

GFOQ

GERMAN FILMS QUARTERLY

ISSUE 2-2022

WITH ARTICLES AND PORTRAITS ON
DIVERSITY IN GERMAN FILMMAKING #6- A FINAL RECAP
FILMMAKER **MARGARETHE VON TROTTA**
DIRECTOR **FLORIAN DIETRICH**
PRODUCER **HELLINGER / DOLL FILMPRODUKTION**
ACTOR **LEONIE BENESCH**

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Dear Readers,

Like the rest of the world, we are shocked by the situation in Ukraine and express our fullest solidarity with all the victims of this war. #StandWithUkraine also applies to all of us in the film industry, and German Films supports any initiative that aims to help those affected. In addition to fundraising campaigns such as those being run by AG DOK or the Producers Association, there is naturally a special focus on support programmes for Ukrainian filmmakers, for example those of the European Film Academy or the International Coalition for Filmmakers at Risk, in which German sponsors are involved to the tune of 100 million euros.



Before the war broke out, the 72nd Berlin International Film Festival took place – and was a huge success despite a tightened hygiene and security concept. 156,000 tickets sold despite only 50 per cent filling of the cinemas testifies to the audience’s unbroken enthusiasm for films from all around the world. The professional audience also returned to the Berlinale, including about 1,400 journalists from 65 countries, many of whom also found their way to our panel, “Face to Face with German Films”.

The European Film Market (EFM), the Berlinale Co-Production Market (where five German producers were guests at the invitation of German Films), Berlinale Talents and the World Cinema Fund’s WCF Day did not take place in person but predominantly via online formats. This did not diminish their success, as EMF director Dennis Ruh emphasises: “Once again, the EFM has generated distinct and important momentum for the film and content trade on its traditional date at the beginning of the film year.”

As usual, German films were represented strongly in all sections of the festival. AEIOU – A QUICK ALPHABET OF LOVE by Nicolette Krebitz and Andreas Dresen’s RABIYE KURNAZ VS. GEORGE W. BUSH were screened in the Competition, for example, with the latter being awarded two Silver Bears by the jury: to Meltem Kaptan as Best Leading Performance and the screenplay by Laila Stieler. Another success of note was the agreement on common standards for green shooting, announced at the Berlinale by the federal government, the federal states and industry representatives.

Fortunately, festivals have been and are again being planned as in-person events elsewhere as well. One successful event for our German Films Office in New York, for example, was SXSW 2022 in Austin, Texas, where the independent American film industry was widely represented and five German co-productions were screened in the official programme.

And, of course, all eyes are on Cannes: from 17-26 May, German Films will again be represented at the 75th International Film Festival with the German Pavilion in the Village International Riviera; this alongside Focus Germany, the umbrella organisation of the eight largest German film funding organisations. Two young German producers will take part in the Marché du Films’ new workshop programme impACT Lab, in which German Films is a cooperating partner. And this year, the short film programme Next Generation Short Tiger, which will premiere at Filmfest Dresden, can be seen again at the Croisette.

We look forward to seeing you again soon!

Yours, Simone Baumann
Managing Director



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DIVERSITY IN GERMAN FILMMAKING #6

A FINAL RECAP

When German Films launched its major survey on diversity involving dozens of German film and television institutions a year and a half ago, the industry activists were the first to talk to. They vividly described experiences of discrimination and disadvantage – in the order situation, on film sets, and in the type of roles offered. Representatives of Black Filmmakers (Lamin Leroy Gibba, Denise Ekale Kurn, Benita Bailey and Marie Noell), the LGBTQ+ community (Kai S. Pieck for the Queer Media Society), people with disabilities (Wolfgang Janssen for the Rollenfang agency) and women in the industry (Cornelia de Andrés for Pro Quote Film and Cornelia Köhler for WIFTG – Women in Film and Television Germany) unanimously reported an unsatisfactory, often frustrating current state of affairs.

They all called for more visibility and participation, proportionate to social realities. On the way to achieving this, they agreed that among other things, more awareness-raising panels at industry events and broad public discussions could help. One and a half years later, in March 2022, such an event took place in a prominent location: at the Evangelische Akademie (“Protestant Academy”) in Tutzing, where many of the Federal Republic’s key debates have already taken place. “Seeing and being seen: Participation in Film” was the title of the conference organised together with Filmfest München, and co-financed by the Bavarian Film Fund.

The wording of the event announcement already led us to expect some emotional discussion: “Things are seething in front of and behind the cameras”. “Whose dream are we talking about when the film industry styles itself as a dream factory? What ideals are being conveyed, what realities and identification models are being shaped, and who is allowed to have a say in this?” Many of the individuals and institutions interviewed by German Films were represented. Right at the start, Prof. Dr. Elizabeth Prommer from the University of Rostock presented results from her “Progress Study on Audiovisual Diversity in Cinema”. This in-depth analysis covered an investigation period extending from the previous study in 2017 to the winter of 2020. The study was again launched together with the MaLisa Foundation of Maria and Elisabeth Furtwängler and their partner institutions.

Prommer’s results scientifically confirmed what was already known as “perceived truth” in many personal accounts of people’s experiences. Stereotypical images continue to prevail. Up until 2020, for example, women were primarily visualised as young, slim, white, heterosexual characters mainly interested in relationship problems. Even though women are now visible as protagonists almost as often as men, they continue to be given less diverse roles. This applies to their sexual orientation as well as to their origin or intact bodies.

For example, while about ten per cent of the population are homosexual, pre-2020 lesbian women appeared on screen at only one per cent, while gay men were at least represented at four per cent. The one-dimensionality of female roles was particularly prominent in productions directed by men, Prommer explained. In other ways, too, the composition of the team behind the camera demonstrably influences the diversity of the storylines. Another statistic illustrated the discrepancy between lived reality and scenarios depicted in film: 26 per cent of the population in Germany has a migration history, but in movies this was the case for only 15 per cent of all their protagonists up until 2020.

What this latest MaLisa study does not yet reflect is the period after 2020, which could be a turning point. The international movement against racism, Black Lives Matter, that started in 2020 and has led to changes, as the German Films survey on diversity also indicated. Especially where state funding is involved, regulations for the promotion of diversity are implemented almost everywhere in Germany today. Nevertheless, as actor Thelma Buabeng made clear at the Protestant Academy in Tutzing, there is still a long way to go. In the past, as a black female actor, she mainly received offers of roles as refugees, maids or slaves. Now she can play a lawyer or a teacher. But there are still formats that reproduce prejudices and racism. And they are always “a slap in the face”.

Susanne Hermanski

A close-up, profile portrait of Margarethe von Trotta, an elderly woman with short, wavy white hair and blue eyes. She is looking upwards and to the left with a thoughtful expression. She is wearing a dark blue and white striped top and a pearl earring. The background is dark and out of focus.

IN CELEBRATION OF HER 80TH BIRTHDAY

A PORTRAIT OF FILMMAKER MARGARETHE VON TROTTA

Margarethe von Trotta is one of the first women to stand behind the camera at a time when this was not only uncommon, but also still an eternal struggle. However, she learns to assert herself and becomes a film director of world renown – as the only woman in the German auteur cinema of the late 1970s. This year saw Margarethe von Trotta, who was born in Berlin at the height of the war in 1942, celebrating a big anniversary when she turned 80 in February.

Von Trotta wanted to make films, but had to wait a long time to do so because she is a woman. Her passion for cinema begins in the Paris of the 1960s. She becomes an actress – but for her that's just a detour in order to get into films. She makes films with well known German directors such as Rainer Werner Fassbinder, Herbert Achternbusch and is soon also working with Volker Schlöndorff, with whom she starts writing screenplays together before they co-direct *THE LOST HONOUR OF KATHARINA BLUM* in 1975.

In 1978, she presents *THE SECOND AWAKENING OF CHRISTA KLAGES*, her first solo film as a director, at the Berlinale, with the film subsequently winning the Silver Film Ribbon at the German Film Awards. From then on, von Trotta follows her own path, not only rising to the courageous challenge of making films as a woman, but consistently making women the subject of her films. A fighter herself, she is a portraitist of combative women who face the fractures and impositions of their respective times with intelligence, personal strength and a will to change political conditions. With her films, von Trotta prepares the ground for a change of thinking in society. She puts faith in her unconscious, absorbs these impulses and transforms them into art. This is how she has created true masterpieces that raise decidedly emancipatory points of view.

In 1981, she is the first female director in Europe to receive the Golden Lion for her third feature film *MARIANNE & JULIANE* at the Venice International Film Festival. Based on the lives of Christiane and Gudrun Ensslin, von Trotta processes the biographies of the sisters here into an individual discourse about finding identity in politicisation and social change. After Venice, the

film travels around the world and establishes von Trotta as a director of international standing.

After the death of Rainer Werner Fassbinder, she is approached to direct his project *ROSA LUXEMBURG* (1986) – because she had known him and because she is a woman. This is the first time she's heard of the latter being an advantage. But when she shows the communist as both a pugnacious politician and an emotional woman, there are awards, but also some harsh criticism. In fact, von Trotta has only ever focused on stories about contemporary history – from women's point of view – uncovered contradictions in society as reflected in her female characters.

In 2012, the sensitivity to perceived injustice inspires her to make a film reflecting the intellectual indomitability of *HANNAH ARENDT*. She depicts the life and work of the Jewish, German-American philosopher, theorist and journalist who left Germany in 1933 and later focused on National Socialism as well as fundamental questions about ethics, power and the rule of law in her works.

One might associate von Trotta primarily with a series of biographical films about female role models, but her filmography reveals so much more, such as her first documentary, *SEARCHING FOR INGMAR BERGMAN*, which premiered at the Festival de Cannes in 2018. She cites the Swede's art as a great inspiration for her style of filmmaking and dedicates her 25th film to him.

More films will follow because von Trotta is celebrating her 80th birthday with unwavering productivity. This spring will see her shooting her new film *BACHMANN & FRISCH* – about the love affair between the writers Ingeborg Bachmann and Max Frisch. The film promises to be both an intimate character study as well as a biopic about two great figures from the history of literature.

Margarethe von Trotta is one of the most successful and prominent German women filmmakers, someone who is not only admired, but also loved for her perseverance, consistency and the ability to stay true to herself.

Carmen Böhm

A GOOD COMEDY

A PORTRAIT OF DIRECTOR FLORIAN DIETRICH

“For me, actually it always develops out of pain.” If you ask Florian Dietrich about his definition of a good comedy, it quickly becomes clear that when it’s a matter of humour, the director is concerned with more than just knee-slapping. “Without a certain seriousness and the supporting stability of tragedy underneath, comedy is rarely very funny to me. Often, I find dramas with some comic moments funnier than determinedly comedic ones. TONI ERDMANN, for example, was labelled as a comedy, but I wouldn’t subscribe to that, even though I laughed until I cried during that film.”

Dietrich’s own movie, TOUBAB, also attempts a precarious balancing act between serious and funny: the buddy comedy tells the story of Babtou (Farba Dieng), freshly released from prison, who – although born in Germany – is due to be deported to Senegal and therefore decides to marry his best friend Dennis (Julius Nitschkoff), who is also heterosexual. The original motivation for the filmmaker, who was born in Wiesbaden in 1986, was to denounce inconceivable legal injustices and social grievances. But his goal was one that sometimes gets rather overlooked in German cinema. “It was important to me”, he emphasises, “to tell a story about a very serious subject in a way and in a tone that would not preclude one’s own protagonists from being part of the audience.”

At the German Film and Television Academy in Berlin, where Dietrich studied from 2007 and started developing TOUBAB, his walk on the fine line between drama and comedy was definitely supported, the director emphasises. But not everyone in the German film industry takes this so lightly. “For many potential commercial partners, the project was too arty; other promoters found it too commercial”, Dietrich recalls. “The signals were: if mainstream, then right – or ‘real art’. I still wonder about that today because actually, I don’t think such a distinct division is still what our film industry really needs.”

Success has proven Dietrich’s approach correct, certainly. TOUBAB not only won the New Faces Award and was nominated for the First Steps Award, it also received three prizes at the festival premiere at Filmkunstfest Mecklenburg-Vorpommern in Schwerin shortly before its German

cinema release in autumn 2021. There were also audience awards at both Warsaw International Film Festival and the Festival of German Film in Lisbon. These two international awards mean a lot to the director, who spent nine months at Tel Aviv University during his studies: “Not least with German comedies, there is always the question whether they actually work outside their own sphere – abroad, in other words.”

Dietrich now hopes that his future projects can be realised a little more easily and, above all, more quickly than TOUBAB, which took a total of seven years to make. The fact that one of the ideas he is currently working on is a series has less to do with the fact series are currently being produced at an incredible pace, often shot before the scripts are completely finished, as he admits on record: “The great quality of series, of course, is that you can shift the focus from episode to episode”, which is a particularly appealing approach for the heist and ensemble story he is planning.

However, there is no reason to fear that the director will turn his back on cinema. “As great as a quality series can be, I still think an individual piece of cinema is a more satisfying experience”, says Dietrich. “You don’t watch it in a disjointed way, an episode here and ten minutes there on the bus – you sit in a room with other people for one and a half to two hours, and let a story work its magic on you. Whereas series tend to contribute to isolation, cinema is a shared experience – and also an important celebration of the medium. And we need such rituals more than ever in times like these.”

Patrick Heidmann



A CREATIVE HOME

A PORTRAIT OF HELLINGER / DOLL FILMPRODUKTION

Producers Lothar Hellinger and Christopher Doll already had several years of working in various positions on numerous German feature film productions before they decided to take the plunge in 2014 and set up their own production outfit Hellinger / Doll Filmproduktion.

"I had initially begun studies at university in Munich, but then realised that film was really where I wanted to be and so in 1999 I applied for an internship at Claussen+Wöbke Filmproduktion", Doll recalls.

Thomas Wöbke and production coordinator Gabriele Roß then took him on as a set intern for the production of Hans-Christian Schmid's CRAZY, and Doll often worked for the company on such films as DISTANT LIGHTS and REQUIEM in subsequent years.

Meanwhile, it was on the set of Michael "Bully" Herbig's sci-fi parody DREAMSHIP PARADISE – EPISODE 1 that Doll as set manager first met Hellinger who had been hired as an intern. "I had just begun studying in the Production and Media Economy department at the University of Television and Film (HFF) in Munich and we often found ourselves working together again on Herbig's VICKY THE VIKING and BUDDY", Hellinger says.

While the shoot of BUDDY was underway, Willi Geike, the head of US major Warner Bros.' operations in Germany and the film's co-producer and distributor, approached the two and asked them if they had considered establishing their own company. "And, in the same breath, he introduced us to writer Anika Decker who was looking to make her directorial debut with DREAMGIRLS", Doll recalls. "...and there it was, our first project as Hellinger / Doll."

Since then, the company with offices in Berlin and Munich has worked with Decker on her second feature HIGH SOCIETY and enticed veteran director Wolfgang Petersen back to Germany for the shooting of FOUR AGAINST THE BANK, which was inspired by his 1976 TV movie of the same name.

Doll and Hellinger have also served as the producers for actress Karoline Herfurth's four outings

to date as director, beginning with TEXT FOR YOU in 2016 and followed by SWEETHEARTS (2018) and WUNDERSCHÖN (2022), while her latest project MAL WAS NEUES will be released in German cinemas by Warner Bros. this winter.

In addition, they were co-producers on Philipp Leinemann's thriller BLAME GAME and made their first foray into the world of TV series production with Marco Kreuzpaintner's Grimme Prize-winning BEAT which was aired by Amazon Prime in autumn 2018. "We coined the expression 'adaptive producing' for our approach to our work", Hellinger explains. "It's not for us as producers to say the kind of subjects or genres that should be followed. Each director has their own personal style and subjects they want to focus on. Our role is to provide them with an environment where they can tell their stories in the best possible way."

"We want our company to be like a creative home for writers and directors where they can use us producers like a mirror to test out their ideas", Doll adds. "I like the thought of setting out with them on a creative journey, accompanying and giving them support from the beginning to the end of a project."

Although they are very pleased about having the strategic partnership of a first-look deal arrangement with the German outpost Warner Bros. since 2014, Hellinger and Doll are both happy that they are still a 100% independent outfit. "The most important thing for us is to remain small and independent because that way we keep close to the projects we're working on", Doll says. "We've never wanted to get into a situation where you then have another producer between us and the actual production."

While they have series in development, "our hearts are beating more for the cinema", with one feature film project possibly being greenlit to go into production later this year. Talks are currently underway with potential service producers and co-producers for an adaptation of Wolf Küper's 2016 book Eine Million Minuten which would also have international locations outside of Germany.

Martin Blaney



FASCINATION FOR FILM

A PORTRAIT OF ACTOR LEONIE BENESCH

"I've always been fascinated by the process of filmmaking" says actress Leonie Benesch who came to international attention in Michael Haneke's 2009 film *THE WHITE RIBBON*.

"I was raised in a Steiner home without a television set, but when my father bought a laptop, I would buy DVDs and watch the 'behind the scenes' features rather than actual films. I was fascinated by the idea that people could make a living travelling the world and telling a story together" the 31-year-old recalls.

Whilst attending the Freie Waldorfschule in Tübingen, Leonie made her first foray into acting after having previously appeared in a children's circus. "This was the moment that I realised I enjoyed acting – following instructions, learning lines, working with texts and being a marionette for someone else's ideas."

She admits that being cast as the young children's nanny Eva in Haneke's award-winning film at the tender age of 17 "is all quite surreal looking back, but it obviously opened up a lot of doors for me". Indeed, her performance was recognised in 2010 by the Young Artist Award (with co-star Leonard Proxauf) and the New Faces Award which led her to move to Berlin after completing her Abitur in order to learn the craft of acting.

Working with her drama teacher Mike Bernardin, from the UK in Berlin subsequently inspired her to apply to the world-famous Guildhall School of Music and Drama in London.

Her studies at Guildhall, whose alumni include Daniel Craig, Lily James, Ewan McGregor and Damian Lewis, lasted three years from 2013 to 2016. Before that she had already appeared opposite both Bruno Ganz in Sophie Heldmann's *SATTE FARBEN VOR SCHWARZ* and Götz George in Joachim A. Lang's TV film *GEORGE*, as well as being cast in Philip Koch's *PICCO*, among others.

Guildhall allowed her a leave of absence in her final year to take up roles as the housemaid Greta Overbeck in *BABYLON BERLIN* and as Princess Cecilie of Greece in the Netflix drama *THE CROWN*.

Since graduating, Leonie has moved seemingly effortlessly between projects for both cinema and television, with acting credits on productions as diverse as Hettie McDonald's BBC series *HOWARDS END*, Heinrich Breloer's two-parter *BRECHT*, Vadim Perelman's feature film *PERSIAN LESSONS*, Samiri Radsis's Netflix mini-series *NEVER HAVE I EVER* and Miguel Alexandre's ZDF TV series *SPY CITY*.

Most recently, over 100 million television viewers watched her as the feisty female journalist Abigail Fix circumnavigating the globe with the UK's David Tennant (as Phileas Fogg) and French actor Ibrahim Koma (as manservant Passepartout) in an eight-part adaptation of the Jules Verne classic *AROUND THE WORLD IN 80 DAYS*.

And audiences will soon be able to see her in Ilker Çatak's new feature film *DAS LEHRERZIMMER* as well as the eight-part international series *THE SWARM* based on Frank Schätzing's 2004 best-selling environmental thriller.

"What comes first in my decision-making process about an offer of a role is always the script, the part and then who else is involved; who's producing, who's directing and who else they're looking at for the cast", Leonie explains. "It's never just one thing – it's always a combination of factors."

And preparing for a role can vary from one project to another, she says. In the case of *AROUND THE WORLD IN 80 DAYS*, Leonie avoided turning to the original novel because she thought that would be counterproductive. But she did read a lot about women like Jane Digby [the English aristocratic adventurer played in the series by Lindsay Duncan] and [the American investigative journalist] Nellie Bly "who had the kind of spirit Abigail was to embody."

Another element in her preparations was doing speech exercises with readings of difficult poems such as Keats's *Ode To A Nightingale*.

"That really helped me a lot because my character just talks non-stop!", she chuckles.

Martin Blaney

MATTHIAS LUTHARDT
WRITER & DIRECTOR

JULIA KOVALENKO
FILM EDITOR

JERRY HOFFMANN
ACTOR & DIRECTOR

ZAMARIN WAHDAT
CINEMATOGRAPHER & DIRECTOR

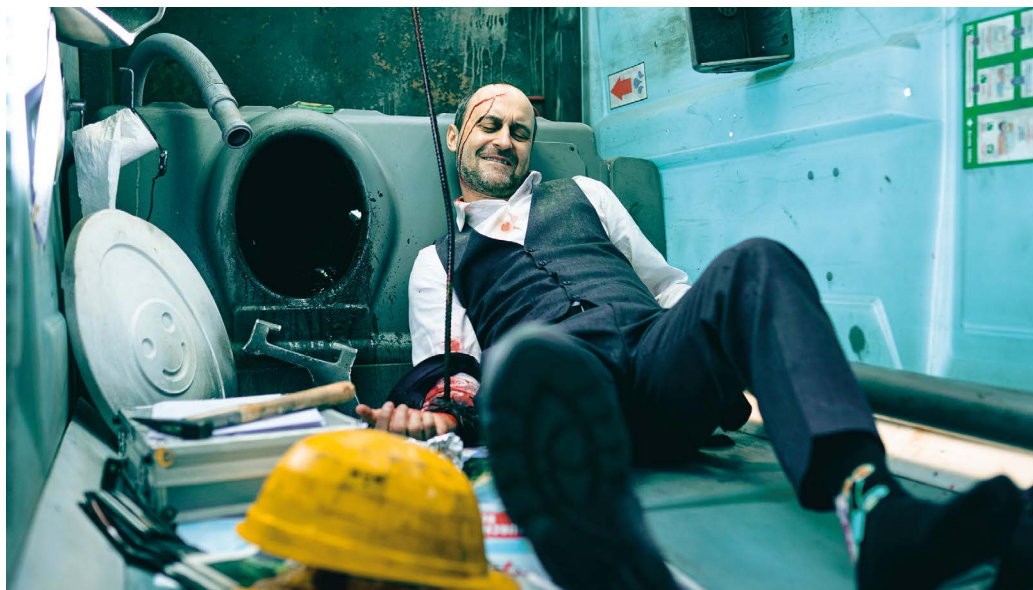
SARAH NOA BOZENHARDT
WRITER & DIRECTOR

SARA FAZILAT
ACTOR, PRODUCER & WRITER

ANNE ZANDER
ACTOR



FACE TO FACE
WITH GERMAN FILMS
THE FILMMAKERS



© Daniel Dornhöfer

ACH DU SCHEISSE! HOLY SHIT!

Architect Frank regains consciousness in a locked porta potty on a building site where a detonation is being prepared. As he desperately tries to find ways of escaping this “prison” before potentially being blown to smithereens, he realizes who has put him into this predicament: none other than the corrupt and lecherous mayor Horst who also has designs on Frank’s pregnant girlfriend Marie. Now Frank has to do everything in his power to get out alive, save his Marie and expose Horst’s delusional crimes...

GENRE Comedy, Thriller **YEAR OF PRODUCTION** 2022 **DIRECTOR** Lukas Rinker **SCREENPLAY** Lukas Rinker **CINEMATOGRAPHY** Knut Adass **CAST** Thomas Niehaus, Gedeon Burkhard, Olga von Luckwald **PRODUCERS** Tonio Kellner, Jakob Zapf, Andrea Simml **CO-PRODUCER** Thore Vollert **PRODUCTION COMPANY** Neopol Film, in co-production with Studio Hamburg Enterprises **RUNTIME** 100 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Studio Hamburg Enterprises

SALES The Playmaker Munich
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© Filmwelt / Lichtblick

ALLES IN BESTER ORDNUNG MOSTLY MINIMALISTIC

Marlen used to travel the world; outside she is radiant, but her apartment is cluttered with objects. She is a passionate collector. Everything is too valuable, too significant to throw away. Fynn, on the other hand, wants to go through the world with only 100 things. "Order is half of life!" he says. "Welcome to the other half!" she replies. That's the humor and fighting style they'll be using from now on. Marlen and Fynn – the opposites couldn't be stronger. In the end, however, the two can't let go of each other, because opposites attract, as we all know.

ALLES IN BESTER ORDNUNG is a subtle comedy about too much and too little.

GENRE Tragicomedy, Romantic Comedy, Drama **YEAR OF PRODUCTION** 2021 **DIRECTOR** Natja Brunckhorst **SCREENPLAY** Natja Brunckhorst, Martin Rehbock **CINEMATOGRAPHY** Niklas Lindschau **CAST** Corinna Harfouch, Daniel Strässer, Joachim Król **PRODUCER** Joachim Ortmanns **PRODUCTION COMPANY** Lichtblick Film, in co-production with WDR, SWR, ARTE **RUNTIME** 96 min **LANGUAGE** German **FESTIVALS** 29. Filmfest Hamburg 2021

SALES Lichtblick Film GmbH, Joachim Ortmanns
info@lichtblick-film.de • www.lichtblick-film.de



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AXIOM

Julius is an eloquent young museum attendant loved by his friends, colleagues and his girlfriend. One day he invites his colleagues to join him for a sailing trip on his aristocratic family's sailing boat. But something goes wrong. Julius is not who he seems to be.

Moritz von Treuenfels is the perfect choice to embody this charming young man one gladly follows at first, only to feel less and less comfortable with the contradictions that arise from his fluid approach to life. In this finely written and directed film about identity and social behaviour, Jöns Jönsson pushes the idea of 'fake it till you make it' to its breaking point. Julius impresses everyone with his worldly knowledge and free-flowing conversation embodying modern ideals of self-reinvention. Yet his behavioural patterns are in conflict with the rules of society. Unfolding with a flexibility that echoes that of the protagonist, Axiom is a fascinating exploration of this disquieting contradiction that is both visceral and intellectually dizzying.

GENRE Drama **YEAR OF PRODUCTION** 2022 **DIRECTOR** Jöns Jönsson **SCREENPLAY** Jöns Jönsson
CINEMATOGRAPHY Johannes Louis **CAST** Moritz von Treuenfels, Ricarda Seifried, Thomas Schubert
PRODUCERS Amir Hamz, Christian Springer, Fahri Yardim **CO-PRODUCERS** Andrea Hanke, Birgit Kämper
PRODUCTION COMPANY Bon Voyage Films **RUNTIME** 112 min **LANGUAGE** German, English
GERMAN DISTRIBUTOR Filmperlen - Filmverleih und Filmagentur

SALES The Playmaker Munich
 worldsales@playmaker.de • www.playmaker.de



© Nik Kometzky, Constantin Film

BAVARIAN RHAPSODY

THE MURDERS OF NIEDERKALTENKIRCHEN

A crime comedy series 'à la carte'

A BOX OFFICE SUCCESS STORY

Initially conceived as a TV production, the first installment in the Eberhofer series, SWEET BUNS BLUES, became a surprise hit in regional movie theatres when released by Constantin Film in 2013. The two subsequent installments, WINTERPOTATO DUMPLINGS and PORKHEAD AL DENTE, continued the success story, and the fourth installment, WHEATNOODLES AFFAIR, took the series to success on a national level. After SAUERKRAUT COMA came LEBERKÄS JUNKIE and KAISERSCHMARRN DRAMA, which generated more than 1 million admissions nationwide and brought the total to more than 5 million theatrical admissions, ultimately taking in more than 50 million US dollars. The latest installment in the series, GUGLHUPFCAKE SQUADRON, is scheduled for an August 2022 release.

THE INSPIRATION – RITA FALK'S 'EBERHOFER NOVELS'

The inspiration for the screen adaptations comes from Rita Falk's humorous crime novels. She started writing books after losing her job as an office employee in 2008. Two years after that, she published WINTERPOTATO DUMPLINGS, which was the first book to introduce audiences to Officer Eberhofer and immediately landed on the bestseller list. Since then, over 6 million books belonging to the Eberhofer series have been sold. The novels have also been translated into English and French.

I. SWEET BUNS BLUES

Local village cop Franz Eberhofer is just winding down when events in Niederkaltenkirchen start winding up: "Die, you pig!" is written in red letters on the local school principle home. Shortly thereafter, the principle himself is found dead on the railway tracks. Was it suicide? Murder? Either way, the laid-back Bavarian tranquility is now officially gone.

II. WINTERPOTATO DUMPLINGS

Franz Eberhofer and his investigating buddy Rudi, are confronted with a series of bizarre deaths, all involving the Neuhofer family, who seem to be dying – one after the next – from the strangest things. While Franz's boss insists on the deaths being a series of unfortunate coincidences, Franz and Rudi are convinced that something is rotten in the state of Niederkaltenkirchen...

III. PORKHEAD AL DENTE

Franz has been left by his on-again, off-again girlfriend Susi, who informs him that she's heading to Italy to make a fresh start with her Italian admirer because Franz refuses to make any kind of commitment. Plus he's distracted by the unpleasant matter of an escaped psychopath who's out for revenge...

IV. WHEATNOODLES AFFAIR

A very hung-over Franz is woken up by a heavily armed tactical unit. It turns out that his colleague has been found dead with a knife in his back and it appears that the murder weapon is Franz's pocket knife. Good thing that Franz's old hippie dad provides his son with a fake alibi to free Franz to let him carry out the murder investigation...

V. SAUERKRAUT COMA

As a "disciplinary measure", Franz is being transferred to Munich, which means sharing a tiny apartment with his wacky buddy Rudi and having Thin Lizzy, his arch enemy, as his boss. No wonder Franz can't wait to return to home but his

formerly pimple-faced classmate "Fleischi", now a successful businessman, has surfaced and is hitting on Susi while his dad finds a dead woman's corpse in the trunk of his car. Time for Franz to sort out matters...

VI. LEBERKÄS JUNKIE

Franz must face his greatest adversary to date: cholesterol! Besides his insomnia and massive Leberkäs withdrawal symptoms, Franz on top has to deal with a steady flow of stinky baby diapers. Susi, in an emancipatory move, has handed over their son Paul to him and though Franz manages his father job quite well, his idyllic home village is marred by a series of arson, murder and corruption.

VII. KAISERSCHMARRN DRAMA

The carefree life of Franz is again under threat. It's not the murdered local "Webcam Girl" but his pushy co-investigator, Rudi who is disturbing Franz' peace. Rudi is relegated to a wheelchair after an accident he naturally blames Franz for. To make things worse Franz' girlfriend Susi, has joined forces with Franz's unloved brother, Leopold, to build a semi-detached home with a joint sauna right next to the family farmhouse...

VIII. GUGLHUPFCAKE SQUADRON

Franz is faced with mafia-like bill collectors, while the villagers all have fallen into lottery fever until the lottery store blows up. Once again, chaos has broken out and Franz will have to solve the case before he can get back to the relaxed state he yearns for.

GENRE Crime-Comedy **YEAR OF PRODUCTION** 2013-2022, **DIRECTOR** Ed Herzog **CAST** Sebastian Bezzel, Simon Schwarz, Enzi Fuchs **PRODUCER** Kerstin Schmidbauer **PRODUCTION COMPANY** Constantin Film Produktion **LANGUAGE** Bavarian and some high German

SALES Picture Tree International GmbH
 pti@picturetree-interantional.com
 www.picturetree-international.com



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DER JUNGE HÄUPTLING WINNETOU

YOUNG WINNETOU AND THE LOST BUFFALOS

While 12-year-old chief's son WINNETOU sees himself already as a great warrior, his father INTSCHU-TSCHUNA believes that his son still has a lot to learn. When the buffalo herd fails to arrive, threatening the tribe's survival, Winnetou seizes the opportunity to prove himself to his father. Together with his sister NSCHO-TSCHI and the young orphan TOM, Winnetou sets off on a dangerous adventure to save the people of the Apache.

GENRE Children & Youth, Family Entertainment **YEAR OF PRODUCTION** 2021 **DIRECTOR** Mike Marzuk **SCREENPLAY** Mike Marzuk, Gesa Scheibner **CINEMATOGRAPHY** Alexander Fischerkoesen **CAST** Mika Ullritz, Milo Haaf, Lola Linnéa Padotzke, Mehmet Kurtulus **PRODUCERS** Ewa Karlström, Andreas Ulmke-Smeaton **CO-PRODUCERS** Bernd Schiller, Christoph Fisser **PRODUCTION COMPANY** SamFilm GmbH **RUNTIME** 103 min **LANGUAGE** German

SALES The Playmaker Munich
worldsales@playmaker.de • www.playmaker.de



© Constantin Film

DER NACHNAME

FAMILY AFFAIRS

It could have been a fun family get-together. But no sooner have husband and wife Stephan and Elisabeth arrived on Lanzarote with fresh parents Thomas and Anna, new conflicts erupt in the Böttcher family. Not only do they hardly recognize their beloved family vacation home, even worse: Her mother Dorothea and adoptive son René have intensified their relationship on the Canary Island, and announce they want to have kids! In varying constellations and shifting alliances, they wrangle over complicated lines of inheritance, impossible pregnancies and the modern version of what a family is – as the Spanish sun, the lure of a young female vintner, and the buzz of hash cookies send things spiraling out of control.

GENRE Comedy **YEAR OF PRODUCTION** 2021 **DIRECTOR** Sönke Wortmann **SCREENPLAY** Claudius Pläging **CINEMATOGRAPHY** Jo Heim **CAST** Iris Berben, Christoph Maria Herbst, Florian David Fitz, Caroline Peters, Justus von Dohnányi, Janina Uhse **PRODUCERS** Christoph Müller, Tom Spieß **PRODUCTION COMPANY** Constantin Film Produktion **RUNTIME** 87 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Constantin Film Verleih

SALES Global Screen - a Telepool brand
info@globalscreen.de • www.globalscreen.de



© Luis Zeno Kuhn 2022

DIE ZAUBERFLÖTE

THE MAGIC FLUTE

Aspiring singer Tim (16) has been dreaming his whole life about attending Mozart All Boys Boarding School. He is over excited when he is finally admitted but his first days at the prestigious school do not turn out as expected. Facing a hostile headmaster and the stresses of first love, Tim is thrilled as he discovers a wondrous secret in the old school building – a gateway to a parallel world. He finds himself thrown into a new reality: In the role of Prince Tamino, he immerses into the cosmos of Mozart's opera THE MAGIC FLUTE. Now, Tim must enter the fray on two fronts, he tries to win a role in the school's upcoming recital by day and returns to the magical universe where he must risk his life to free the lovely princess Pamina by night. However, living two lives takes its toll and Tim risks letting down the ones he loves – he is forced to make a decision but has he learned enough to make the right choice?

GENRE Family Entertainment, Fantasy **YEAR OF PRODUCTION** 2022 **DIRECTOR** Florian Sigl **SCREEN-PLAY** Andrew Lowery, Jason Young, David White **CINEMATOGRAPHY** Peter Matjasko **CAST** Jack Wolfe, Iwan Rheon, F. Murray Abraham, Niamh McCormack, Amir Wilson, Tedros Tecelebrhan, Sabine Devieilhe, Morris Robinson, Stéfi Celma, Asha Banks, Stefan Konarske **PRODUCERS** Christopher Zwickler, Fabian Wolfart **CO-PRODUCERS** Stefan Konarske, Timm Oberwelland, Theodor Gringel, Peter Eiff, Tobias A. Seiffert **EXECUTIVE PRODUCER** Roland Emmerich **PRODUCTION COMPANY** Flute Film, in co-production with TOBIS Film, Quinta Media **RUNTIME** 124 min **LANGUAGE** English **GERMAN DISTRIBUTOR** TOBIS Film

SALES Sola Media GmbH, Solveig Langeland
post@sola-media.com • www.sola-media.com



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ECHO

In Friedland the world is in order – or has been returned to order at least. In any event, according to locals the past happened a long time ago. But Friedland's moor doesn't forget. And there's more to this moor than mysterious ruins, every once in a while it even spits out a body. And so the story (almost) begins, with the discovery of a moor corpse. Detective Saskia Harder arrives looking for a fresh start following the tragic conclusion to her mission as a police trainer in Afghanistan. Harder's investigation is supported by an awkward yet diligent local policeman as well as an enigmatic moor ranger who appears to know more than she is willing to admit. And just when it seemed like things couldn't get any more complicated, a live WWII bomb is spotted in the manor moat and is going to require detonation...

GENRE Tragicomedy **YEAR OF PRODUCTION** 2022 **DIRECTOR** Mareike Wegener **SCREENPLAY** Mareike Wegener **CINEMATOGRAPHY** Sabine Panossian **CAST** Valery Tscheplanowa, Ursula Werner, Andreas Döhler, Römer Felix, Oskar Keymer **PRODUCERS** Hannes Lang, Mareike Wegener **PRODUCTION COMPANY** Petrolite Film, in co-production with WDR **RUNTIME** 98 min **LANGUAGE** German **FESTIVALS** Internationale Filmfestspiele Berlin 2022

SALES Petrolite Film GmbH, Hannes Lang
office@petrolitefilm.de • www.petrolitefilm.de



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EINGESCHLOSSENE GESELLSCHAFT

LOCKED-IN SOCIETY

On a Friday afternoon, there is a sudden, unexpected knock at the door of a high school teacher's room. Surely no pupil would dare to do that? Indeed not a student, but an ambitious father is waiting at the door, fighting for his son's A-level admission. But this father is willing to go to extremes – and six teachers must learn this the hard way: The well-liked sports teacher and cynic Peter Mertens, the much-hated precocious witch Heidi Lohmann, the conservative teacher Klaus Engelhardt, the jovial pupil lawyer Holger Arndt, the lonely nerd Bernd Vogel and the young trainee teacher Sarah Schuster. Initially, these six feel superior to the desperate father, only to find the situation getting more and more out of control. After various unexpected twists and painful revelations, everyone involved is confronted with their own abysses...

GENRE Comedy **YEAR OF PRODUCTION** 2022 **DIRECTOR** Sönke Wortmann **SCREENPLAY** Jan Weiler
CINEMATOGRAPHY Jo Heim **CAST** Florian David Fitz, Anke Engelke, Justus von Dohnányi, Thorsten Merten, Nilam Farooq, Thomas Loibl, Torben Kessler **PRODUCER** Eva Holtmann **CO-PRODUCERS** Christoph Pellander, Sebastian Lückel **PRODUCTION COMPANY** Bantry Bay Productions, in co-production with ARD Degeto, Deutsche Columbia Pictures Filmproduktion **RUNTIME** 101 min **LANGUAGE** German

SALES Bantry Bay Productions
 info@bantrybay.de • www.bantrybay.de



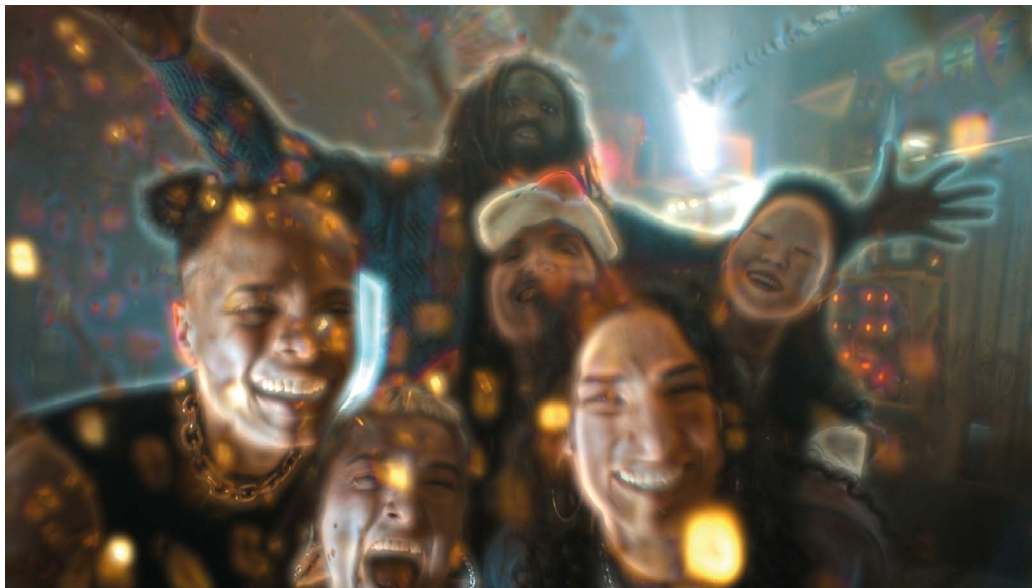
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ERSTER BERLINER KUNSTVEREIN E.V.

Berlin: In a city of startups and coworking culture, six twenty-somethings dream of changing the world as poets or painters. They live in a flatshare, get drunk and seem not to quite have their finger on the pulse. With refined irony they eventually found a society named Erster Berliner Kunstverein e.V. In an aesthetic referencing the new German cinema, Erster Berliner Kunstverein e. V. is a retrofuturistic homage to the utopian visions of art, reflecting their inherent potential for disappointment; at once the death of the classic art forms and their resurrection.

GENRE Art, Comedy, Coming-of-Age Story **YEAR OF PRODUCTION** 2021 **DIRECTOR** Hannes Wesendonk
SCREENPLAY Josefine Rieks **CINEMATOGRAPHY** Nathan Juno **CAST** Orla Polten, Michael Maier, Josefine Rieks, Martin Schüler, Fiona Lehmann, Tobias Bamborschke **PRODUCER** Josefine Rieks **PRODUCTION COMPANY** Berliner Tonfilm GbR **RUNTIME** 71 min **LANGUAGE** German **FESTIVALS** Achtung Berlin Filmfestival 2021

SALES Berliner Tonfilm GbR, Hannes Wesendonk
 wesendonk@udreitausend.de



© Schirin Mealyeri

JUNK SPACE BERLIN

In the Berlin of tomorrow, an inexplicable crack opens up and splits the city in two. When the obscure Billie suddenly ghosts her friend Marion, no path is too far for Marion to track her down. She's able to convince Blue, a former activist and "hacker," to follow Billie's digital trail, which seems to be lost somewhere in the crack. So Marion gets her prepper backpack ready and ignores Blue's doubts and the warnings of Blue's friend Akira. She makes a secret deal with the reactionary guy Bird, who has indispensable knowledge, but is also connected to Blue by a dark past. As they go deeper into the crack, the three outsiders Marion, Blue and Akira, together with Bird encounter strange people who live there like rats and an all-knowing homeless woman. When they reach a disused server room, they get closer to Billie. The closer they get to Billie, the further they penetrate into the marginal deviation of reality, a utopian place where, reunited with her, they finally experience their future wonderland as "fluid" people. Or is it all fake?

GENRE Psycho Thriller, Science Fiction, Mystery **YEAR OF PRODUCTION** 2022 **DIRECTOR** Juri Padel
SCREENPLAY Vera Schindler **CINEMATOGRAPHY** Moritz von Dungern, Florian Baumgarten **CAST**
 Tamara Semzov, Otiti Engelhardt, Selin Kavak, Komi Togbonou, Carolin Haupt, Thomas Schimanski,
 Marta Sroka, Mano Thiravong **PRODUCER** Juri Padel **PRODUCTION COMPANY** JCProductions **RUN-**
TIME 147 min **LANGUAGE** German

SALES JCProductions, Juri Padel
 juripadel@gmail.com • www.junkspaceberlin.de



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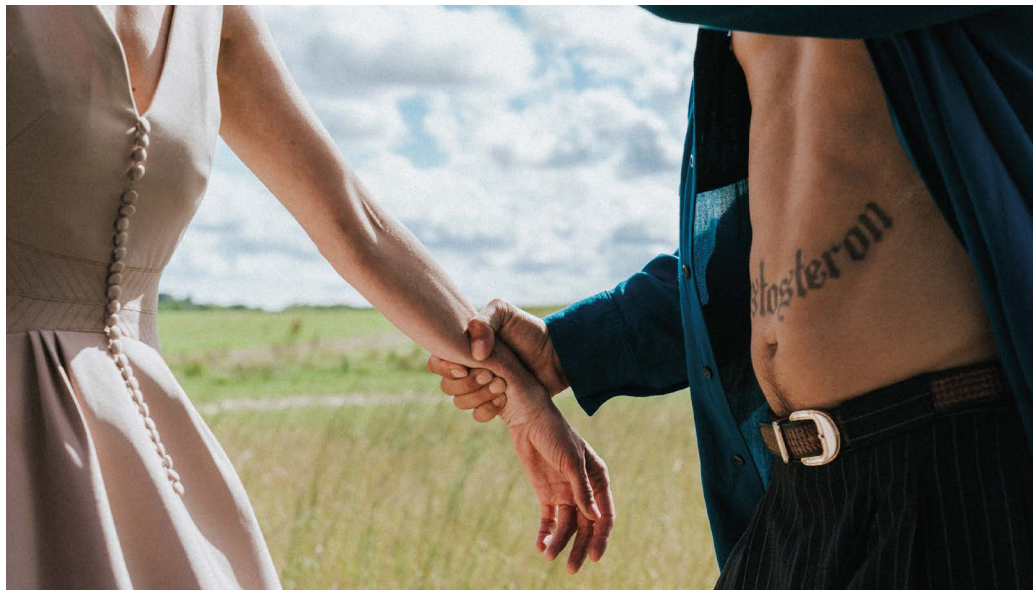
LIEBESDINGS

LOVE THING

It's red carpet time in Berlin, and everyone at the film premiere – squealing fans, prowling paparazzi and eager camera crews – is waiting to catch a glimpse of Germany's biggest movie star, Marvin Bosch. But they're all waiting in vain, because there's no way Marvin is going to show up after his interview with the snippy and ruthless tabloid journalist Bettina Bamberger goes horribly wrong. The star finds himself on the run from the media and ends up taking shelter at a small, independent feminist LGBT+ theater called "3000," which is run by Frieda and just happens to be on the verge of bankruptcy. Will Marvin, Frieda and their friends manage to save the theater, restore Marvin's reputation and give true love a real chance – all under the watchful eye of the astonished public?

GENRE Romantic Comedy **YEAR OF PRODUCTION** 2022 **DIRECTOR** Anika Decker **SCREENPLAY** Anika Decker **CINEMATOGRAPHY** Moritz Anton **CAST** Elyas M'Barek, Lucie Heinze, Peri Baumeister, Linda Pöppel **PRODUCERS** Rüdiger Böss, Philipp Reuter **PRODUCTION COMPANY** Constantin Film International, in co-production with Decker Bros. Entertainment **RUNTIME** 100 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Constantin Film International

SALES Picture Tree International GmbH
 pti@picturetree-international.com • www.picturetree-international.com



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LIPSTICK ON THE GLASS

Intrigued by a mysterious character named 'The Something' a woman loses control of her life and is led to an adventurous escape to a female sect, for which she leaves her husband and daughter behind.

A film portraying the need for equality, harmony between men and women, family and self-realisation and – above all – about the freedom to be who you want to be and to choose your own sexual identity.

Kuba Czekaj's latest extravaganza is a wild ride across genres, genders and borders, in which the psychedelic soundtrack and visuals offer a unique experience.

GENRE Drama, Feminist-Psycho Thriller, Road Movie **YEAR OF PRODUCTION** 2022 **DIRECTOR** Kuba Czekaj **SCREENPLAY** Kuba Czekaj **CINEMATOGRAPHY** Tomasz Woźniczka **CAST** Agnieszka Podsiadlik, Lena Lauzemis, Stipe Erceg, Laura Benson, Bobbi Salvör Menuez, Mina Tander, Mari Malek, Nat Ćmiel **PRODUCERS** Arek Gielnik, Paweł Kosuń **PRODUCTION COMPANY** INDI FILM GmbH in co-production with Centrala Distribution sp. z o.o. **RUNTIME** 110 min **LANGUAGE** English, Polish, German

SALES INDI FILM

info@indifilm.de • www.indifilm.de



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LUCY IST JETZT GANGSTER

LUCY WANTED

Happy-go-lucky, loveable Lucy (10) has decided to rob a bank. A few weeks ago, she wouldn't even have jaywalked. But the ice cream machine broke down and without 30.000€ they will have to close the family-owned ice cream parlour. That calls for extreme measures!

Lucy convinces the school's bad-boy, Tristan (11) to coach her: Operation "Lucyfer" covers various bad-guy disciplines such as stealing, lying, cheating, and bribing. Lucy's training is so successful that her best buddy Rima (10) hardly recognizes her anymore – and is worried to death what the new Gangsta-Lucy might do...

GENRE Children & Youth, Family Entertainment **YEAR OF PRODUCTION** 2022 **DIRECTOR** Till Endemann **SCREENPLAY** Till Endemann, Andreas Cordes **CINEMATOGRAPHY** Lars R. Liebold **CAST** Kostja Ullmann, Franziska Wulff, Kailas Mahadevan, Valerie Arnemann, Violetta Arnemann, Brooklyn Liebig, Lisa Maria Trense **PRODUCER** Arek Gielnik **CO-PRODUCERS** Sonja Ewers, Burny Bos, Petra Goedings **PRODUCTION COMPANY** Indi Film GmbH, in co-production with Phanta Film, Bos Bros. Film-TV Productions/Hilversum, Senator Film Köln/Cologne **RUNTIME** 89 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Wild Bunch Germany

SALES The Playmaker Munich
 worldsales@playmaker.de • www.playmaker.de



© Sohalski

SCHWERE L O S

WEIGHT L E S S

Maria (33) is living her life to the fullest: as single in a metropolis she is having one noncommittal affair after another. But, hardly noticeable, over time, a habituation happens, which gives rise to the demand for increasingly extreme experiences and Maria finds herself confronted with an inner emptiness, which simply does not fit into her concept of easiness.

GENRE Drama **YEAR OF PRODUCTION** 2021 **DIRECTORS** Alexej Hermann, Eike Weinreich **SCREEN-PLAY** Eike Weinreich, Laura Pallacios **CINEMATOGRAPHY** Alexej Hermann **CAST** Sina Martens, Andreas Döhler, Katrin Wichmann, Julia Hartmann, Sascha Göpel, Benjamin Lillie, Klara Deutschmann, Hannah Ehrlichmann, Jasna Fritzi Bauer, Anton Weil **PRODUCER** Jan Sobotka **CO-PRODUCER** Eike Weinreich **PRODUCTION COMPANY** Sohalski Kultur & Medien **RUNTIME** 81 min **LANGUAGE** German **FESTIVALS** 55. Internationale Hofer Filmtage 2021, achtung berlin Filmfestival 2022 **GERMAN DISTRIBUTOR** Sohalski Kultur & Medien

SALES Sohalski Kultur & Medien, Jan Sobotka
info@sohalski.com • www.sohalski.com



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STASIKOMÖDIE

A STASI COMEDY

Present-day, reunified Berlin: Ludger, an established novelist and former GDR dissident, is getting an opportunity to view his 'official' Stasi file. However, instead of enjoying an afternoon of nostalgia, his wife Corinna has organised a surprise family party to mark the occasion.

Cut to communist East Berlin, early 1980s: In the enclave of Prenzlauer Berg, members of a vibrant counterculture are celebrating life, art and love. Young Ludger is a brand-new Stasi recruit and proves to be quite talented compared to his colleagues on the team that's been put together to infiltrate the wild Prenzlauer Berg bunch. On their very first assignment, Ludger's identity is almost exposed, but he manages to keep his cover by sleeping with his female target Corinna. Unfortunately, Ludger has already fallen for Natalie and to make matters worse, his commanding officer orders him to marry Corinna. Ludger obeys, largely so that he can maintain his bohemian cover while the winds of change start blowing away the GDR – and almost his Stasi agent identity along with it.

GENRE Comedy **YEAR OF PRODUCTION** 2022 **DIRECTOR** Leander Haußmann **SCREENPLAY** Leander Haußmann **CINEMATOGRAPHY** Michal Grabowski **CAST** David Kross, Henry Hübchen, Jörg Schüttauf, Antonia Bill, Deleila Piasko, Tom Schilling **PRODUCERS** Sebastian Werninger, Herman Weigel **PRODUCTION COMPANY** UFA Fiction, in co-production with Constantin Film Produktion **RUNTIME** 115 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Constantin Film International

SALES Picture Tree International GmbH

pti@picturetree-international.com • www.picturetree-international.com



© Ulysses Films

THE AMAZING MAURICE

Maurice, a streetwise cat, has the perfect money-making scam. He's found a stupid-looking kid who plays a pipe, and his very own plague of rats – rats who are strangely educated, so Maurice can no longer think of them as "lunch". And everyone knows the stories about rats and pipers...

But when they reach the stricken town of Bad Blintz, their little con suddenly goes down the drain. For someone there is playing a different tune. A dark, shadowy tune. Something very, very bad is waiting in the cellars. It's not a game anymore. It's a rat-eat-rat world down there. The educated rats must learn a new word... EVIL.

GENRE Animation, Family Entertainment **YEAR OF PRODUCTION** 2022 **DIRECTOR** Toby Genkel
SCREENPLAY Terry Rossio **CINEMATOGRAPHY** Toby Genkel **CAST** Emilia Clarke, Hugh Laurie, David Thewlis, Himesh Patel, Gemma Arterton **PRODUCERS** Emely Christians, Andrew Baker, Robert Chandler **PRODUCTION COMPANY** Ulysses Films **RUNTIME** 85 min **LANGUAGE** English **GERMAN DISTRIBUTOR** TELEPOOL/Munich

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New Feature Animation from Germany



german
●●● films

animation
germany



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CICERO - ZWEI LEBEN, EINE BÜHNE

CICERO - TWO LIVES, ONE STAGE

CICERO is portraying the highs, lows and cracks of the exceptional life paths and careers of the outstanding artists *Mr. Golden Hands* Eugen and his son, renowned singer Roger CICERO. Unprecedented passion always drove both protagonists back on stage. In their brilliant artistic work we find their way of thinking and acting, the everlasting attempt to cross borders and to neglect stereotypes. Kai Wessel, Katharina Rinderle and Tina Freitag create an impressive cinematic and musical journey – showing two profound and tightly interwoven life stories, give insights to an unique father-son relation with unexpected parallels – at the same time revealing universal themes, among them the preciousness of life or finding its own identity. Dense interviews of close companions were combined with spectacular archive material and unreleased recording footage of five decades.

GENRE Biopic, Music **YEAR OF PRODUCTION** 2021 **DIRECTOR** Kai Wessel **SCREENPLAY** Katharina Rinderle **EDITOR/CO-DIRECTOR** Tina Freitag **CINEMATOGRAPHY** Jan Kerhart **CAST** Roger Cicero, Eugen Cicero, Till Brönner, Charly Antolini, Christiana Cicero, Johannes Oerding, Matthias Meusel, Ulita Knaus, Joja Wendt, Fleurine Mehldau, Lutz Krajenski, Hervé Jeanne, Sven Büniger, Decebal Badila, Ack van Rooyen, Jiggs Wigham, Gregor Meyle, Paul Kuhn **PRODUCER** Katharina Rinderle **CO-PRODUCERS** O. Behrmann, S. Manu, M. Richter, J. Susa, B. Schugg, B. Wüpper **PRODUCTION COMPANY** LATEMAR FILM in co-production with Martin Richter Filmproduktion, Evolution Arts&Film, Provobis Film, Moviepool, Aspekt Telefilm-Produktion GmbH, NDR, RBB **RUNTIME** 112 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Weltkino Filmverleih

SALES Latemar Film • welcome@latemar-film.com • www.latemar-film.com



© unafilm, Malena Film

EINE FRAU

A WOMAN

This is the story of Marie-Louise Chatelaine. A twentieth-century saga from childhood through marriage and emigration, that takes us from Burgundy to Alsace, from Alsace to Germany, to Holland and finally to Argentina.

What does it mean for a woman to lose her parents and make a family of her own, only to end up alone? What does it mean to move from country to country, from language to language?

A WOMAN is a cinematic essay about identity. A search into the wounds of exile and a reflection on the function of memory. A haunting and intimate portrait of the director's own mother. It is the story of an imitation artist, trying to adapt to the challenges of real life ... as a woman.

GENRE Biopic, Drama, Educational, Essay, History, Road Movie **YEAR OF PRODUCTION** 2021 **DIRECTOR** Jeanine Meerapfel **SCREENPLAY** Jeanine Meerapfel **CINEMATOGRAPHY** Johann Feindt **PRODUCER** Titus Kreyenberg **CO-PRODUCERS** Jeanine Meerapfel, Pablo Ingercher **PRODUCTION COMPANY** unafilm in coproduction with Malena Filmproduktion (Berlin), Oh My Gomez! Films (Argentina) **RUN-TIME** 104 min **LANGUAGE** German, Spanish, English, French available

SALES unafilm, Titus Kreyenberg
office@unafilm.de • www.unafilm.de



© Julius Dommer

LA CEN

“The building of the century” – It was supposed to be the largest and most prestigious building in Fidel Castro’s era, heralding liberation from Cuba’s energy crisis, independence, liberation – the first nuclear power plant in the Caribbean. A dream but no illusion. Subsidised by Soviet funds, a gigantic large-scale project was initiated and a Soviet planned city was built solely for this purpose, the “nuclear city”.

The Soviet charm has remained, but nuclear energy has not. In times of energy transition, nuclear phase-out and Fridays for Future, LA CEN seems like a relic from days long gone, while questioning its social relevance.

GENRE Documentary Films **YEAR OF PRODUCTION** 2021 **DIRECTOR** Julius Dommer **SCREENPLAY** Julius Dommer **CINEMATOGRAPHY** Julius Dommer **PRODUCER** Julius Dommer **PRODUCTION COMPANY** Julius Dommer, in co-production with Kunsthochschule für Medien Köln (KHM), Escuela Internacional de Cine y Televisión (EICTV) **RUNTIME** 77 min **LANGUAGE** Spanish **FESTIVALS** Stranger than Fiction 2022

SALES Kunsthochschule für Medien Köln (KHM), Ute Dilger
dilger@khm.de • www.khm.de



© Soe Kyaw Htin Tun

MIDWIVES

Hla and Nyo Nyo live in a country torn by conflict. Hla is a Buddhist and the owner of a makeshift medical clinic in western Myanmar, where the Rohingya (a Muslim minority community) are persecuted and denied basic rights. Nyo Nyo is a Muslim and an apprentice midwife who acts as an assistant and translator at the clinic. Her family has lived in the area for generations, yet they are still considered intruders. Encouraged and challenged by Hla, who risks her own safety daily by helping Muslim patients, Nyo Nyo is determined to become a steady health care provider for her community.

Snow Hnin Ei Hlaing's remarkable feature debut was filmed over five turbulent years in a country that has long been exoticized and misunderstood. The filmmaker's gentle, impartial gaze grants unique access to these courageous women who unite to bring forth life. Filled with love, empathy, and hope, *Midwives* offers a rare insight into the complex reality of Myanmar and its people.

GENRE Women, Human Rights, Conflict/War **YEAR OF PRODUCTION** 2022 **DIRECTOR** Snow Hnin Ei Hlaing **SCREENPLAY** Snow Hnin Ei Hlaing **CINEMATOGRAPHY** Soe Kyaw Htin Tun **PRODUCERS** Bob Moore, Ulla Lehmann, Mila Aung-Thwin, Snow Hnin Ei Hlaing, Andrea Roggon **PRODUCTION COMPANY** AMA FILM, in co-production with EyeSteelFilm, Snow Films **RUNTIME** 92 min **LANGUAGE** Rakhine, Rohingya, Burmese

SALES Dogwoof Ltd., Cleo Veger
cleo@dogwoof.com • www.dogwoof.com



© Hildegart Esser

NESTWÄRME

- MEIN OPA, DER NATIONALSOZIALISMUS UND ICH FAMILY LOVE - MY GRANDPA, NAZISM AND ME

An inherited family treasure trove of photos and film footage show the director's grandfather in southern Germany in the 1940s. In one clip, the grandfather is briefly seen at a funfair wearing a swastika on his jacket.

How is our perception of a loved one changed through a symbol that stands for murder by the millions? How can photos and film footage, memories and archival material, be pieced together to form a coherent picture?

A struggle for memory – and a search whose persistence ultimately ruffles some feathers in the family.

GENRE Personal Documentary **YEAR OF PRODUCTION** 2022 **DIRECTOR** Eric Esser **SCREENPLAY** Eric Esser, Evelyn Rack **CINEMATOGRAPHY** Julia Geiß, Florian Baumgarten **PRODUCERS** Eric Esser, Simon Stein **PRODUCTION COMPANY** Filmuniversität Babelsberg KONRAD WOLF, in co-production with RBB/Berlin **RUNTIME** 95 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Filmuniversität Babelsberg KONRAD WOLF

SALES Filmuniversität Babelsberg KONRAD WOLF, Cristina Marx
distribution@filmuniversitaet.de • www.filmuniversitaet.de



© Fourmat Film GmbH

THE EXPERT AT THE CARD TABLE

LOOKING FOR ERDNASE

S.W. Erdnase... The pseudonym of the most notorious hustler of the 19th century. Today his book "The Expert at The Card Table" is known as the bible of card magic. It is a must-read for every magician.

The value of the document was not recognised until 30 years after its release – too late for the author to witness the success of his work and too late for every slight-of-hand artist who would have liked to get to know him. His true identity is still unknown and makes for a mystery which leaves even the best illusionists in the dark.

The greatest magicians of the present set out on a journey to search for the lost genius. They report on his alleged suicide and tell stories that make your blood run cold. There seems to be no proof for any of the countless myths and legends surrounding the writer but the search makes one realise the true value of his work. Furthermore, insights into the history of advantage play are provided. They show the origin of some of the best guarded secrets of modern wizardry.

GENRE Docudrama **YEAR OF PRODUCTION** 2022 **DIRECTOR** Hans-Joachim Brucherseifer **SCREENPLAY** Theresa Worm **CINEMATOGRAPHY** Marc Tressel-Schmitz **CAST** Yann Yuro, Marc Aden Gray, Ricarda Mauckner, Alexander Franzen **PRODUCER** Nicolas Kronauer **PRODUCTION COMPANY** Fourmat Film GmbH **RUNTIME** 84 min **LANGUAGE** English

SALES Fourmat Film GmbH, Nicolas Kronauer
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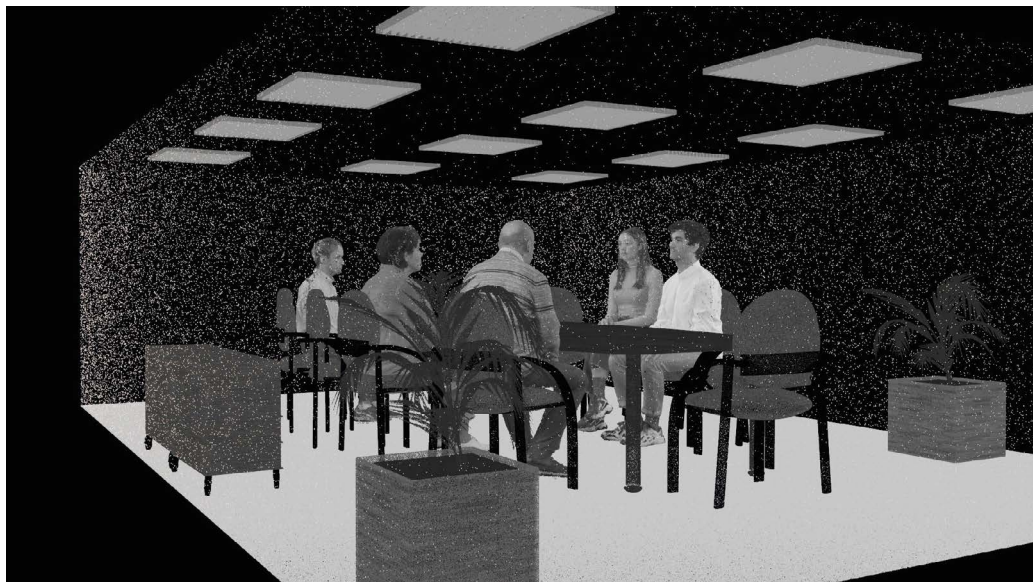
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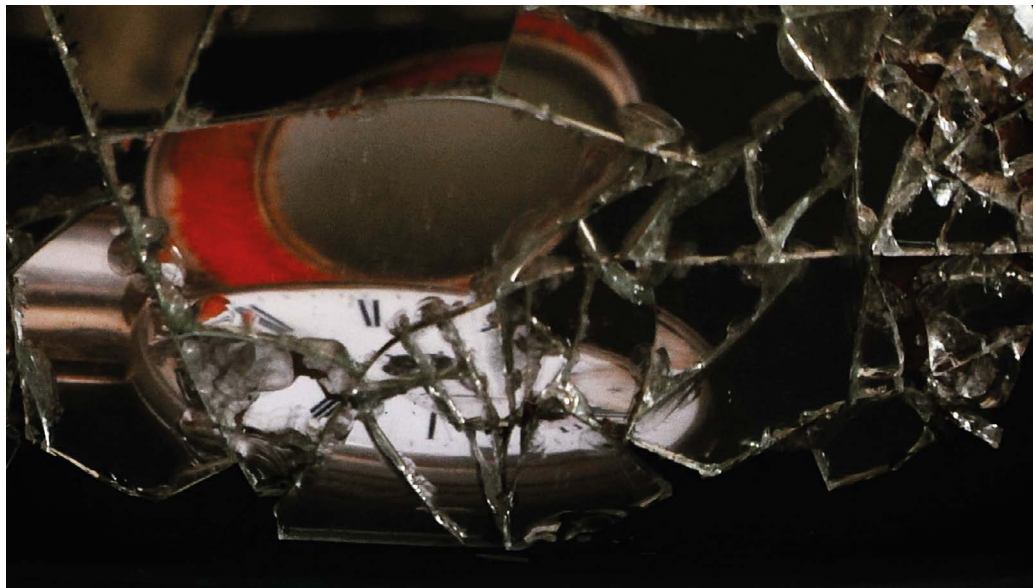
© CaSk Films / Sasha Litvintseva & Beny Wagner

CONSTANT

CONSTANT is a journey through the social and political histories of measurement. For most of recorded history, the human body was the measure of all things. CONSTANT asks what led measurement to depart from the body and become a science unto itself. The film explores three shifts in the history of measurement standardization, from the land surveying that drove Early Modern European land privatization, to the French Revolution that drove the Metric Revolution, to the conceptual dematerialisation of measurement in the contemporary era of Big Science. Each chapter traces the relationship of measurement standardization to ideas of egalitarianism, agency, justice, and power. Cinematic and technical images that begin as products of measurement systems are stretched beyond their functions to describe the resistance of lived experience to symbolic abstractions.

GENRE Essay, Experimental **YEAR OF PRODUCTION** 2022 **DIRECTORS** Sasha Litvintseva, Beny Wagner **SCREENPLAY** Sasha Litvintseva, Beny Wagner **CINEMATOGRAPHY** Sasha Litvintseva **CAST** Cynthia Beatt, Michael Hayes, Derek Elwood **PRODUCER** Guillaume Cailleau **CO-PRODUCERS** Sasha Litvintseva, Beny Wagner **PRODUCTION COMPANY** CaSk Films **RUNTIME** 40 min **LANGUAGE** English **FESTIVALS** IFFR 2022 Ammodo Tiger Competition, CPH:DOX New:Visions, First Look 2022 museum of moving images NY **GERMAN DISTRIBUTOR** CaSk Films

SALES CaSk Films
info@caskfilms.com • www.caskfilms.com



© Anna Brass

DIE UHR

THE WATCH

Wilhelm Scheinhardt is a carpenter and a petty criminal.

A French resistance fighter hides in a shed.

And the Köhler family receives a phone call: A watch is looking for its owner.

But where does the watch belong to after all these years? A tug-of-war over the watch begins and sheds light on today's commemoration culture.

GENRE Art, Biopic, History **CATEGORY** Documentary, Short **YEAR OF PRODUCTION** 2021 **DIRECTOR** Anna Brass **SCREENPLAY** Anna Brass **CINEMATOGRAPHY** Zoe Schmederer **PRODUCER** Anna Brass **PRODUCTION COMPANY** Anna Brass Dokfilm **RUNTIME** 30 min **LANGUAGE** German, French

SALES Anna Brass Dokfilm, Anna Brass
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© Betty Herzner

RETREAT

Over the past twenty years, thousands of young people were recruited in North Macedonia to work in the kitchens and laundries of the US military bases in Afghanistan and Iraq. Their wages, up to 30 times higher than those in North Macedonia, have been invested by their families back home in the construction of small palaces and lucrative real estate. They kept the second largest city of the country even economically alive. But with the withdrawal of the last troops from Afghanistan in 2021, many of them returned home – bringing with them quickly-earned money, but also their traumas and war experiences, that have marked them.

This documentary depicts the complex connections between supposedly far-off and abstract wars and their very real effects at home. The film demonstrates the price of labour migration and exposes the gains and losses of decades of political and economic crises.

GENRE War, Economy and Architecture **YEAR OF PRODUCTION** 2022 **DIRECTOR** Anabela Angelovska **SCREENPLAY** Anabela Angelovska **CINEMATOGRAPHY** Bettina Herzner **PRODUCER** Anabela Angelovska **PRODUCTION COMPANY** Anabela Angelovska **RUNTIME** 30 min **LANGUAGE** Macedonian, Serbian, English **FESTIVALS** Berlinale 2022 **GERMAN DISTRIBUTOR** Anabela Angelovska

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B-GIRLS

Frieda, Viola and Jilou are friends – and three of the most successful women in German break-dancing. Its competitive scene is dominated by unwritten laws and almost exclusively by men. But our B-Girls won't let anyone stop them, doing their thing – even if this often means facing their limits. At different stages in their careers each of them is confronted with new opportunities, but also challenges. They have to take decisions, that won't only change their lives, but also their friendship.

B-Girls is a narrative documentary film about three professional athletes, who dance for their spot in sport and art form traditionally dominated by men. It's a dancing film filled with energy and enthusiasm, that empowers to not only be calm nice and friendly.

GENRE Dance, Music, Sports **CATEGORY** Documentary **DIRECTOR** Lisa Wagner **SCREENPLAY** Elke Brugger, Lisa Wagner **CINEMATOGRAPHY** Julia Lemke **CAST** B-Girl "Jilou", B-Girl "Viola Luba", B-Girl "Frieda Frost" **PRODUCER** Lino Rettinger **PRODUCTION COMPANY** Lichtblick Film- und Fernsehproduktion **CO-PRODUCTION COMPANY** WDR **LANGUAGE** German **GERMAN DISTRIBUTOR** Jip Film & Verleih

CONTACT

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www.lichtblick-film.com



© Walter Wehner

DER RÄUBER HOTZENPLOTZ

Kasperl and his friend Seppel, who are actually busy preparing the launch of their self-constructed moon rocket, vow to catch the wicked robber Hotzenplotz, who stole their beloved grandmothers' musical coffee mill. Unfortunately, they fall into the hands of the robber Hotzenplotz and the vicious wizard Petrosilius Zwackelmann. In his castle they surprisingly find the beautiful fairy Amaryllis, who must now also be saved. Will the two friends manage to free themselves from their captivity?

ENGLISH TITLE THE ROBBER HOTZENPLOTZ **GENRE** Children's Film, Family Entertainment **CATEGORY** Feature **DIRECTOR** Michael Krummenacher **SCREENPLAY** Matthias Pacht based on the books by Otfried Preußler **CINEMATOGRAPHY** Marc Achenbach **CAST** Nicholas Ofczarek, Hans Marquardt, Benedikt Jenke, August Diehl, Hedi Kriegeskotte, Olli Dittrich, Christiane Paul, Luna Wedler et al. **PRODUCERS** Uli Putz, Jakob Claussen **CO-PRODUCERS** Lukas Hobi, Reto Schærli, Kalle Friz, Isabel Hund, Michael Stumpf, Jens Ripke **PRODUCTION COMPANY** Claussen+Putz Filmproduktion, in co-production with Zodiac Pictures/Zurich, STUDIOCANAL/Berlin, ZDF, SRF, SRG SSR, Blue **LANGUAGE** German

CONTACT

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www.studiocanal.com



© Neue Bioskop Film / Anke Neugebauer

FEATURING ELLA

ELLA's biggest dream is to graduate high school and make a breakthrough with her band, VIRGINIA WOOLFPACK. ANAÏS, ROMY and CAHIDE are not only her bandmates, they are also her best friends. When rapper ALFAMK discovers ELLA's talent, the long-lasting friendships in the band are put to the test. ALFAMK aka LEON shares ELLA's dreams and hopes for the future, naturally ELLA and LEON feel the flow not only when it comes to music. A wave of misunderstandings nearly destroys the girls' friendship but the Woolfpack proves that you don't have to choose between friendship and love. FEATURING ELLA is a music-driven movie about learning how to make decisions – navigating friendship, love and life.

GENRE Comedy, Music **CATEGORY** Feature **DIRECTOR** Teresa Fritzi Hoerl **SCREENPLAY** Anja Scharf, Timo Baer **CINEMATOGRAPHY** Fabian Rösler **CAST** Lina Larissa Strahl, Safira Robens, Malene Becker, Tijan Marei, Gustav Schmidt, Milan Peschel, Lavinia Wilson, Anne Schäfer, Hanno Koffler **PRODUCERS** Dietmar Güntsche, Ulrike Schölles, Martine Rohé **PRODUCTION COMPANY** Neue Bioskop Film GmbH **LANGUAGE** German **GERMAN DISTRIBUTOR** Weltkino Filmverleih

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ntrapp@weltkino.de
www.weltkino.de



© Ivan Marković

MUSIK MUSIC

Found at birth on a stormy night in the greek mountains, Jon is taken in and adopted, without having known either his father or his mother. As an adult, he meets Iro, a warden in the prison where he is incarcerated after a tragic accident. She seems to seek his presence, takes care of him, records music for him. Jon's eyesight begins to fail... From then on, for every loss he suffers, he will gain something in return. Thus, in spite of going blind, he will live his life more than ever. Freely inspired by the myth of Oedipus.

Binding together a foundational myth with musical creation, Angela Schanelec, one of the figureheads of the "Berlin School", returns with her very own and stunning contemporary rendering of the tragedy of Oedipus.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Angela Schanelec **SCREENPLAY** Angela Schanelec **CINEMATOGRAPHY** Ivan Marković **CAST** Aliocha Schneider, Agathe Bonitzer, Agryis Xafis, Marisha Triantafyllidou, Frida Tarana, Ninel Skrzypczyk, Wolfgang Michael, Miriam Jakob **PRODUCER** Kirill Krasovski **CO-PRODUCERS** François d'Artemare, Vladimir Vidić, Nataša Damjanović **PRODUCTION COMPANY** faktura film in co-production with WDR/Arte, Les Films de l'Après-Midi, dart film in association with Heretic **LANGUAGE** Greek, English **GERMAN DISTRIBUTOR** Grandfilm Verleih

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www.shellacfilms.com



© gebrueder beetz filmproduktion / Matthias Bolliger

REEPERBAHN SPECIAL UNIT 65.

Hamburg, 1982. Founding place and year of Germany's first police unit dedicated exclusively to the fight against organized crime – legendary Special Unit 65.

The criminal minds of Unit 65 use state-of-the-art wiretapping tech, deploy undercover agents to infiltrate Hamburg's notorious Red Light District and – with the help of the FBI and US Marshal Service – design Germany's first-ever witness protection program. The Unit's mission: to shatter the mob before it becomes even more powerful and deadly...

GENRE Primetime True Crime Documentary Series **CATEGORY** Documentary **DIRECTORS** Georg Tschurtschenthaler, Ina Kessebohm, Carsten Gutschmidt **SCREENPLAY** Ina Kessebohm, Georg Tschurtschenthaler, Florian Fettweis **CINEMATOGRAPHY** Matthias Bolliger **PRODUCER** Christian Beetz **PRODUCTION COMPANY** gebrueder beetz filmproduktion in co-production with Studio Hamburg Enterprises, NDR, SWR, WDR, RBB **LANGUAGE** German **GERMAN DISTRIBUTOR** Broadcasters NDR, SWR, WDR, RBB for the ARD

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THE DIVE

Director Maximilian Erlenwein's first English-language feature film centres on the experienced scuba divers and sisters, Drew and May, as they go on what seems the perfect diving trip – clear sight, stable weather and an incredible, remote spot. Disaster strikes when May is trapped deep underwater among the debris crushing into the ocean after a landslide. With May's oxygen rapidly running out, Drew is forced to race against the clock to save her sister from imminent death. Despite all her ingenuity and strength, Drew ultimately finds herself having to choose between putting her own life at risk or saving May...

GENRE Action/Adventure, Thriller **CATEGORY** Feature **DIRECTOR** Maximilian Erlenwein **SCREENPLAY** Maximilian Erlenwein **CAST** Sophie Lowe, Louisa Krause **PRODUCERS** Jonas Katzenstein, Maximilian Leo **CO-PRODUCERS** Pierre Ellul, Anika Psaila Savona **PRODUCTION COMPANY** augenschein Filmproduktion in co-production with Falkun Films, Ltd. **LANGUAGE** English

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www.augenschein-filmproduktion.de

GERMAN FILMS SERVICE + MARKETING



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

SHAREHOLDERS are the German Producers Guild, 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 €4.8 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, Hessen-Film, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, 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, Moscow, 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) 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 FACE TO FACE 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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