exactly why it was always important to me to develop and learn, to open up, and get in touch with myself and my emotions."

Riemelt was one of the European Shooting Stars at the Berlinale in 2005, and he will be seen next in *ETWAS GANZ BESONDERES* by Eva Trobisch; if you ask him what collaborations have helped him to grow the most, the names of the two directors that gave him his breakthrough come to mind - with Dennis Gansel, he made *NAPOLA* - *BEFORE THE FALL* and *THE WAVE*, with Dominik Graf, *THE RED COCKATOO* and the series *IM ANGESICHT DES VERBRECHENS*. His good friend Savaş Ceviz, with whom he developed the complex drama *KOPFPLATZEN*, also needs mention. He himself describes that film about a paedophile's struggle with his addiction as one of his most important. And then, of course, there is Lana Wachowski, "a role model in terms of utopian ideas, certainly", he emphasises.

Riemelt faced the cameras for the American in her cult series *SENSE8* as well as in *MATRIX RESURRECTIONS*. The fact that he has not filmed more frequently in the USA subsequently is not due to a lack of interest. "I always find it tempting to work abroad, and it's flattering when offers come from America," he admits as a parting shot. "But I have no desire to simply get my foot in the door and make myself available for every film and every role." After all, his conviction that a screenplay needs to awaken his interest and perhaps even have something to say is one that transcends borders.

*Patrick Heidmann*

# STUDIO +100 INTERNATIONAL





“What is unique about us as the international arm of the Studio 100 Group is that we have our own animation studio, Studio Isar Animation, alongside our operations with the subsidiary Studio 100 Film being the movie sales agent of the company” Martin Krieger, CEO of Studio 100 International, observes.

Founded in Munich originally under the name of Studio 100 Media in 2007, the company was able to acquire the rights and library of EM Entertainment to such iconic properties as MAYA THE BEE, HEIDI, and VIC THE VIKING and has since become one of the leading international players in the area of children’s and family entertainment.

In spring 2024, Studio 100 Media was then rebranded as Studio 100 International “because it really represents what we are doing as the international distribution, financing and production unit of the entire Studio 100 Group,” Krieger explains.

“Our strategy had always been to revitalize these brands by producing new series and movies around these characters, which led to the production of our first animated feature film MAYA THE BEE, released in cinemas in 2014,” Thorsten Wegener, Director Business Operations at Studio 100 International, recalls.

Since then, the company has been behind the production of another two MAYA THE BEE feature films as well as GIANTS OF LA MANCHA, and HEIDI – RESCUE OF THE LYNX, among others.

After initially concentrating on establishing itself as a production outfit, the company then decided that it would be best placed to also handle the international distribution of the rights to its productions.

“In a first step, we were only selling our own movies, but saw that there is definitely a demand for independent family animation movies aimed at the international market, so we then decided to take on third party titles as well,” Wegener explains.

Productions by other animation studios to be found in Studio 100 Film’s sales line-up currently include 100% WOLF, 200% WOLF, and MY FREAKY FAMILY.

“Whenever we go into production on a movie or series, we’re thinking about line extensions in licensing and merchandising,” Krieger says. “What’s more, we have the possibility of extending the brand experience into the wider network of the Studio 100 Group because we have 11 theme parks which are also staging live shows. This is a real USP that we can offer as sales agent and co producer giving them access to this kind of a mini-major setup.”

“With our movies being in the budget range of 10-15 million Euros, the only way we can raise the finance is by working internationally in the classic independent way, looking for presales, using tax incentives, minimum guarantees and working with co-producers who bring in their own share of the financing,” Krieger continues.

“Given the challenges we are all facing in the market, it’s been increasingly important to join forces with established players in the industry because we are great believers in collaboration and creating projects and IPs with partners working in this field of family animation,” Wegener explains.

Thus, the company has forged strategic alliances with France’s Gaumont and Viva Pictures from the USA and acquired a stake in the Tenerife-based animation studio 3 Doubles Producciones in mid-2023.

Viva Pictures, for example, is a co-producer on two new productions FLAMINGO FLAMENCO and ON THE EDGE, while 3 Doubles will be a partner on the production of DOUGIE DOLITTLE, FLAMINGO FLAMENCO and ARNIE & BARNEY, the first major spin-off from the MAYA THE BEE franchise.

“We usually have a presence with stands at the markets in Berlin, Cannes, AFM, Hong Kong and Annecy and attend events like Cartoon Movie,” Krieger notes, adding that there is also a strong collaboration between Studio 100’s film and TV sales teams.

“It’s beneficial to have both content streams within the company because there are times when ideas come to us from the TV division which we can then follow up to develop as a movie project or vice versa,” he concludes.

*Martin Blaney*

A portrait of Faye Ryan, a makeup artist. She has long, wavy, dark red hair and is smiling slightly. She is wearing a black top and has several tattoos: a large rose on her right arm, a skull on her left arm, and a small tattoo on her left wrist. She is holding a black pen or pencil near her chin. The background is a plain, light grey.

# "A GOOD EYE FOR COLOUR"

A PORTRAIT OF KEY MAKEUP ARTIST FAYE RYAN

She has quite a liking for horror film make-up, although she doesn't enjoy watching horror movies. 'I'd rather see the making-of,' says Faye Ryan. Next year, the 29-year-old will be able to look back on ten years as a make-up artist.

The German-American lived in the USA for three years before returning to Germany. Her good command of English has stayed with her - and her international-sounding name, of course, which is ideal in the film business.

She grew up in Augsburg and completed her training at a private school for make-up artists. "I was doing my own make-up at eleven and experimenting with fake blood by the age of 14," she says. Her dream job soon became clear. After almost ten years in the profession, her CV now includes 16 movie projects for which she has helped shape the productions as (key) make-up artist, as well as music videos and television work. She has also supervised make-up design for Europa-Park's musical productions.

One of her most challenging projects was the 2020 film *GEWALTEN (FORCES)* by Constantin Hatz, in which the young lead actor had facial abrasions. The healing process had to be clearly visible for days. Faye Ryan needed to create the wounds a total of 40 times, ranging from very fresh marks to increasingly scabbed edges that would soon disappear. She modelled a wound for this purpose, which was then filled with PTM (prosthetic transfer material, i.e. skin adhesive paste) so that the same wound could be created again and again and be finely modified. "You have to hide SFX well, fool the camera and the eye," she says of that task. "I love heavy make-up," she admits - which also explains her penchant for horror effects. But it can be a challenge to apply discreet make-up for an everyday face, as well.

Feature film is her 'passion, it's my favourite thing to work on,' says Ryan, who now lives in Freiburg. "I like working on set, the whole atmosphere, how everyone pulls together." Good preparation is vital. One challenge, for example, was creating a slit throat for *FÜNF FRAUEN*, her first film as key make-up artist. To conjure this, she modelled a silicone wound with tubes attached underneath

the skin, through which the fake blood was pumped. Faye Ryan regrets that the scene did not make it into the finished film, unfortunately. A Kambo ritual had to be depicted for the feature film *WANN KOMMST DU MEINE WUNDEN KÜSSEN*, in which an actress' skin is burnt using red-hot sticks. Faye Ryan succeeded in preparing the scars and painting them with red alcohol-based paint, which looks like fresh blood, shortly before the shoot.

Her most recent film project as key make-up artist is still in post-production. One scene of *HOLY MEAT* by Alison Kuhn was played in BDSM look - meaning that a lot of heavy make-up, gel for the hairstyles, fake blood, and latex were necessary. There is a lot of good fake blood available nowadays - but it all tastes like peppermint: raspberry flavour would be more appropriate, says the expert with a smile.

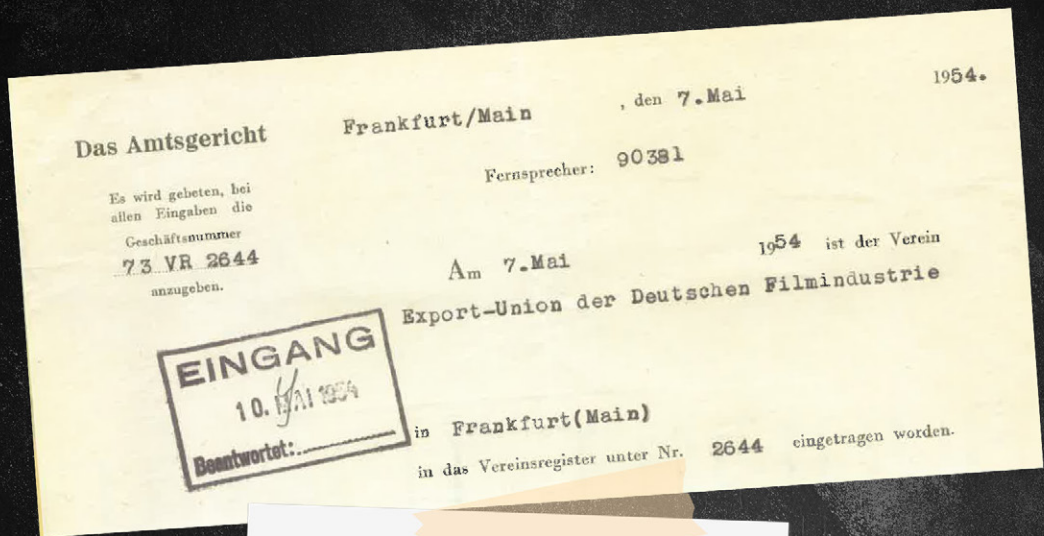
Although it was much less spectacular, she also enjoyed working on *ELAHA (2021)*, for which she was additional make-up artist. The film deals with a controversial topic, highlighting the issues faced by a young German-Kurdish woman who is torn between the tradition of her origins and a self-determined life. The make-up was mainly discreet, although she was allowed to make it more colourful for the Kurdish wedding.

Faye Ryan has also created make-up for television, e.g. for *DIE COMEDY MÄRCHENSTUNDE* on Sat 1 or *DIE REZEPTSUCHERIN* for SWR. The challenges are new and exciting every time.

What qualities does she consider important for her job? "Creativity, a good eye for colour, and being able to keep calm when things get stressful. As a make-up artist, you also need to be good with people, since some actors like to retreat into make-up from time to time, especially when things have been stressful. When someone says to me: I felt so comfortable with you. Or, you met, or even exceeded my expectations" - those are the wonderful moments that she would like to experience more often.

*Marion Meyer*

# 70 YEARS OF GERMAN FILMS - A TIMELINE



1954

2024



AN EXCERPT OF IMPORTANT DATES AND FACTS IN 70 YEARS OF GERMAN FILMS

1954

May 7, 1954: Foundation of the  
Export-Union der Deutschen Filmindustrie e.V.

SOLANGE DU DA BIST by Harald Braun  
*in Cannes Competition*

1955

First foreign representation in Paris and Rome

1957

ROSE BERND by Wolfgang Staudte  
*in Cannes Competition*

1958

DAS WIRTSHAUS IM SPESSART by Kurt Hoffmann  
*in Cannes Competition*

1959

KRIEGSGERICHT by Kurt Meisel  
*in Cannes Competition*

ARMS AND THE MAN (HELDEN) by Franz Peter Wirth  
*in Cannes Competition*

1960

*Oscar® Winner Best Documentary for* SERENGETI SHALL NOT DIE  
(SERENGETI DARF NICHT STERBEN) by Bernhard Grzimek



SERENGETI SHALL NOT DIE © Prof. Bernhard Grzimek / OKAPIA

1962

THE BREAD OF THOSE EARLY YEARS (DAS BROT DER FRÜHEN JAHRE)  
by Herbert Vesely *in Cannes Competition*

1964

DEAD WOMAN FROM BEVERLY HILLS (DIE TOTE VON BEVERLY HILLS)  
by Michael Pfléghar *in Cannes Competition*

1966

YOUNG TÖRLESS (DER JUNGE TÖRLESS)  
by Volker Schlöndorff *in Cannes Competition*

IT (ES) by Ulrich Schamoni  
*in Cannes Competition*

YESTERDAY GIRL (ABSCHIED VON GESTERN) by Alexander Kluge  
*Venice Film Festival 1966 - The Golden Lion*



YESTERDAY GIRL © Karos-Film Dr. Alexander Kluge

1967

A DEGREE OF MURDER (MORD UND TODSCHLAG)  
by Volker Schlöndorff *in Cannes Competition*

1968

January 1, 1968: first German Film Law (FFG) comes into effect

ARTISTS UNDER THE BIG TOP PERPLEXED (DIE ARTISTEN UNTER DER  
ZIRKUSKUPPEL: RATLOS) by Alexander Kluge  
*in Venice Competition + Winner Golden Lion*

1969

MAN ON HORSEBACK (MICHAEL KOHLHAAS)  
by Volker Schlöndorff *in Cannes Competition*

1970

*Cannes - Seven German productions in the official sections*

MALATESTA by Peter Lilienthal  
*in Cannes Competition*

1974

ALI: FEAR EATS THE SOUL (ANGST ESSEN SEELE AUF)  
by Rainer Werner Fassbinder *in Cannes Competition*

1975

THE ENIGMA OF KASPAR HAUSER  
(JEDER FÜR SICH UND GOTT GEGEN ALLE) by Werner Herzog  
*in Cannes Competition*

1976

KINGS OF THE ROAD (IM LAUF DER ZEIT) by Wim Wenders  
*in Cannes Competition*

1977

New location:  
Export Union moves from Wiesbaden to Munich

THE AMERICAN FRIEND (DER AMERIKANISCHE FREUND)  
by Wim Wenders *in Cannes Competition*

1978

DESPAIR (DESPAIR - EINE REISE INS LICHT) by Rainer Werner Fassbinder  
*in Cannes Competition*

THE LEFT-HANDED WOMAN (DIE LINKSHÄNDIGE FRAU)  
by Peter Handke *in Cannes Competition*

1979

THE TIN DRUM (DIE BLECHTROMMEL) by Volker Schlöndorff  
*in Cannes Competition + Winner Palme d'or*  
*ex aequo with APOCALYPSE NOW by Francis Ford Coppola*

WOYZECK by Werner Herzog  
*in Cannes Competition*

DAVID by Peter Lilienthal  
*in Berlinale Competition + Winner Golden Bear*

1980

*Oscar® Winner Best Foreign Language Film for*  
THE TIN DRUM (DIE BLECHTROMMEL) by Volker Schlöndorff



THE TIN DRUM © Kinowelt

1981

ANGELS OF IRON (ENGEL AUS EISEN) by Thomas Brasch  
in *Cannes Competition*

MARIANNE AND JULIANE (DIE BLEIERNE ZEIT)  
by Margarethe von Trotta  
in *Venice Competition + Winner Golden Lion*

1982

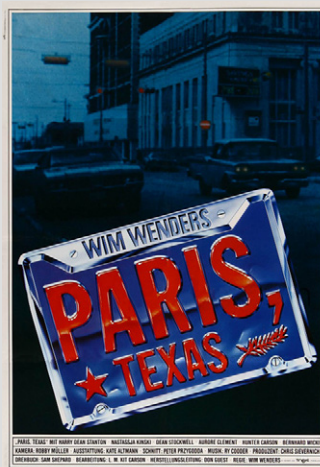
FITZCARRALDO by Werner Herzog  
in *Cannes Competition*

DAY OF THE IDIOTS (TAG DER IDIOTEN) by Werner Schroeter  
in *Cannes Competition*

THE STATE OF THINGS (DER STAND DER DINGE) by Wim Wenders  
in *Venice Competition + Winner Golden Lion*



FITZCARRALDO © Werner Herzog Film



PARIS, TEXAS © Wim Wenders Stiftung

1984

PARIS, TEXAS by Wim Wenders  
in *Cannes Competition + Winner Palme d'or*

1985

THE WOMAN AND THE STRANGER  
(DIE FRAU UND DER FREMDE) by Rainer Simon  
in *Berlinale Competition + Winner Golden Bear*

1986

STAMMHEIM by Reinhard Hauff  
in *Berlinale Competition + Winner Golden Bear*

1987

WINGS OF DESIRE (DER HIMMEL ÜBER BERLIN) by Wim Wenders  
in *Cannes Competition*

1988

BUTTERFLIES (SCHMETTERLINGE) by Wolfgang Becker  
in *Locarno Competition + Winner Golden Leopard*



1991 MALINA by Werner Schroeter  
*in Cannes Competition*

1993 Christian Dorsch becomes  
Managing Director

1995 1st edition of Festival of German Films in Paris

THE DEATHMAKER (DER TOTMACHER)  
by Romuald Karmakar *in Venice Competition*  
*(Award Best Actor for Götz George)*

1997 January 1, 1997: Rebranding from association to be known as  
Export-Union des Deutschen Films GmbH

February: Export Union is a founding member of  
European Film Promotion (EFP)

Launch of the project Next Generation

1998 1st edition of EFP's Shooting Stars



Shooting Stars with Franka Potente and Jürgen Vogel © Kurt Krieger

1st edition of Festival of German Films in London

The Bundestag calls on the Federal Government to examine how “the Export Union of German film can be restructured and put on a better financial footing and how the level of awareness of German cinema in the world can be improved.”

1999

Relaunch Kino-Magazin: new layout, thematic reports, director portraits, now only in English

1st editions of the Festival of German Films in Buenos Aires & Madrid

Expert report on the "External representation of German film" commissioned by the BKM, subsequently commissioned by the ExU Supervisory Board "Expert opinion on the Export Union of German Film"



Festival de Cine Aleman © German Films

2000

German Documentaries: Cooperation German Films and AG DOK

Berlinale/EFM moves to Potsdamer Platz: Joint booth at EFM (in debis-Haus) "German Boulevard" (Export-Union, sponsors, international distributors, AG DOK), constructed by Bavaria Studios

Cannes: trailer as give-away: VHS for industry representatives with trailers of the German films in the official programme, and in the "New German Films" market showcase, with a foreword by the BKM (until 2006, from 2002 as DVD)

1st edition of Festival of German Films in Los Angeles

2001

*Oscar® Winner Best Foreign Language Feature Film for NOWHERE IN AFRICA* by Caroline Link

New Location: office moves from Türkenstraße 93 to Sonnenstraße 21 in Munich

"German Pavilion" together with Focus Germany in Cannes

"Focus on German Cinema" at Montreal World Film Festival (20 feature films + 23 short films)

1st edition of „German Films Previews" in Munich (formerly known as "Munich Previews": 2001–2003 during Oktoberfest, 2004-2006 during Filmfest Munich)

2002

THE LONGING (DAS VERLANGEN) by Iain Dillthey  
in *Locarno Competition + Winner Golden Leopard*

1st edition of Festival of German Films in Australia

2003

1st edition of German-French Rendez-vous in Lyon

25 Years of German Cinema: the Museum of Modern Art - MoMA - in New York put together its own series of German cinema films in collaboration with the Export-Union

Alfred Hürmer becomes chairman of the board

GUN-SHY (SCHUSSANGST) by Dito Tsintsadze  
in *San Sebastian Competition, Winner Golden Shell*

2004

Rebranding from Export-Union to German Films Marketing + Service GmbH

1st edition of „German Short Films“ catalogue

HEAD-ON (GEGEN DIE WAND) by Fatih Akin  
in *Berlinale Competition + Winner Golden Bear*

Change of name: „Kino Magazin“ to „German Films Quarterly“

THE EDUKATORS (DIE FETTEN JAHRE SIND VORBEI)  
by Hans Weingartner in *Cannes Competition*

German Films booth at Frankfurter Buchmesse (only once)



DOWNFALL (DER UNTERGANG)  
by Oliver Hirschbiegel *Gala World Premiere in Toronto*

Festival director Piers Handling, leading actor Bruno Ganz and producer Bernd Eichinger (from left) at the premiere in Toronto © German Films

2005

New Location: office moves from Sonnenstraße 21  
to Herzog-Wilhelm-Straße 16

1st edition of „Focus Germany“ Shanghai Film Festival

German Films Distribution Support funding program established

1st edition of Festival of German Films in Tokyo

2006

1st edition of Soirée Allemande Clermont-Ferrand

EFM in Gropius Bau, new German Films booth with FFA, Focus Germany,  
AG DOK, AG Kurzfilm

1st edition of „Long Night of German Shorts“ at Molodist Festival Kyiv

1st participation at MIPCOM

2007

*Oscar® Winner Best Foreign Language Film for*  
THE LIFE OF THE OTHERS (DAS LEBEN DER ANDEREN)  
by Florian Henckel von Donnersmarck

THE EDGE OF HEAVEN (AUF DER ANDEREN SEITE) by Fatih Akin  
*in Cannes Competition (Award for Best Screenplay)*

2008

PALERMO SHOOTING by Wim Wenders  
*in Cannes Competition*

2009

THE WHITE RIBBON (DAS WEISSE BAND) by Michael Haneke  
*in Cannes Competition, Winner Palme d'or*



2010

Launch VOD platform German Films website:  
B2B Streaming for buyers and festivals

2011

Martin Moszkowicz becomes chairman of the board

Mariëtte Rissenbeek becomes Managing Director

Next Generation Short Tiger

2012

1st edition of Tyske Filmdage in Copenhagen

2013

Emerging Artists - Contemporary Experimental Film and Video Art  
from Germany - biennial programme

1st edition of Festival of German Films in China

2015

Peter Herrmann becomes chairman of the board

1st edition of Festival of German Films in Türkiye

2016

1st edition of FACE TO FACE WITH GERMAN FILMS -  
Launch at BFI London Film Festival in October 2016



FACE TO FACE 2016 © Mathias Bothor

TONI ERDMANN by Maren Ade  
*in Cannes Competition*

Festival Scope Pro Platform - German Films Label

2017

Start of Animation Germany (Animation Germany UG)

IN THE FADE (AUS DEM NICHTS) by Fatih Akin  
*in Cannes Competition (Award Best Actress Diane Kruger)*

2019 Simone Baumann becomes  
Managing Director

2020 Animation Germany included in German Films

AND TOMORROW THE ENTIRE WORLD (UND MORGEN DIE GANZE WELT)  
by Julia von Heinz *in Venice Competition*

Starting SHORT TAKE - A GERMAN FILMS PODCAST

2021 Berlinale showreel with Helena Zengel

TV series and films - country focus Series Mania

Philipp Kreuzer becomes chairman of the board

2022 HOLY SPIDER by Ali Abbasi  
*in Cannes Competition*

Starting DEEP DIVE GENRE - A GERMAN FILMS PODCAST

2023 *Oscar® Winner Best International Feature Film for*  
ALL QUIET ON THE WESTERN FRONT  
(IM WESTEN NICHTS NEUES) by Edward Berger



Oscar® 2023 © Netflix/Charley Galley, Getty Images

2024 THE SEED OF THE SACRED FIG (DIE SAAT DES HEILIGEN FEIGENBAUMS)  
by Mohammad Rasoulof *in Cannes Competition*

MARIA by Pablo Larraín  
*in Venice Competition*

# DISTRIBUTION SUPPORT

SUBSIDIZES THE  
THEATRICAL RELEASE  
OF GERMAN FILMS  
ABROAD





© Eva Katharina Bühler

# BLINDGÄNGER

## HIGHLY EXPLOSIVE

In the heart of a European metropolis, the discovery of an unexploded World War II bomb triggers a large-scale evacuation and sparks a state of interpersonal crisis. As our protagonists confront their long-buried fears and traumas, unexpected and tender connections form amidst the chaos.

HIGHLY EXPLOSIVE offers a social snapshot through a multi-perspective lens, delicately portraying stories of fragility and the yearning for belonging and connection. It's about people who stumble and fall, who get hurt, yet still manage to extend a hand and – if only for a moment – help each other.

The film explores the theme of bombs, not only the hundreds of thousands of World War II bombs still buried in Germany, but also the metaphorical bombs and fears that permeate our society, pushing us further apart.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Kerstin Polte **SCREENPLAY** Kerstin Polte  
**DIRECTOR OF PHOTOGRAPHY** Katharina Bühler **CAST** Anne Ratte-Polle, Haley Louise Jones, Claudia Michelsen, Barbara Nüsse, Bernhard Schütz, Ivar Wafaei, Karl Markovics **PRODUCERS** Andrea Schütte, Dirk Decker **CO-PRODUCERS** Sarah Born, Rajko Jazbec, Dario Schoch **PRODUCTION COMPANY** Tamtam Film in coproduction with Catpics **RUNTIME** 94 min **LANGUAGE** German  
**FESTIVALS** Filmfest Hamburg, Braunschweig Intl. Festival, Biberacher Filmfestspiele, Nordic Film Days

**WORLD SALES** Tamtam Film, Dirk Decker • dd@tamtamfilm.com • www.tamtamfilm.com





© Zeitsprung Pictures / SWR/Philip Sichler

# CRANKO

## JOHN CRANKO

Stuttgart, 1960. When choreographer John Cranko arrives by plane, he has no idea this moment will change his life. He is scheduled to guest choreograph at the Stuttgart Ballet. In London, where he faced numerous humiliations and was barred from working due to his homosexuality, nothing could deter him. In the tranquil city of Stuttgart, Cranko finds refuge from his past and is embraced despite his unconventional lifestyle. He quickly rises to become the ballet director and a favorite of the audience, dedicating himself fully to his art and a vibrant social life. He engages in affairs, faces personal setbacks and deep crises, runs his office from the theater canteen, and affectionately refers to his company as "his children." His rapid ascent, known as the "Stuttgart Ballet Miracle," catapults Cranko to international fame. Driven by an obsession with perfection, Cranko remains passionately committed to his work. At the peak of his career, he dies unexpectedly and far too young on a flight back from a U.S. tour, surrounded by dancers who were on board with him.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Joachim A. Lang **SCREENPLAY** Joachim A. Lang **DIRECTOR OF PHOTOGRAPHY** Philip Sichler **CAST** Sam Riley, Max Schimmelpfennig, Hanns Zischler, Lucas Gregorowicz, Elisa Badenes **PRODUCERS** Till Derenbach, Michael Souvignier, Sandra Maria Dujmovic **PRODUCTION COMPANY** Zeitsprung Pictures in coproduction with SWR **RUNTIME** 133 min **LANGUAGE** German

**WORLD SALES** Beta Cinema  
beta@betacinema.com • www.betacinema.com



© Kordes&amp;Kordes Film / Leonine Studios / Boris Laewen

## DIE SCHULE DER MAGISCHEN TIERE 3

### SCHOOL OF MAGICAL ANIMALS 3

The magic's back! The magical community at Winterstein School is in for another incredible adventure that moves between a Forest Day and a fashion show, a snobbish cat and a vegan crocodile as well as between friendship and the pangs of first love.

**GENRE** Family Entertainment **YEAR OF PRODUCTION** 2024 **DIRECTOR** Sven Unterwaldt **SCREEN-PLAY** Sven Unterwaldt, Thorsten Näter, Viola M. J. Schmidt, Ursula Gruber, Barbara te Kock **DIRECTOR OF PHOTOGRAPHY** Bernhard Jasper **CAST** Emilia Maier, Emilia Pieske, Luis Vorbach, Loris Sichrovsky, Leonard Conrads, Lilith Johna, Christina Große, Justus von Dohnányi, Heiko Pinkowski, Meltem Kaptan, Marleen Lohse, Simon Werner, Patricia Meeden, Freshtorge, Milan Peschel **PRODUCERS** Alexandra Kordes, Meike Kordes, Fred Kogel **CO-PRODUCERS** Cosima von Spreiti, Ufuk Genç, Christian Henschel **PRODUCTION COMPANY** Kordes & Kordes Film Süd in coproduction with Leonine Studios **RUNTIME** 100 min **LANGUAGE** German **FESTIVALS** Schlingel Int. Filmfestival 2024, Young Horizons - Festiwal Młode Horyzonty 2024

**WORLD SALES** Epsilon Film  
 info@epsilonfilm.de • www.epsilonfilm.de



© Semih Korhan Güner

# MILCH INS FEUER

## SMELL OF BURNT MILK

Anna is pregnant and only thinks about castrations. Katinka may not be able to become a farmer and wears her bikini in the milking parlor. A summer on dying German farms.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Justine Bauer **SCREENPLAY** Justine Bauer **DIRECTOR OF PHOTOGRAPHY** Pedro Carnicer **CAST** Johanna Wokalek, Karolin Nothacker, Anne Nothacker, Sara Nothacker, Johannes Nothacker, Lore Bauer, Martin Bauer, Pauline Bullinger **PRODUCER** Semih Korhan Güner **PRODUCTION COMPANY** Kunsthochschule für Medien in coproduction with Sweet Godless Turtle Film Productions **RUNTIME** 79 min **LANGUAGE** German Dialect **FESTIVALS** Filmfest München 2024, Sao Paulo International Film Festival 2024, Kyiv International Film Festival Molodist 2024, Festival de Cine de Sevilla 2024 **AWARDS** New German Cinema Award Best Production Filmfest München, First Steps Award Nomination Best Script, Best Script Sehsüchte Filmfestival

**WORLD SALES** Sweet godless Turtle film productions  
justinebauer@posteo.de



© FilmCrew

## NAWI

Nawi's aspirations of attending high school are shattered when she learns that her father plans to marry her off to a stranger. Despite her family's necessity for the bride wealth - symbolized by a substantial amount of livestock - Nawi refuses to succumb to this arranged child marriage. Her steadfast ally in this struggle is her brother and closest friend, Joel.

However, Nawi's father remains entrenched in tribal traditions, swayed by the counsel of uncles, stepbrothers, and the elders of the clan. Even her three mothers, constrained by their roles as women, believe that being a wife is Nawi's destined path. In a bold move, Nawi flees on her wedding night. Pursued by her own family, she embarks on a journey towards Nairobi, clinging to her dream of a promising future. But her sense of responsibility tugs her back when news arrives that her newly-born sister will have to take Nawi's place in the impending marriage. Nawi returns home to confront her family and husband, an idea in mind to rewrite the fate of countless child brides.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTORS** Toby Schmutzler, Kevin Schmutzler, Mourine Apuu Munyes, Vallentine Kinaga Chelluget **SCREENPLAY** Milcah Cherotich, Toby Schmutzler, Kevin Schmutzler **DIRECTORS OF PHOTOGRAPHY** Klaus Kneist, Mwende Renata **CAST** Michelle Lemuya Ikeny, Joel Liwan, Ochungo Benson, Ben Tekee, Michelle Chebet Tiren, Patrick Oketch, Nungo Marianne Akinyi, Nyokabi Macharia **PRODUCERS** Lydia Wrensch, Caroline Heim, Brizan Were **PRODUCTION COMPANY** FilmCrew Media in coproduction with Learning Lions and Baobab Pictures **RUNTIME** 99 min **LANGUAGE** Swahili, English

**WORLD SALES** FilmCrew Media • [hey@filmcrew.media](mailto:hey@filmcrew.media) • [www.filmcrew.media](http://www.filmcrew.media)



© Dorcon Film

## THE BITTER TASTE

A former pentathlete, struggling with chronic pain, falls into the hands of an undead countess and her cursed followers. To escape a deadly hunt, she must reactivate her rusty skills in swimming, running, horseback riding, shooting, and fencing.

Desperate to retrieve mysterious documents that hold the key to defeating the countess, she knows she can't do it alone. Reluctantly, she forms an alliance with a dubious, yet charming fisherman harboring secrets and a sometimes helpful but irritable police officer.

As they navigate the eerie estate's catacombs, she uncovers the terrifying truth: the countess preys on female athletes to sustain her eternal youth.

With the documents in her grasp, she must offer herself as prey in a deadly game, using the documents to outwit the undead.

As the hunt intensifies, her fading athletic skills and her allies' hidden pasts threaten their survival in a race against time.

**GENRE** Horror **YEAR OF PRODUCTION** 2024 **DIRECTOR** Guido Tölke **SCREENPLAY** Dr. Julia Dordel, Guido Tölke **DIRECTOR OF PHOTOGRAPHY** Guido Tölke **CAST** Dr. Julia Dordel, Nicolo Pasetti, Anne Alexander Sieder, Christiane Ostermayer **PRODUCER** Dr. Julia Dordel **PRODUCTION COMPANY** Dorcon Film **RUNTIME** 125 min **LANGUAGE** English

**WORLD SALES** Minerva Pictures International  
monica@minervapictures.com • www.minervapicturesinternational.com



© Streamfood

# CLARA SOFIE - DIE 1. DEUTSCHE STIERKÄMPFERIN

## CLARA SOFIE - THE 1ST GERMAN BULLFIGHTER

"A female German bullfighter? Impossible!" was the reaction of an aficionado upon hearing about Clara Sofie Kreutter. The feature documentary CLARA SOFIE - THE 1ST GERMAN BULLFIGHTER powerfully shows how the impossible becomes reality. Award-winning screenwriter/director Donald Schubert and his international film crew accompanied the young German dressage rider and "Rejoneadora," for one year throughout her first bullfighting season ("temporada"). Who is this talented woman who grew up on a small farm in Germany, with no prior connection to the taurine culture? How could an animal-loving dressage rider discover her talent for deadly bullfighting? And how does one cope, when celebrated by crowds in Spain and Portugal, but confronted with hostility at home, including criminal charges filed by the global animal rights organization PETA?

CLARA SOFIE - THE 1ST GERMAN BULLFIGHTER offers fascinating insights into a culture living next door, featuring exclusive and breathtaking footage. The true and emotional story of a young woman who followed her calling—and the price she had to pay.

**GENRE** Biopic, Educational, Sports **YEAR OF PRODUCTION** 2024 **DIRECTOR** Donald Schubert  
**SCREENPLAY** Donald Schubert **DIRECTORS OF PHOTOGRAPHY** Ralf M. Mendle, Thomas Antoszczyk **CAST** Clara Sofie Kreutter **PRODUCER** Donald Schubert **CO-PRODUCER** Matthias Nehls **PRODUCTION COMPANY** Streamfood in coproduction with DGC **RUNTIME** 92 min **LANGUAGE** German, English & Spanish **FESTIVALS** IDFA Amsterdam 2024

**WORLD SALES** Atlas International Film • sales@atlasfilm.com • www.atlasfilm.com



© Johannes Funk / LUK Productions

## GARY'S LETTER

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After decades of bitterness towards Germany, holocaust survivor Gary Sternberg looks up the address of his birthplace online. He finds out that the names of his parents are engraved in memorial stones in front of the house in Cuxhaven, Germany after which he reaches out to the current inhabitants of the house. It marks the beginning of an unlikely friendship.

**GENRE** Educational, History **YEAR OF PRODUCTION** 2024 **DIRECTOR** Charlotte Krüger **SCREEN-PLAY** Charlotte Krüger **DIRECTOR OF PHOTOGRAPHY** Johannes Funk **CAST** Gary Sternberg **PRODUCER** Charlotte Krüger **PRODUCTION COMPANY** LUK Productions **RUNTIME** 29 min **LANGUAGE** English

**WORLD SALES** LUK Productions  
charlotte.krueger@luk productions



© Windcatcher-Productions

## GOOGOOSH - MADE OF FIRE

The film GOOGOOSH - MADE OF FIRE goes beyond portraying a female artist; it reflects Iran's complex historical and political landscape over the past 60 years. Googoosh is not just a singer, actress, and style icon - she has become a symbol of both oppression and freedom. The film explores her life, interwoven with the Iranian Revolution, civil society, and the plight of women and artists.

Googoosh's career began at the age of three, performing with her father. As a teenager, she rose to fame, becoming incredibly popular in Iran and internationally before the Islamic Revolution. Despite warnings, she returned to Iran after the revolution, facing imprisonment, interrogations, and house arrest for over two decades. After 21 years of isolation, Googoosh was allowed to leave Iran to work on films and perform concerts. Her first concert marked a powerful moment of liberation, with sold-out shows in Canada, LA, New York, and Europe.

In 2022, during her farewell tour, the death of Mahsa Amini sparked protests across Iran, and Googoosh called for solidarity from the stage. Her music is making her a symbol of resistance against oppression.

**GENRE** Art, Biopic, Drama, Educational, History **YEAR OF PRODUCTION** 2024 **DIRECTOR** Niloufar Taghizadeh **SCREENPLAY** Niloufar Taghizadeh **DIRECTORS OF PHOTOGRAPHY** Steffen Bohnert, James Rodney-Stolz **CAST** Googoosh **PRODUCER** Niloufar Taghizadeh **PRODUCTION COMPANY** Windcatcher-Productions **RUNTIME** 94 min **LANGUAGE** Farsi, English, German **FESTIVALS** Sheffield Film Festival 2024, Toronto International Filmfestival 2024, Filmfest Hamburg 2024

**WORLD SALES** Windcatcher-Productions • niloufar@windcatcher-productions.com





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# IM PRINZIP FAMILIE

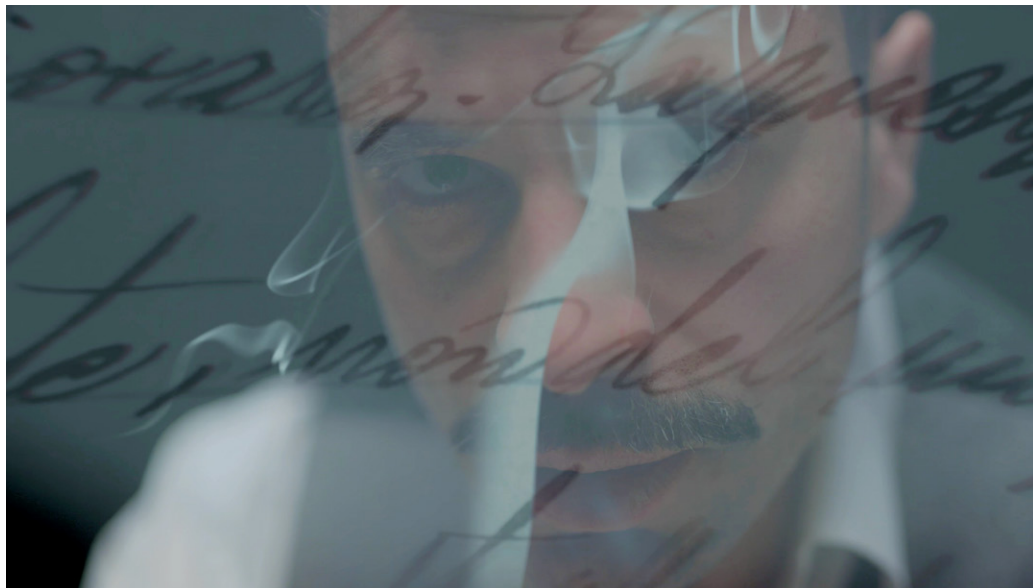
## THE FAMILY APPROACH

A house by a serene lake in a peaceful forest serves as home for children aged seven to fourteen. Instead of calling for parents, they rely on Mrs. Wagner and Mr. Gerecke, youth workers who act as their primary caregivers, guiding them through life's milestones. These caregivers live and work with the children for years, providing a family-like environment, from cooking and homework to bedtime stories.

This intensive residential care is often the children's second or third placement via youth welfare services. Caregivers mediate between parents, guardians, and the system, navigating bureaucracy to reunite families where possible. Despite the vital role these professionals play, their efforts often remain unseen. **THE FAMILY APPROACH** offers a glimpse into their daily challenges and highlights the dedication required to raise a child.

**GENRE** Documentary **YEAR OF PRODUCTION** 2024 **DIRECTOR** Daniel Abma **DIRECTOR OF PHOTOGRAPHY** Johannes Praus **EDITOR** Jana Dugnus **SOUND** Alexandra Praet **MUSIC** Henning Fuchs **PRODUCERS** Britta Strampe, Laura Klippel **PRODUCTION COMPANY** Bandenfilm **RUN-TIME** 91 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Camino Filmverleih **FESTIVALS** DOK. Leipzig 2024

**CONTACT** Bandenfilm  
info@bandenfilm.de • www.bandenfilm.com



© Alpenway Media

# ITALO SVEVO. GEHEIMES SCHREIBEN IN TRIEST

## ITALO SVEVO. SECRET WRITING IN TRIESTE

Italo Svevo was a writer who, during his lifetime, was almost entirely ignored by both literary circles and the public. Only with his third novel, *The Confessions of Zeno*, which portrays a neurotic liar undergoing psychoanalysis, did he achieve success.

The modernity of the work captivated his friend James Joyce, who opened the doors of the Parisian literary scene of the 1920s to him. Psychoanalysis, the banality of everyday life, irony, as well as the use of the stream-of-consciousness technique, were concepts that readers of his time were not yet ready for.

Italo Svevo anticipated many themes of modernity. It is no surprise that his contemporaries did not understand him. This documentary paints a portrait of the complex personality of the author and his characters, set against the captivating backdrop of his hometown, Trieste.

**GENRE** Literature **YEAR OF PRODUCTION** 2024 **DIRECTOR** Alessandro Melazzini **SCREENPLAY** Alessandro Melazzini **DIRECTOR OF PHOTOGRAPHY** Filippo Corbetta **CAST** Francesco Godina, Riccardo Maranzana **PRODUCER** Alessandro Melazzini **PRODUCTION COMPANY** Alpenway Media **RUNTIME** 61 and 52 min **LANGUAGE** German, Italian

**WORLD SALES** Alpenway Media  
info@alpenway.com • www.alpenway.com/italosvevo

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## BUTTERFLY KISS

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Carol is afraid of changes. She panics and quarrels with her girlfriend Ray after an unexpected proposal. The situation worsens when she wakes up to an apocalyptic reality and dreadfully discovers that Ray had transformed into a butterfly.

**GENRE** Animation, Fantasy, Love Story **YEAR OF PRODUCTION** 2024 **DIRECTOR** Zohar Dvir  
**SCREENPLAY** Zohar Dvir **DIRECTOR OF PHOTOGRAPHY** Zohar Dvir **CAST** Lior Dvir, Michal Porat, Carolina Lehan **PRODUCER** Fabian Driehorst, Amit Gicelter **PRODUCTION COMPANY** Fabian&Fred **RUNTIME** 10 min **LANGUAGE** Hebrew **FESTIVALS** Chicago International Film Festival 2024, AFI Fest 2024, New Chitose Airport Animation Festival 2024, Animanima 2024

**WORLD SALES** Fabian&Fred  
distribution@fabianfred.com • www.fabianfred.com



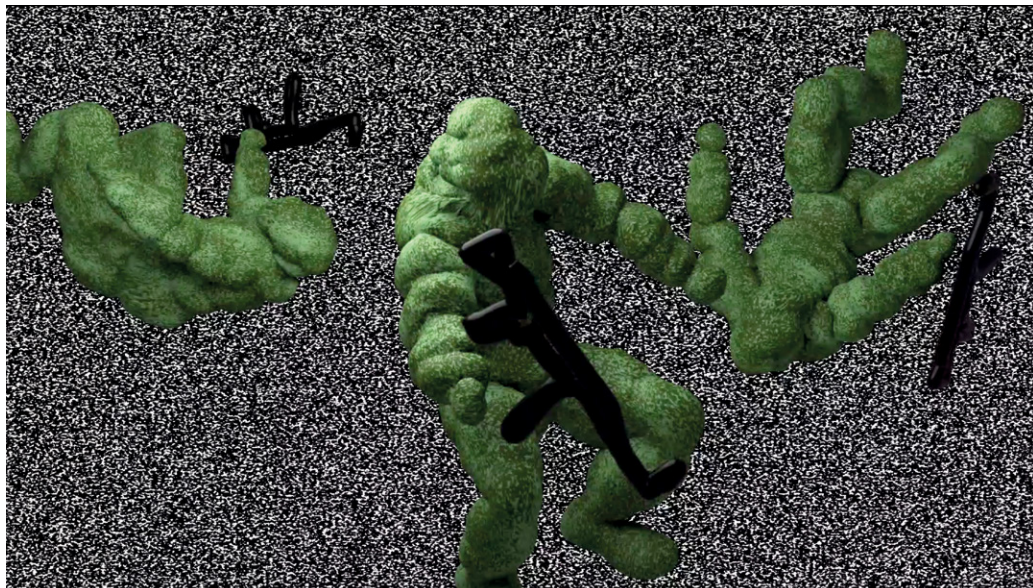
# CONTRADICTION OF EMPTINESS

The language in which lullabies were sung to me kills. And I am with it. And the lullabies fall silent.

An inner monologue between two languages and identities. Between the black and white of the pinscreen 'L'Alpine'.

**GENRE** Animation, Experimental **YEAR OF PRODUCTION** 2024 **DIRECTOR** Irina Rubina **SCREEN-PLAY** Irina Rubina **DIRECTOR OF PHOTOGRAPHY** Irina Rubina **PRODUCER** Irina Rubina **PRODUCTION COMPANY** iraru.films **RUNTIME** 3 min **LANGUAGE** Russian, German **FESTIVALS** Animafest Zagreb 2024, Viborg Animation Festival 2024, Sweaty Eyeballs Animation Festival 2024, DOK Leipzig 2024, Piccolo Festival Dell'animazione 2024, l'Alternativa, Festival de Cinema Independent de Barcelona 2024 **AWARDS** Special Mention at Countryside Animafest Cyprus 2024

**WORLD SALES** iraru.films  
 irina@irarufilms.com • www.irarufilms.com



© Sasha Svirsky, 2024

## DULL SPOTS OF GREENISH COLOURS

War for our attention has suddenly become an actual war. Information technologies appear not just as mere means for somebody's ends but as something having their agency, as one of the acting forces rendering possible a horrific event, which is very hard to accept and almost impossible to comprehend. We have no control over it and are doomed to scroll through the newsfeed.

**GENRE** Animation, Experimental **YEAR OF PRODUCTION** 2024 **DIRECTOR** Sasha Svirsky **SCREEN-PLAY** Sasha Svirsky **DIRECTOR OF PHOTOGRAPHY** Sasha Svirsky **PRODUCER** Karsten Matern **PRODUCTION COMPANY** Wait a second! **RUNTIME** 11 min **LANGUAGE** English **FESTIVALS** Locarno 2024, Camden International Film Festival 2024, Bucharest International Experimental Film Festival 2024, 53. Festival du nouveau cinéma 2024

**WORLD SALES** Wait a Second! GbR  
[info@waitasecondfilms.com](mailto:info@waitasecondfilms.com) • [www.waitasecondfilms.com](http://www.waitasecondfilms.com)



© Jan Mocka

# HAMMERTIME

Deep in the woods: After a four-year-old boy is laughed at by two older girls, his imagination drives him to take revenge and turns his childish play into a bitter reality.

**GENRE** Children's Film, Drama, Fantasy **YEAR OF PRODUCTION** 2024 **DIRECTOR, SCREENWRITER, EDITOR & PRODUCER** Jan Mocka **DIRECTOR OF PHOTOGRAPHY** Sabine Panossian **ART DIRECTOR & VFX** Alfred Rehbach **MUSIC** Matija Strniša **SOUND DESIGN** Larissa Kischk **CAST** Vincent Faust, Leonard Faust, Lenna Jakobs, Greta Jakobs **PRODUCTION COMPANY** Jan Mocka **RUNTIME** 5 min **LANGUAGE** German **FESTIVALS** Sitges Festival Internacional de Cinema Fantàstic de Catalunya 2024, 58. Hofer Filmtage 2024

**WORLD SALES** Jan Mocka  
[mail@janmocka.de](mailto:mail@janmocka.de) • [www.janmocka.de](http://www.janmocka.de)



© Christian Goretzky

# MAMA MICRA

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My mother led a very unorthodox life, living in palaces and under bridges. Her independence was most important for her, which in the end became her undoing. She decided to live in her tiny car for 10 years. Only when the car broke down and she was unable to walk even, we got the chance to re-connect.

**GENRE** Animation, Documentary, Tragicomedy **YEAR OF PRODUCTION** 2024 **DIRECTORS** Rebecca Blöcher, Frédéric Schuld **SCREENPLAY** Rebecca Blöcher, Frédéric Schuld **DIRECTOR OF PHOTOGRAPHY** Frédéric Schuld **PRODUCER** Fabian Driehorst **PRODUCTION COMPANY** Fabian&Fred **RUNTIME** 24 min **LANGUAGE** German **FESTIVALS** IDFA 2024

**WORLD SALES** interfilm Berlin  
sales@interfilm.de





© DFFB

## MOTHER IS A NATURAL SINNER

Hoda, an Iranian refugee in Germany, lives with her boyfriend, Hadi. An unexpected pregnancy leads her to examine common beliefs regarding gender roles in a relationship and challenges the current social norms surrounding feminine bodies and motherhood.

**GENRE** Drama **YEAR OF PRODUCTION** 2024 **DIRECTORS** Boris Hadžija, Hoda Taheri **SCREEN-PLAY** Boris Hadžija, Hoda Taheri **DIRECTOR OF PHOTOGRAPHY** Selma von Polheim Gravesen **CAST** Hoda Taheri, Hadi Khanjanpou **PRODUCER** Maximilian Feldkamp **PRODUCTION COMPANY** DFFB **RUNTIME** 15 min **LANGUAGE** German, Farsi **FESTIVALS** Locarno Film Festival 2024, Tirana International Film Festival 2024, Curtocircuito - International Film Festival 2024, Festival Jóvenes Realizadores - Granada Film Fest 2024, Uppsala Kortfilmfestival 2024, Internationale Kurzfilmtage Winterthur 2024, Belo Horizonte International Short Film Festival 2024 **AWARDS** Best Live Action Short at Tirana International Film Festival 2024

**WORLD SALES** Lights On  
[lightson@lightsonfilm.org](mailto:lightson@lightsonfilm.org) • [www.lightsonfilm.com](http://www.lightsonfilm.com)



© Sergej Waldrat

# WIEGENLIED

## LULLABY

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Covered in darkness and silence, two friends hide in a basement on the run from the war zone, when someone approaches.

**GENRE** Drama, Psycho-Thriller **YEAR OF PRODUCTION** 2024 **DIRECTOR** Sergej Waldrat **SCREEN-PLAY** Sergej Waldrat **DIRECTOR OF PHOTOGRAPHY** Grzegorz Tatar **CAST** Milena Kompaniiets **PRODUCER** Sergej Waldrat **CO-PRODUCER** Samaya Hillenbrand **PRODUCTION COMPANY** Sergej Waldrat Production **RUNTIME** 8 min **LANGUAGE** Ukrainian

**WORLD SALES** Samaya Hillenbrand  
samaya@doghousefilmproductions.com

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## BIRDWATCHER - A STORY OF LONGING (WT)

At a time when everyday life is becoming increasingly digital and the internet seems to answer all of our questions, looking through binoculars is also a way of searching for something original, something unique, something true.

In this story of longing, we meet the world-famous author Jonathan Franzen, a Dortmund-based trucker, a young team of aspiring ornithologists - and many more, all united by their passion. The birds become the place where their hope and confidence, fears and worries, but also dreams and visions, are projected. And it tells the story of people who are committed to preserving their habitats. The world of birds becomes a metaphor for the state of society in a time of great upheaval.

**GENRE** Ecology, Literature, Nature **CATEGORY** Documentary **DIRECTORS** Michael Loeken & Ulrike Franke **SCREENPLAY** Michael Loeken & Ulrike Franke **DIRECTORS OF PHOTOGRAPHY** Jörg Adams, Hajo Schomerus **WITH** Jonathan Franzen, Patrick Kretz, Janna Ouedraogo and the team of the Heligoland Bird Observatory, Thomas Griesohn-Pfleger, Brigitte and Neil Handy, Jürgen Mauritz, Tobias Rautenberg, and many more **PRODUCER** Michael Loeken **PRODUCTION COMPANY** Filmproduktion Loekenfranke **LANGUAGE** German, English

### CONTACT

Filmproduktion Loekenfranke  
film@loekenfranke.de, www.loekenfranke.de



© Nikolai Huber | Schmidbauer-Film

## BUBBLES

When Fiete spends a weekend with his girlfriend Amiri at his family's seaside cottage, he runs into his former best buddy Luca, whom he hasn't seen for 10 years. Amiri soon realizes that Fiete is torn between his past and present life, but she's not yet aware that Luca and Fiete, who were once like brothers, are haunted by a tragic event that shattered their friendship. In Luca's presence, Amiri sees her boyfriend in a new light as they fall into old toxic patterns. Tensions then start rising when Amiri discovers Luca's involvement with a right-wing political party. But not even Luca's girlfriend Katja, who arrives unexpectedly, can prevent the situation from escalating...

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Sebastian Husak **SCREENPLAY** Leonard Hettich, Sebastian Husak **DIRECTOR OF PHOTOGRAPHY** Nikolai Huber **EDITOR** Aaron Arens **CAST** Leonard Scheicher, Zeynep Bozbay, Johannes Nussbaum, Caro Cult **PRODUCERS** Andreas Schmidbauer, Tanja Schmidbauer **PRODUCTION COMPANY** Schmidbauer-Film, in co-production with Hochschule für Fernsehen und Film München (HFF) and Bayerischer Rundfunk **LANGUAGE** German

### CONTACT

Schmidbauer-Film, Tanja Schmidbauer  
info@schmidbauer-film.de  
www.schmidbauer-film.de



© Reynard Films GmbH

## DIE MISERABLE MUTTER THE MISERABLE MOTHER

Motherhood becomes a prison for The Miserable Mother, stuck at home with her boyfriend Peter Pan and their newborn. Within her own four walls, the boundaries blur between inside and outside, society and subject, body and discourse. A musical film.

THE MISERABLE MOTHER is writer-director Susanne Heinrich's second feature film after her debut AREN'T YOU HAPPY? (DAS MELANCOLISCHE MÄDCHEN) premiered at the 2019 Max Ophüls Preis Film Festival where it won the prize for Best Film.

**GENRE** Musical **CATEGORY** Feature **DIRECTOR** Susanne Heinrich **SCREENPLAY** Susanne Heinrich **DIRECTOR OF PHOTOGRAPHY** Agnesh Pakozdi **CAST** Rosa Landers, Theo Colarusso, Johanna Spantzel, Julia Klotz, Sandrine Zenner, Marie Ratscheck, Noemi Clerc, Inka Löwendorf, Amber Schoop, Carolin Waltsgott, Isabel Waltsgott **PRODUCERS** Katharina Weser, Philippe Bober **CO-PRODUCER** Clemens Köstlin **PRODUCTION COMPANY** Reynard Films GmbH in co-production with Essential Filmproduktion GmbH, Société Parisienne de Production and WDR **LANGUAGE** German **WORLD SALES** Co-production Office

### CONTACT

Reynard Films GmbH, Katharina Weser  
katharina@reynardfilms.com  
www.reynardfilms.com



© Eckhard Kuchenbecker

## KARLI UND MARIE

The Bavarian feel-good comedy follows KARLI UND MARIE as they act like two hedgehogs moving very gingerly in each other's direction so as to prevent themselves from hurting one another. In fact, they first have to go on an adventurous journey together before they are finally able to find a way to each other.

KARLI UND MARIE is Christian Lerch's fourth film as director following WAS WEG IS, IS WEG (2012), the documentary B12 GESTORBEN IST IM NÄCHSTEN LEBEN (2018) and DAS GLASZIMMER (2020).

**GENRE** Comedy, Love Story, Road Movie **CATEGORY** Feature **DIRECTOR** Christian Lerch **SCREENPLAY** Ulrich Limmer **DIRECTOR OF PHOTOGRAPHY** Armin Golisano **CAST** Sigi Zimmerschied, Luise Kinseher, Rainer Egger, Bernd Hölscher, Silja Bächli, Jule Ronstedt, Katja Bürkle, Brigitte Jaufenthaler, Johanna Bittenbinder **PRODUCERS** Ulrich Limmer, Ralf Zimmermann, Birgit Rothörl, Josef Brandmaier, Al Munteanu **CO-PRODUCER** Danny Krausz **PRODUCTION COMPANY** Perathon Film in co-production with DOR Film, Magic Media, Perathon Medien, Glory Film in cooperation with SquareOne **LANGUAGE** German **GERMAN DISTRIBUTOR** SquareOne Entertainment

### CONTACT

Perathon Film GmbH, Ralf Zimmermann  
info@perathon-film.de, www.perathon-film.de



© Daniel Pilar

## LUISA

Luisa recently moved out of her parents' house and is curious about what life has in store for her. She loves parties, is up for any fun and flirts. She lives in a residential group at a facility for people with disabilities on the outskirts of a small German town. Unnoticed, Luisa becomes increasingly silent, everyday life in the residential group continues until it is unexpectedly discovered that Luisa is pregnant. Sexual abuse is obviously suspected. Luisa decides to terminate the pregnancy. The police try to find out whether a crime has been committed. The investigation becomes a test of endurance for Luisa and all the staff at the residential facility.

**GENRE** Drama, mixed cast of disabled and non-disabled actors **CATEGORY** Feature **DIRECTOR** Julia Roesler **SCREENPLAY** Silke Merzhäuser, Julia Roesler **DIRECTOR OF PHOTOGRAPHY** Frank Amann **CAST** Celina Scharff, Katharina Bromka, Michael Schumacher, Melanie Lux, Josefine Großkinsky, Noa Michalski, Matthias Zalachowski, Lina Strothmann, Dennis Seidel, Trixi Strobel, Martin Schnippa, Hadi Khanjanpour, Tim Porath, Gina Calinou, Bernd Hölscher, Sarah Hostettler, Eva Löbau, Peter Lohmeyer **PRODUCERS** Silke Merzhäuser, Andrea Ufer, Gunter Hanfgarn, Julia Roesler, Insa Rudolph **PRODUCTION COMPANY** werkgruppe2 filmproduktion and Hanfgarn & Ufer in co-production with ZDF **LANGUAGE** German **GERMAN DISTRIBUTOR** Real Fiction

**CONTACT** werkgruppe2, Silke Merzhäuser  
info@werkgruppe2.de, www.werkgruppe2.de



© Walker + Worm Film

## MARIELLE

Julia and Tobias' 12-year-old daughter, Marielle, suddenly develops telepathic abilities, allowing her to hear and see everything in her parents' private lives. As a result, the girl's once idyllic world begins to unravel. Marielle sees that her mother and a work colleague share a physical attraction and observes that her father is not as strong a leader as he likes to present himself in front of his family. The parents struggle to cope with the constant surveillance by their daughter and start behaving in more different ways. These sudden changes in behavior don't go unnoticed by their professional and personal circles, leading to far-reaching complications.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Frédéric Hambalek **SCREENPLAY** Frédéric Hambalek **DIRECTOR OF PHOTOGRAPHY** Alexander Griesser **CAST** Julia Jentsch, Felix Kramer, Laeni Geiseler, Mehmet Ateşçi, Sissy Höfferer, Moritz Treuenfels, Victoria Mayer **PRODUCERS** Philipp Worm, Tobias Walker **PRODUCTION COMPANY** Walker + Worm Film GmbH & Co. KG **LANGUAGE** German, French **GERMAN DISTRIBUTOR** Farbfilm Verleih

**CONTACT**  
Walker + Worm Film GmbH & Co. KG  
Kristina Wiedenmann  
info@w2-film.de, www.w2-film.de



© Fion Mutert

## NINJA MOTHERFUCKING DESTRUCTION

Shot over eight years between 2017 and 2024, the film follows the physical and emotional development of the main character Leonie between the ages of 18 and 25, exploring the loving, painful, ambivalent network of relationships between (queer) women. A coming-of-age story that captures the coming of age of the main character and the filmmakers.

“With NINJA MOTHERFUCKING DESTRUCTION, I want to make space in cinema for a young female or queer body to grow up without the male gaze. The movie also deals with mental health struggles in young romantic relationships, which my characters handle with self-determination and hope. Most importantly, Leonie discovers love and fulfillment in her friendships.” (Lotta Schwerk)

**GENRE** Coming-of-Age Story, Queer **CATEGORY** Feature **DIRECTOR** Lotta Schwerk **SCREENPLAY** Lotta Schwerk **DIRECTOR OF PHOTOGRAPHY** Fion Mutert **CAST** Emma Suthé, Marie Tragousti, Merle von Mach, Yildiz Tiryakioğlu **PRODUCER** Lotta Schwerk **POST PRODUCER** Lisa-Marie Lutz **CONSULTING PRODUCER** Armin Schneider **SUPPORTED BY** Homosexuelle Selbsthilfe e.V. [www.hs-verein.de](http://www.hs-verein.de) **LANGUAGE** German

### CONTACT

Lotta Schwerk, [ninja.film01@gmail.com](mailto:ninja.film01@gmail.com)



© Marvin Hesse

## OBJECT OBJEKT

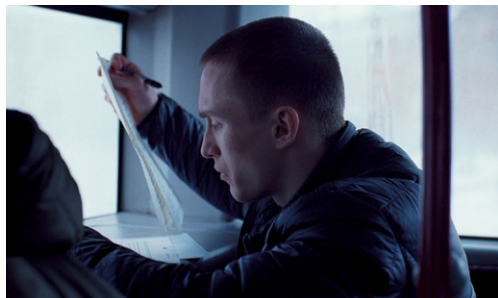
OBJECT explores the metaphysics of objects through its author Loreto Quijada, who herself becomes the object of exploration in this film. Her search for meaning forms the backbone of the story.

After leaving her country, Loreto finds photos on the ground at a tram stop in Germany. This reminds her of her own photos she left behind in her home country and triggers a personal search based on the materiality of objects and the memories they preserve. Loreto talks about what she took with her when she left Chile as well as the process of selection. This personal experience becomes universal when she meets other immigrants living in NRW, who talk about what they took with them when they left their homeland.

**CATEGORY** Documentary **DIRECTOR** Loreto Quijada **SCREENPLAY** Loreto Quijada **DIRECTORS OF PHOTOGRAPHY** Marvin Hesse, Andreas Hartmann **PRODUCER** Sebastian Züger **PRODUCTION COMPANY** tvist GmbH in co-production with Lievre Films GbR **LANGUAGE** German, Spanish, English

### CONTACT

tvist GmbH, Sebastian Züger  
[sebastian.zueger@tvist.de](mailto:sebastian.zueger@tvist.de), [www.tvist.de](http://www.tvist.de)



© Tim Otte

## RAIN FELL ON THE NOTHING NEW REGEN FIEL AUF NICHTS NEUES

After serving a juvenile sentence, David tries to find structure in his life, but his good intentions are quickly overwhelmed by frustration and apathy. Spending too much time in the cold, bleak winter weather, a flooded mailbox and a constant lack of money weigh heavily on him. The promise of the 'good life' feels distant and unattainable for the young man, more like an abstract idea than something real for him and his friends. Soon, frustration and lethargy nullify his good intentions, and David finds himself entangled in a series of robberies.

RAIN FELL ON THE NOTHING NEW is Steffen Goldkamp's feature film debut.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Steffen Goldkamp **SCREENPLAY** Steffen Goldkamp **DIRECTOR OF PHOTOGRAPHY** Tom Otte **CAST** Noah Sayenko **PRODUCERS** Andrea Schütte, Dirk Decker **PRODUCTION COMPANY** Tamtam Film GmbH **LANGUAGE** German

### CONTACT

Tamtam Film GmbH, Paulina Toenne  
pt@tamtamfilm.com, www.tamtamfilm.com



© Montell Taraschewski

## TURTLE & ALBION

Summer vacation: for most children, this means ice cream, sunburn, and swimming pools. But not for the brothers Albion (13) and Mensur (8): while their mother goes to work, Albion has to take care of his strong-willed little brother who suffers from a mysterious illness. In the lonely twilight of their home, the children create their own wondrous world of video games, comics, and overflowing imagination. Together, they try to ignore the fact that Mensur's pain is getting worse.

Until Mensur confides a secret to his older brother. He is not sick at all – in fact, he is turning into a turtle.

A 20-minute drama about two young brothers using their childlike imagination to fight against a hopeless reality.

**GENRE** Drama **CATEGORY** Short **DIRECTOR** Fitore Muzaqi **SCREENPLAY** Malte Vogt **DIRECTOR OF PHOTOGRAPHY** Montell Taraschewski **CAST** Elias Córdoba Pimenidis, Ilkay Yalcin, Jasmina Al Zihairi **PRODUCERS** Fitore Muzaqi, Christopher Albrodt **PRODUCTION COMPANY** Muzaqi Film Productions **LANGUAGE** German

### CONTACT

Muzaqi Film Productions, Christopher Albrodt  
christopher.albrodt@web.de  
www.fitoremuzaqi.de





© Anne Wilk

## WUNDERSCHÖNER BEAUTIFUL II

BEAUTIFUL II is the sequel of the episodic dramatic comedy WUNDERSCHÖN and follows five women who no longer want to base their lives and their self-worth on being desirable.

What if we stopped fighting for the right to be sexy and instead start to fight for the right to be truly free? What if we stopped investing all our time and energy into being heard and the world would just start listening to us? What if women no longer felt like talking? A modern film about modern women and men who can perhaps find a common language.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Karoline Herfurth **SCREENPLAY** Karoline Herfurth and Monika Hebborn **DIRECTOR OF PHOTOGRAPHY** Daniel Gottschalk **CAST** Karoline Herfurth, Nora Tschirner, Anneke Kim Sarnau, Emilia Schüle, Emilia Packard, Friedrich Mücke, Godehard Giese, Maximilian Brückner, Dilara Aylin Ziem, Malick Bauer, Anja Kling, Jasmin Shakeri, Barbara Schnitzler, Thelma Buabeng, Samuel Schneider, Levy Rico Arcos, Rürik Gíslason **PRODUCERS** Christopher Doll, Lothar Hellinger **PRODUCTION COMPANY** Hellinger/Doll Filmproduktion GmbH **LANGUAGE** German **GERMAN DISTRIBUTOR** Warner Bros. Entertainment GmbH

### CONTACT

Hellinger/Doll Filmproduktion GmbH  
Christopher Doll  
info@hellingerdoll.com, www.hellingerdoll.com



© Starhaus Filmproduktion

## ZWEITLAND A LAND WITHIN (WT)

South Tyrol, 1961. The northern Italian region with a German-speaking minority is shaken by a series of separatist bomb attacks. Free spirit Paul wants to escape the narrowness and lack of prospects of his little village and study painting in Munich. When his hardliner brother, Anton, becomes a fugitive terrorist, Paul reluctantly puts his own plans on hold to support his brother's wife, Anna, and their little son on the small farm. As ethnic tensions and police repression in the village grow, Paul gets drawn into a downward spiral of violence and toxic masculinity. Anna openly condemns the radicalization of her husband but increasingly clashes with the patriarchal structures of the time. When events spin out of control, Paul must choose between following his dream and standing up against violence and his brother.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Michael Kofler **SCREENPLAY** Michael Kofler **DIRECTOR OF PHOTOGRAPHY** Felix Wiedemann **CAST** Thomas Prenn, Aenne Schwarz, Laurence Rupp, Francesco Acquaroli, Andrea Fuorto **PRODUCER** Wasiliki Bleser **CO-PRODUCERS** Martin Rattini, Barbara Pichler, Gabriele Kranzelbinder, Rainer Kölmel **PRODUCTION COMPANY** Starhaus Filmproduktion in co-production with Helios Sustainable Films and KGP Filmproduktion **LANGUAGE** German, Italian **GERMAN DISTRIBUTOR** Weltkino Filmverleih

### CONTACT

Starhaus Filmproduktion GmbH, Nina Spilger  
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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 German Producers Guild, the German Producers Alliance, the Association of German Film Exporters, the German Federal Film Board (FFA), the German Kinemathek Museum for Film and TV, the German Documentary Association, Bavarian Film Fund, Film Fund North Rhine-Westphalia, Berlin-Brandenburg Film Fund, and the German Short Film Association.

German Films' budget of presently €4.8 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The eight main regional film funds (FilmFernsehFonds Bayern, MOIN Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, MV Filmförderung, and Nordmedia) make a financial contribution towards the work of German Films.

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

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

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

## RANGE OF ACTIVITIES

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

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# GERMAN FILMS PODCASTS



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## SHAREHOLDERS



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



[www.ag-kurzfilm.de](http://www.ag-kurzfilm.de)



[www.deutsche-kinemathek.de](http://www.deutsche-kinemathek.de)



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



[www.fff-bayern.de](http://www.fff-bayern.de)



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



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



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

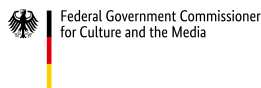


[www.produzentinnenverband.de](http://www.produzentinnenverband.de)



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

## SUPPORTERS



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



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



[www.fff-bayern.de](http://www.fff-bayern.de)



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



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



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



[www.film.mfg.de](http://www.film.mfg.de)



Mitteldeutsche  
Medienförderung

[www.mdm-online.de](http://www.mdm-online.de)



[www.moin-filmfoerderung.de](http://www.moin-filmfoerderung.de)



[www.mv-filmfoerderung.de](http://www.mv-filmfoerderung.de)



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

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70 Years of Promoting

# GERMAN CINEMA

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1954 - 2024



german **70** YEARS  
●●● films