

# GFOQ

## THE BERLINALE ISSUE

SHOOTING STAR **Jannis Niewöhner**

SPOTLIGHT ON CHILDREN'S FILM

directors **Wolfgang Groos & Mike Marzuk,**  
**Gabriele Walther** of **Caligari Film**

german  
●●● films

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photo © 2015 Concorde Filmverleih/Jan Betke

# DIE ABHANDENE WELT

## THE MISPLACED WORLD



**B**y pure coincidence, a photograph found on the internet by chance of a renowned American opera singer, Caterina Fabiani, throws the lives of Paul Kromberger and his daughter Sophie into complete chaos. Paul, well advanced in his years, appears to recognize the image as that of his deceased wife Evelyn, Sophie's mother. Unable to convince her controlling-and-stubborn-to-a-fault father otherwise, Sophie sets off for New York to seek out this mysterious stranger...

**MARGARETHE VON TROTTA** ranks among the most important female directors in German cinema since the 1970s, during which time she also made a name for herself as an actress. Today primarily active as a screenwriter and director, her most well-known films include: *THE LOST HONOR OF KATHARINA BLUM* (1975, in co-direction with Volker Schlöndorff), *THE SECOND AWAKENING OF CHRISTA KLAGES* (1977), *SISTERS OR THE BALANCE OF HAPPINESS* (1979), *MARIANNE AND JULIANE* (1981), *SHEER MADNESS* (1983), *ROSA LUXEMBURG* (1985), *THE AFRICAN WOMAN* (1990), *THE LONG SILENCE* (1993), *THE PROMISE* (1994), *ROSENSTRASSE* (2003), *I AM THE OTHER WOMAN* (2006), *VISION* (2009), and her latest film *THE MISPLACED WORLD* (2015).

**GENRE** Drama **YEAR OF PRODUCTION** 2015  
**DIRECTOR** Margarethe von Trotta **SCREEN-PLAY** Margarethe von Trotta **CINEMATOG-GRAPHY** Axel Block **CAST** Katja Riemann, Barbara Sukowa, Matthias Habich, Gunnar Möller, Robert Seeliger, Karin Dor, Tom Beck, August Zirner, Rüdiger Vogler **PRODUCER** Markus Zimmer **PRODUCTION COMPANIES** Clasart Film, Tele München **RUNTIME** 101 min **LANGUAGE** German

**SALES**  
 Wild Bunch  
[vmaraval@wildbunch.eu](mailto:vmaraval@wildbunch.eu)  
[www.wildbunch.biz](http://www.wildbunch.biz)



photo © Rommel Film/Pandora Film/Peter Hartwig

# ALS WIR TRÄUMTEN



## AS WE WERE DREAMING

**A**s we were dreaming, the outskirts of Leipzig were the world. The GDR had gone and we still were there. Pitbull was not a pusher yet. Mark was not dead yet. Rico was the greatest boxer and Starlet the most beautiful girl, but she didn't love me the way I loved her. Everything changed. For us it was the best of times.

**ANDREAS DRESEN** was born 1963 in Gera and studied at the "Konrad Wolf" University of Film & Television in Potsdam-Babelsberg. Since 1992, he has been working as a writer and director for film, TV and theater. A selection of his award-winning films includes: *SILENT COUNTRY* (1992), *NIGHT SHAPES* (1998), *THE POLICEWOMAN* (2000), *GRILL POINT* (2001), *VOTE FOR HENRYK!* (2003), *WILLENBROCK* (2004), *SUMMER IN BERLIN* (2005), *CLOUD 9* (2008), *WHISKY WITH VODKA* (2009), *STOPPED ON TRACK* (2011), and *AS WE WERE DREAMING* (2015).

**GENRE** Drama **YEAR OF PRODUCTION** 2015  
**DIRECTOR** Andreas Dresen **SCREENPLAY** Wolfgang Kohlhaase, based on the novel by Clemens Meyer **CINEMATOGRAPHY** Michael Hammon **CAST** Merlin Rose, Julius Nitschkoff, Joel Basman, Marcel Heuperman, Frederic Haselon, Ruby O. Fee **PRODUCER** Peter Rommel **CO-PRODUCER** Andreas Dresen, Andreas Leusink, Tom Dercourt **PRODUCTION COMPANY** Rommel Film, in co-production with Iskremas Filmproduktion, Cinema Defacto, RBB, BR, MDR, ARTE France Cinéma **RUNTIME** 117 min **LANGUAGE** German

### SALES

The Match Factory  
 info@matchfactory.de  
 www.the-match-factory.com





photo © Lucky Bird Pictures/Bernd Schuller

# ELSER – ER HÄTTE DIE WELT VERÄNDERT

**13 MINUTES**

**G**eorg Elser was a man who could have changed world history and saved millions of human lives. If only he had had 13 more minutes. With 13 more minutes, the bomb he had personally assembled would have torn apart Adolf Hitler and his henchmen. But this was not to be, and on 8 November 1939, Hitler left the scene of the attempted assassination earlier than expected – leaving Elser to fail catastrophically.

Who was this man who recognized the danger emanating from Hitler sooner than many others, who took action when everybody else, including the German generals, meekly followed orders or kept silent? What did he see which our parents or grandparents did not see or want to see? The man who told his torturers to their faces that he wanted to prevent the bloodshed of the imminent world war?

13 MINUTES relates the background of the failed attack in the Bürgerbräukeller and paints a suspenseful, emotional portrait of

the resistance fighter who was called "Georgie" in his hometown. A story that takes us from his early years in the Swabian Alps – when National Socialism arrived in his hometown – to his last days at the Dachau concentration camp, where he was killed shortly before the end of the war at the command of the one whom he himself wanted to kill, Adolf Hitler.

**OLIVER HIRSCHBIEGEL** scored a sensational success with the award-winning feature film **THE EXPERIMENT** (2001). His third feature **DOWNFALL** (2004) was nominated for an Academy Award® in 2005 in the category Best Foreign Language Film. Also active in television, a selection of his other features includes: **MY LAST FILM** (2002), **EIN GANZ GEWÖHNLICHER JUDE** (2005), **INVASION** (2007), **FIVE MINUTES OF HEAVEN** (2009), and **DIANA** (2013).

**GENRE** Drama **YEAR OF PRODUCTION** 2015  
**DIRECTOR** Oliver Hirschbiegel **SCREENPLAY** Fred Breinersdorfer, Léonie-Claire Breinersdorfer  
**CINEMATOGRAPHY** Judith Kaufmann  
**CAST** Christian Friedel, Katharina Schüttler, Burghart Klaußner, David Zimmerschied, Johann von Bülow  
**PRODUCERS** Boris Ausserer, Oliver Schündler, Fred Breinersdorfer  
**PRODUCTION COMPANY** Lucky Bird Pictures, in co-production with SWR, ARD Degeto, BR, WDR, ARTE, Delphi Medien, Philipp Filmproduction  
**RUNTIME** 110 min  
**LANGUAGE** German

## SALES

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



photo © Neue Road Movies/Donata Wenders

# EVERY THING WILL BE FINE



A winter evening. A car on a country road. It's snowing, visibility is poor. Out of nowhere, a sled comes sliding down a hill. The car comes to a grinding halt. Silence.

The driver is Tomas, a writer. He cannot be blamed for the tragic accident. It's also not young Christopher's fault, who should have taken better care of his brother, nor their mother's, Kate, who could have called the children home earlier.

Tomas falls into a depression. The relationship with his girlfriend Sara breaks under the pressure. All Tomas can do is continue writing. But does he have the right to base his work on experiences that include the grief of others?

The film follows Tomas and his efforts to give meaning to his life again, as he establishes a family of his own with Ann and her daughter Mina. It also follows Kate and Christopher until, at the age of 17, the young man decides to confront the stranger he only met once, on that fateful evening.

In a careful and precise way EVERY THING WILL BE FINE talks about guilt and the search for forgiveness. It shows that it is not time alone that heals wounds, but the courage to face up to things and to forgive. Especially oneself.

**WIM WENDERS** was born in Düsseldorf in 1945. Also active as a photographer and writer, he has made more than 50 films since 1971 all over the world. A selection of his acclaimed films includes: THE GOALKEEPER'S FEAR OF THE PENALTY (1971), ALICE IN THE CITIES (1973), IN THE COURSE OF TIME (1976), THE AMERICAN FRIEND (1977), HAMMETT (1982), THE STATE OF THINGS (1982), PARIS, TEXAS (1984), WINGS OF DESIRE (1987), UNTIL THE END OF THE WORLD (1991), FARAWAY, SO CLOSE! (1993), LISBON STORY (1994), THE END OF VIOLENCE (1997), BUENA VISTA SOCIAL CLUB (1998), THE MILLION DOLLAR HOTEL (2000), THE SOUL OF A MAN (2003), LAND OF PLENTY (2004), DON'T COME KNOCKING (2005), PALERMO SHOOTING (2008), PINA (2011), CATHEDRALS OF CULTURE (2013),

THE SALT OF THE EARTH (2014), and EVERY THING WILL BE FINE (2015).

**GENRE** Drama **YEAR OF PRODUCTION** 2015  
**DIRECTOR** Wim Wenders **SCREENPLAY** Bjørn Olaf Johannessen **CINEMATOGRAPHY** Benoît Debie **CAST** James Franco, Charlotte Gainsbourg, Rachel McAdams, Marie-Josée Croze, Robert Naylor, Patrick Bauchau, Peter Stormare **PRODUCER** Gian-Piero Ringel **CO-PRODUCERS** Ronald J. Gilbert, Stephan Mallmann, Mathieu Robinet, Christer Nilson, Maria Ekerhovd, Oskar Söderlund **PRODUCTION COMPANY** Neue Road Movies, in co-production with Montauk Productions Canada, BAC Films, GötaFilm, MER Film **RUNTIME** 118 min **LANGUAGE** English

## SALES

HanWay Films  
[info@hanwayfilms.com](mailto:info@hanwayfilms.com)  
[www.hanwayfilms.com](http://www.hanwayfilms.com)





photo © Komplizen Film/Pandora Film 2015

# HEDI SCHNEIDER STECKT FEST



## HEDI SCHNEIDER IS STUCK

**H**edi, Uli and their son, Finn, have life sorted out. They take each day as it comes, all the while dreaming of the future. Then, suddenly: Hedi gets stuck. The lift she's travelling in breaks down – and then her head does, too. All of a sudden, nothing is the same. Hedi and Uli try to hold onto each other, but their world spins out of control. In a last-ditch attempt to rescue their love, they take a trip to Norway. The aim: to be happy again – for 24 hours, at least.

With a light touch and tender humor, HEDI SCHNEIDER IS STUCK shows that, for the 30-something generation, love is what it has always been: a very fragile thing. After HOTEL VERY WELCOME, director Sonja Heiss once again demonstrates her exceptional skill in treading the thin line between tragedy and comedy. With great affection for her characters, she explores what happens when "normal life" suddenly comes to an end.

**SONJA HEISS** was born in 1976 in Munich and studied at the University of Film & Television Munich. Her other films include: FAST & CLEAN (short, 1999), KARMA COWBOY (short, 2001), CHRISTINA WITHOUT (short, 2004), HOTEL VERY WELCOME (2007), and HEDI SCHNEIDER IS STUCK (2015).

**GENRE** Tragicomedy **YEAR OF PRODUCTION** 2015 **DIRECTOR** Sonja Heiss **SCREENPLAY** Sonja Heiss **CINEMATOGRAPHY** Nikolai von Graevenitz **CAST** Laura Tonke, Hans Löw, Leander Nitsche, Melanie Straub, Simon Schwarz, Margarita Broich, Matthias Bundschuh, Rosa Enskat, Urs Jucker, Kathleen Morgeneyer **PRODUCERS** Jonas Dornbach, Janine Jackowski, Maren Ade **PRODUCTION COMPANY** Komplizen Film, in co-production with MER Film, FilmCamp, ZDF Das kleine Fernsehspiel, in cooperation with ARTE **RUN-TIME** 92 min **LANGUAGE** German

### SALES

The Match Factory  
info@matchfactory.de  
www.the-match-factory.com



photo © Osiris Media

# IM SOMMER WOHNTE ER UNTEN

## SUMMERS DOWNSTAIRS

Perspektive  
DeutschesKino:  
Opening Film

**M**atthias is the younger of the two Landberg sons. As much as his brother David wants to follow in his father's footsteps and become a successful investment banker, so determined is Matthias to lead a life far detached from career and ambition. Together with his girlfriend Camille and her 6-year-old son Etienne from a previous relationship, he lives in his family's holiday home on the French Atlantic coast, simply living from day to day.

The story begins when David and his wife Lena unexpectedly show up at the holiday home to spend their vacation. All of a sudden, Matthias' carefree life becomes a thing of the past – with David come new rules and expectations. Directly upon arrival David insists that he and Lena have the bedroom Matthias and Camille have been using and wants to send Camille's son Etienne, who he considers a mischief, to his father. Matthias accepts it all, albeit reluctantly. For him it has always

been "what David wants, David gets!" Camille, however, doesn't want to have any of David's bossiness and resists his claim to superiority. She secretly decides to interfere with the brothers' pecking order. And her female craftiness provides quite a few surprises!

**TOM SOMMERLATTE** was born in 1985 and studied Acting at the Academy of Music and Theater in Leipzig. Also active as an actor, his films as a director include: GONE TO THE DOGS (short, 2014) and his feature debut SUMMERS DOWNSTAIRS (2015).

**GENRE** Comedy, Drama **YEAR OF PRODUCTION** 2015 **DIRECTOR** Tom Sommerlatte **SCREENPLAY** Tom Sommerlatte **CINEMATOGRAPHY** Willi Böhm **CAST** Sebastian Fräsdorf, Alice Pehlivanyan, Karin Hanczewski, Godehard Giese, William Peiro **PRODUCER** Iris Sommerlatte **PRODUCTION COMPANY** Osiris Media, in co-production with Osiris Media France **RUNTIME** 98 min **LANGUAGE** German, French, English

### SALES

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





photo © The Match Factory/Armin Dierolf

# PETTING ZOO



**S**an Antonio, Texas. Layla is top of her high school class – and pregnant. Giving into family pressure, Layla decides against an abortion, drops her scholarship to college and moves in with her beloved Grandma on the edge of town.

**MICAH MAGEE** was programming and managing director of the Cinematexas Film Festival before she came to Berlin with a Fulbright Fellowship in Journalism in 2001 and studied at the German Film and Television Academy (DFFB). Her films include: the shorts *HOSPITAL* (doc, 2004), *THE GIRL WHO STARED DOWN THE SUN* (2004), *FLOWERS* (2006), *MY LAST DAY IN NIGERIA* (2009), *SUCCESS* (2010), *COMING HOME* (2012, German Short Film Award), and her feature debut *PETTING ZOO* (2015).

**GENRE** Drama **YEAR OF PRODUCTION** 2015  
**DIRECTOR** Micah Magee **SCREENPLAY** Micah Magee **CINEMATOGRAPHY** Armin Dierolf  
**CAST** Devon Keller, Austin Reed, Deztiny Gonzales, Kiowa Tucker **PRODUCERS** Michael Weber, Viola Fügen, Johan Carlsen, Friederike Sophie Steinbeck, Athina Rachel Tsangari  
**PRODUCTION COMPANY** The Match Factory, in co-production with Makrorama, haosfilm, DFFB **RUNTIME** 95 min **LANGUAGE** English

## SALES

The Match Factory  
 info@matchfactory.de  
 www.the-match-factory.com



photo © Passanten Filmproduktion

# SIBYLLE



## LIKE A CAST SHADOW

**D**uring a holiday in Italy, the pragmatic architect, mother and wife Sibylle witnesses a suicide during one of her morning walks: a woman her age jumps from the cliffs along Lake Garda. Shocked by what she has seen, Sibylle's perception of her own life changes.

Back in Munich, Sibylle tries, unsuccessfully, to suppress her memories of the incident and feels estranged from her own family. And coincidences and correlations between Sibylle's and the dead woman's fate continue to come to light. When Sibylle finally uncovers the woman's secret, it is almost too late to halt the changes taking place in her own life...

**MICHAEL KRUMMENACHER** was born in 1985. He attended a filmmaking workshop at Columbia University, then studied Directing at the University of Television and Film Munich. In 2009 he founded Passanten Filmproduktion together with Peter Baranowski. His films include: THE SHIMMERING OUTSIDE (short, 2007), THE GUEST (short, 2008), PARALYZING AND LAZY DAYS (doc, 2009), BEYOND THESE MOUNTAINS (2010), WHEN EVERYBODY'S HERE (short, 2012), RECENTLY IN MY APARTMENT (short, 2014), and LIKE A CAST SHADOW (SIBYLLE, 2015).

**GENRE** Drama, Psycho Thriller **YEAR OF PRODUCTION** 2015 **DIRECTOR** Michael Krummenacher **SCREENPLAY** Silvia Wolk, Michael Krummenacher **CINEMATOGRAPHY** Jakob Wiessner **CAST** Anne Ratte-Polle, Thomas Loibl, Dennis Kamitz, Levi Lang, Heiko Pinkowski, Elisabeth Rath, Thomas Fränzel, Thomas Bestvater, Franziska Rieck, Andreas Lust **PRODUCER** Gwendolin Stolz **PRODUCTION COMPANY** Passanten Filmproduktion, in co-production with BR **RUNTIME** 87 min **LANGUAGE** German

### SALES

Passanten Filmproduktion  
stolz@passantenfilm.de  
www.passantenfilm.de





photo © Sturla Brandth Grøvlen

# VICTORIA



**V**ictoria, a young woman from Madrid, meets four young Berlin guys outside a club. Sonne and his gang have got themselves into hot water and Victoria ends up as their driver. But what starts as a big, crazy adventure quickly turns into a nightmare. At the crack of dawn, Victoria and Sonne suddenly realize: it's all or nothing...

A journey to the end of the night – breathless, captivating, romantic. A film about a youth that wants more. About a crazy love at first sight. About the wild heartbeat of the big city.

**SEBASTIAN SCHIPPER** joined his first theater group at the age of 16. He put on a production of Shakespeare's *A Midsummer Night's Dream* at his school and began studying to become an actor at the Otto Falckenberg School in Munich shortly after completing his A-levels. Employment at Munich's Kammerspiele theater followed his studies; he also appeared in his first short films and ultimately his first feature-length film, *ABSOLUTE GIANTS*, produced by Tom Tywyker and X Filme, for which he also wrote the screenplay. The film *A FRIEND OF MINE*, with Daniel Brühl und Jürgen Vogel followed in 2004, and in 2008 he appeared in *SOME-TIME IN AUGUST*, an adaption of Goethe's *Elective Affinities* with Marie Bäumer und Milan Peschel. Since Sebastian Schipper played one of the principals in Tykwer's film *3*, he has had a steady stream of roles. Currently in production is the thriller *GOD OF RAGE*, an international project produced by Tom Tywyker.

**GENRE** Drama **YEAR OF PRODUCTION** 2014  
**DIRECTOR** Sebastian Schipper **SCREENPLAY** Sebastian Schipper, Olivia Neergard-Holm, Eike Frederik Schulz **CINEMATOGRAPHY** Sturla Brandth Grøvlen **CAST** Frederick Lau, Laia Costa, Franz Rogowski, Burak Yigit, Max Mauff **PRODUCERS** Jan Dressler, Sebastian Schipper **PRODUCTION COMPANY** Monkey Boy, in co-production with WDR, ARTE, deutschfilm, RadicalMedia **RUNTIME** 140 min  
**LANGUAGE** German & English

## SALES

The Match Factory  
 info@matchfactory.de  
 www.the-match-factory.com



photo © Kathrin Krottenthaler

# WANJA



After a long stay in prison, Wanja (40) tries to avoid all the traps which could trigger her addictive past and lure her into dubious circles. She takes on innocuous jobs taking care of animals, moves into assisted social housing and meets with her probation officer on a regular basis.

At her work at a trotting racecourse, where she is responsible for the care of the horses, she meets the 16-year-old and somewhat stubborn Emma. Very soon, Wanja becomes fond of this troubled young girl, recognizing a bit of herself in her. But Emma takes hard drugs and this exerts a dangerous attraction on Wanja. Unavoidably, Wanja is heading toward the crash that she was trying to avoid.

**CAROLINA HELLSGÅRD** is active as a freelance writer, editor and director. Her films include: the shorts KARAOKE (2008), HUNGER (2009), HEROES (2012), LÄUFER (2013), and her feature debut WANJA (2015).

**GENRE** Drama **YEAR OF PRODUCTION** 2015  
**DIRECTOR** Carolina Hellsgård **SCREENPLAY** Carolina Hellsgård **CINEMATOGRAPHY** Kathrin Krottenthaler **CAST** Anne Ratte-Polle, Nele Trebs, Viktor Minich, Marko Dyrlich, Mehmet Yilmaz **PRODUCER** Johanna Aust **CO-PRODUCERS** Kim Neumann, Jürgen Schaum, Sebastian Wolters **PRODUCTION COMPANY** FLICKFILM, in co-production with STORYTELLERS **RUNTIME** 87 min **LANGUAGE** German

**SALES**  
 FLICKFILM  
[johanna@flickfilm.eu](mailto:johanna@flickfilm.eu)  
[www.flickfilm.eu](http://www.flickfilm.eu)



After their children leave home, Sylvia, Marliese, Rosemarie and Marianna all live alone. In four chapters, the women talk about their newfound freedom and the challenges of rediscovering themselves after a life primarily defined by their family and professional roles. Structure bearing responsibilities, traditions and rituals all disappear. In their new life situations, they develop their own concepts to fill the empty spaces. They cannot orient themselves on their parents' generation; to a certain extent, they are quite avant-garde. The living space and ambience of the four women is shown. The empty rooms are conquered and the children's traces are preserved, tolerated or even eliminated. The arrangement of the apartments and the women's personal possessions give insight into their lives, leaving room for individual associations.



photo © KHM 2015

## FREIRÄUME

UNOCCUPIED (doc)

**FILIPPA BAUER** was born in 1985 and studied Documentary Film at the Academy of Media Arts Cologne. Her films include: WENN MAN WAS GERN MACHT, ZÄHLT MAN DIE STUNDEN NICHT (2008), IN UNSEREM DUNKEL (2010, with Maya Connors), HONIG (2011), DAS GEGENÜBER (2012), and UNOCCUPIED (FREIRÄUME, 2015).

**GENRE** Experimental, Family, Women  
**YEAR OF PRODUCTION** 2015 **DIRECTOR** Filippa Bauer  
**CINEMATOGRAPHY** Claire Jahn  
**PRODUCER** Filippa Bauer **PRODUCTION COMPANY** Kunsthochschule für Medien Köln (KHM)  
**RUNTIME** 62 min 28 sec **LANGUAGE** German

### SALES

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

Perspektive  
 Deutsches  
 Kino

## I REMEMBER (short)

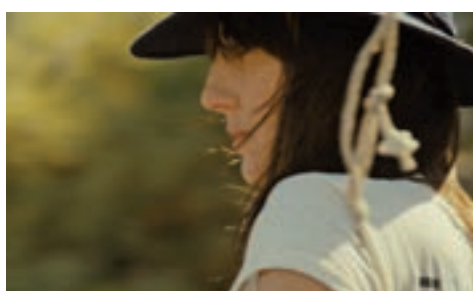
Best friends Josh and Ben (both 18) spend their vacation in a beach hut on the craggy pacific coast. When Elena, a mysterious 30-year-old woman, moves in next door, the two boys fall under her spell and get caught up in an emotional turmoil which puts their friendship at stake. The summer ends dramatically, and it is only Josh that is left as the sole witness.

**JANNA JI WONDERS** was born in Mill Valley, California and studied at the University of Television and Film Munich. Also active as a singer with the band YA-HA!, her films include: BLING BLING (doc, 2002), WAITING FOR SUMMER (short, 2003), STREET PUNK MOSCOW (short doc, 2005), LOVING YOU (short, 2006), HOLY HOME (short, 2007), and I REMEMBER (short, 2015), as well as numerous music videos.

**GENRE** Coming-of-Age Story, Drama **YEAR OF PRODUCTION** 2015 **DIRECTOR** Janna Ji Wonders  
**SCREENPLAY** Janna Ji Wonders, Sarah Bräuer **CINEMATOGRAPHY** Markus Förderer **CAST** Jude Thomas, Spencer Kennedy, Robyn Miller **PRODUCERS** Trini Götze, Philipp Trauer, Mariko Minoguchi  
**CO-PRODUCER** Ferdinand Freising **PRODUCTION COMPANY** TRIMAPHILM, in co-production with Hochschule für Fernsehen und Film München  
**RUNTIME** 30 min **LANGUAGE** English

### SALES

TRIMAPHILM  
 info@trimaphilm.de  
 www.trimaphilm.de

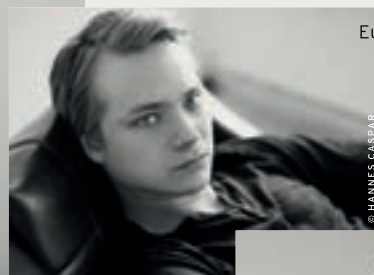


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EUROPEAN

# Shooting Stars '15

at the Berlin International Film Festival



*Switzerland*  
Sven Schelker

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*Finland*  
Emmi Parviainen

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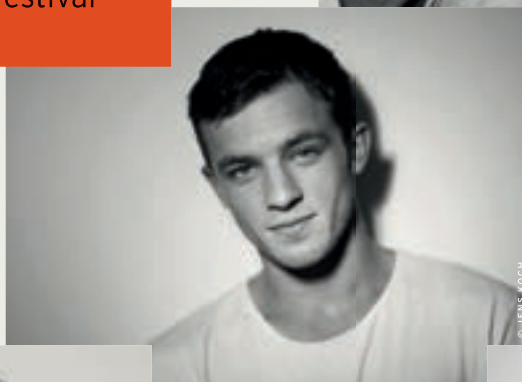
*Ireland*  
Moe Dunford

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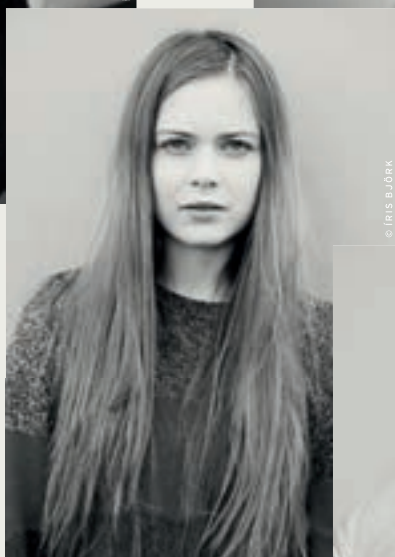
*Spain*  
Natalia de Molina

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*Germany*  
Jannis Niewöhner

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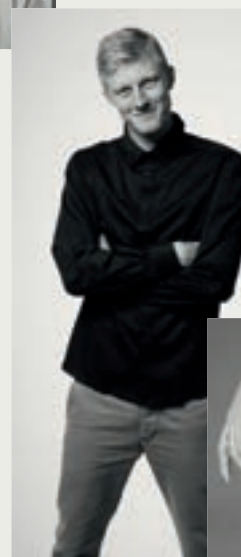
*Iceland*  
Hera Hilmar

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# IN THE RIGHT

A PORTRAIT OF  
ACTOR JANNIS NIEWÖHNER

# PLACE



photo © Jens Koch/kochfoto.de

“Thanks to this hairstyle, no one actually recognizes me at the moment!”. Jannis Niewöhner laughs and points to his hair, cropped so short that it gives him an almost military look. “It makes a nice change because when several new films are launched in cinemas at the same time – like they were last summer – there are quite a few young people who recognize me riding on the subway or at places like Alexanderplatz in Berlin.” But the 22-year-old actor would be the last to complain about this state of affairs: “After all, it’s great feedback when people come up and talk to you. I’m still a long way from finding it a nuisance.”

Even as a teenager, Niewöhner could be seen on the big screen in a great number of films like *SUMMER*, *GANGS* or *CHEEKY GIRLS 2*; last summer, however, he underlined his putative status as Germany’s best-

employed young-generation star with work including *PLAYING DOCTOR* and *BESSER ALS NIX*. It is his role as Gideon de Villiers in the film version of the bestseller *RUBY RED* and its continuation *SAPPHIRE BLUE* that has truly weakened the knees of his young admirers, however. As one might expect from such a melodious-sounding name and the central love story, in those films his hairstyle is correspondingly romantically tousled. It is also the second of this trilogy of adaptations based on novels by Kerstin Gier with which Niewöhner has begun the next chapter of his career: at the Berlinale 2015 he will be one of ten actors to receive the European Shooting Star’s award – and is subsequently likely to be recognized way beyond Berlin’s Alexanderplatz. “You are nominated by the European Film Promotion (EFP) and then you submit an entire feature film as well as your showreel.” I decided in favor of *SAPPHIRE BLUE*. Not just because

I play a leading role. But also because I wanted to show something that had a certain dimension, was entertaining, and could also work on an international level. In other words, everything that constitutes cinema.”

It has long been obvious that the three-part fantasy romance not only appeals to young audiences in Germany. *RUBY RED* was presented at the youth film festival in Zlín, and for the recent DVD-premiere in France a red carpet was even rolled out on the Champs-Élysées in Paris. Since the cinema launch in Russia, he has even received some fan mail from there, as well. In the meantime, however, he was also able to get his first whiff of international atmosphere when he played a supporting role in Mika Kaurismäki’s now completed historical drama *THE GIRL KING* with Sarah Gadon, Michael Nyqvist and Martina Gedeck. “My part is relatively small,

"I don't have very much dialogue," says the actor, modestly waving off recognition for his first shoot in English. But it is obvious from his face that he enjoyed the experience immensely. "Nevertheless, it was the perfect introduction for me. I was always present, but I wasn't in the limelight so much. That means I had a bit of time to observe what was going on rather than everything rushing at me at once. And it was great to see that not very much at all – apart from the language, of course – was different from work on a German film."

Niewöhner has not wasted much thought yet on the fact that the European Shooting Star award will lead to a lot more international contacts and projects. "I always try to avoid having a very specific career in mind or very concrete expectations," he says with a smile, so taking the pressure off his own back. But of course he cannot help being aware that actors like August Diehl and Moritz Bleibtreu, and Franka Potente or Heike Makatsch, with whom he could be seen recently in ALLES IST LIEBE – many of his German predecessors, in other words – were launched on international careers after receiving the honor from the EFP: "I have to admit that it's a good feeling to find myself joining a group of people that I have admired for so long!"

After ten years working in front of the camera, the 22-year-old has had time to gather sufficient self-confidence to stand alongside such successful colleagues, refusing to let himself be stamped as a cute franchise-hero: "In recent years in particular, I am feeling more and more at home just where I am. I'm becoming aware that I'm in the right place with this profession; my passion for it is growing all the time." Correspondingly, he says that to date, he is proudest of his film 4 KINGS, the story of four young psychiatric patients – the filming of which was completed at the end of last year: "A completely new challenge, very much quieter and more serious than all my other roles." Because of this, he was more than happy to have his hair cut so short for it. Although it now needs to grow back as fast as possible, so that Niewöhner – after the Berlinale – can return for a third and last time in his starring role as teenage heartrob de Villiers in EMERALD GREEN.

*Patrick Heidmann*



THE GIRL KING (photo © Starhaus Filmproduktion), 4 KINGS (photo © Sandra Müller/C-Films), SAPPHIRE BLUE (photo © Concorde Filmverleih)





photo © Twentieth Century Fox

# FANTASTIC ELABORATE SPECIAL

A PORTRAIT OF  
DIRECTOR WOLFGANG GROOS

"**A**ctually, I was determined to become a timber merchant," director Wolfgang Groos recalls with a wry smile. Film was inconceivable as a profession in the small village of 800 souls near Kassel where he grew up together with his three siblings. But there was nothing to stop a fascination with the cinema, which gripped Groos at a very early age. As 11-year-olds, he and his best friend secretly took the train to Kassel, where they went to the cinema – unsupervised – for the first time in order to see the 'non plus ultra' on the big screen at that time: *SUPERMAN*. "The only problem was that, unfortunately, the last train that would get us back on time before our parents came home actually left before the end of the film. To the present day, I have no idea how *SUPERMAN* ends," he says with a laugh.

Later, Wolfgang Groos' opinion after his first encounter with the film business in 1992 was "They're all crazy!" It came about by chance rather than any intent, at a moment when his career seemed to be heading towards a dead-end. It looked as if he would fail the medicine course on which he had embarked after school graduation in Hamburg due to his repeated inability to pass physics. A career as a top sportsman, playing volleyball in the Second National League, generated masses of adrenaline but no real perspective. Penniless and somewhat desperate, through family connections Groos got a job as a driver working for Klaus Lemke's *DIE RATTE*: "Afterwards, I knew I'd better have a third attempt at passing that physics exam."

Fortunately, this was unsuccessful, too, so nothing stood in the way of the failed doctor's rise to one of Germany's most successful children's film directors today. Because it was his very next job as a driver that led Groos, now 46, to the set of the Hager Moss film production *WOMEN ARE SIMPLY WONDERFUL* by Sherry Hormann – and then he was hooked. And so in 1994, with Peter Timm's *RUDY, THE RACING PIG*, he began an impressive career as an assistant director. This lasted for ten years and led to his collaboration with great filmmakers such as Sönke Wortmann, Dominik Graf, Hans-Christian Schmid, Dennis Gansel, Matthias Glasner and Christian Zübert.

It was also due to Sönke Wortmann that Groos progressed from being an assistant director to directing himself. During the shooting of *THE MIRACLE OF BERN* the boss frequently got his assistant to shoot individual scenes and montages independently. Groos: "When I asked him for his opinion of my material, Sönke replied: 'But what do YOU think of it?' That gave me faith in my abilities as a director."

In 2003 Wolfgang Groos completed the production course at the German Academy of

Film and Television in Berlin and subsequently produced and directed his first short film, *WENN ZWEI SICH STREITEN*. In 2004 it finally happened: Wortmann facilitated Groos' first major work of direction in the television series *FREUNDE FÜR IMMER*, which was followed by more TV productions such as *SWITCH RELOADED* and *RUDY, THE RACING PIG – THE SERIES*. It was also one-time footballer Wortmann who offered the first cinema screenplay to former volleyball player Groos: *HANGTIME* by Christian Zübert and Heinrich Hadding, a story about the top scorer of the second division basketball team Phoenix Hagen, who faces the decision whether or not to become a professional sportsman. To the present day, this feature is Groos' personal favorite among the films he has made – "also, probably, because it has so much to do with my own life," the director surmises.



After *HANGTIME* Groos decided that Cologne was the right location for him, both privately and professionally. Together with his wife, assistant director Jasmin Groos, and his two daughters, he now lives in the film and television capital of North Rhine-Westphalia. In 2010 his second film, *THE CROCODILES – ALL FOR ONE*, experienced a highly successful run in the cinemas (800,000 admissions). Finally, in 2011, the director succeeded with his biggest box-office hit to date, *VAMPIRE SISTERS*, seen by audiences totalling more than 900,000. And that's not all. The fantasy-comedy, which is based on a series of novels of the same name by Franziska Gehm, also sold well internationally and has won prizes at film festivals including Toronto, Stockholm and Sarajevo. Since autumn 2014, *VAMPIRE SISTERS 2* has been playing at cinemas, and the family entertainment film has been seen by some 700,000 viewers to date.

Meanwhile, Groos has moved his next major project into the starting blocks. Shooting has been completed already for *RICO, OSKAR UND DAS HERZGEBRECHTE*, the second part

of the popular *Rico* books by children's author Andreas Steinhöfel. The acting ensemble includes top German stars like Karoline Herfurth, Ronald Zehrfeld, Moritz Bleibtreu, Katharina Thalbach, Henry Hübchen and Milan Peschel. The film will be launched in cinemas in June 2015. And the director will be making the children's book classic *ROBBI, TOBBI UND DAS FLIEWATÜÜT* in the late summer of 2015.

Those who work with Wolfgang Groos soon notice that this filmmaker is very much hands-on. You need to explain "we can't do it" to him very convincingly. Sporting build, a generous laugh, and with no allures or obvious vanity, he exudes an incredibly relaxed, "all will be well charm" that means he can wrap not only children around his little finger. His ability to connect with kids has featured throughout much of his life. "I have always enjoyed working with and for children, whether as a youth volleyball trainer or as a student of medicine on the children's ward at the hospital."

Once a children's film guy, always a children's film guy? "Absolute nonsense! I want to make fantastic, elaborate and special films," Groos says, numbering *MYSTIC RIVER*, *MATRIX* and *HANGOVER* among his favorites, and Clint Eastwood and David Fincher among his directing role models. He likes German films when they don't try "to be like...". *LITTLE SHARKS* by Sönke Wortmann and *RABBIT FEVER* by Detlev Buck were the first German productions to convince the teenager Groos with their authenticity. "I think it's a shame that in this country we have no genre diversity on the commercial level. Recently, I was delighted that the thriller *WHO AM I* turned into such a good film with a promising number of viewers. But that's the exception. It's crazy that people seem to have the feeling that they must make comedies in Germany if they want to be successful. We need to change that!" By contrast, in the field of children's and family entertainment, "in this country we have developed a real hallmark. There, you have the diversity that I often feel is lacking in adult film. From fairy-tale via fantasy and drama to comedies: everything is possible. The stories and the budgets are good, the projects have energy, and you can simply make great films." No matter whether a film is for children, the whole family or adults – Wolfgang Groos loves respectable, credible mainstream for every audience target group. He likes to leave the difficult art films to others.

If money was no object, what would his dream project be? "Something like *MYSTIC RIVER* wouldn't be a bad idea. Or something that goes with a real bang!" Wolfgang Groos replies with a wink. Before then, however, he needs to deal with another unanswered question: How does *SUPERMAN* end, anyway?

Stefanie Hadding





photo courtesy of SamFilm

A PORTRAIT OF

DIRECTOR MIKE MARZUK

# THE FRANCHISE MAN

Unlike the majority of filmmakers, Mike Marzuk's entry into the business was both circuitous and fortuitous. Born in 1969 in Landsberg in Bavaria, he was a self-confessed "unsuccessful student: my passion lay in music, not math, but I needed to earn a living so I trained in the hotel industry." That still did not stop him making a few pop records and CDs, "but two years was enough, I decided to become a film editor, which has similarities to making music, as I saw it." He did this for around two years and slowly moved into the world of film.

He then "slid", to use his own word, further into post-production and one day made contact with the director Markus Goller. Even then, he admits, "I had no ambition to become

a director." Their many evenings chatting, most likely over a beer or three, resulted in a microbudget film about... two guys chatting! "We wrote a script, somehow. We gave it to some guy because "we had no idea how films get made!" Called WWGW - WEISST WAS GEIL WÄR...?!, it came to the attention of producer Andreas Smeaton at SamFilm. "He then offered me the chance to direct SUMMER, which was very successful and was the start of our teamwork," Marzuk explains. "And then I did the teenage music film ROCK IT!. After that came the first THE FAMOUS FIVE and we have just finished the fourth. SamFilm is now my home and I've had great material from them for eight years now."

Never work with children or animals is the saying, but tell that to Marzuk, who is now

well used to it! He actually calls it "Great fun! I think I've now become the go-to-guy! We've been doing this for quite a while now so the kids are older and more professional, the dog is too! They all give authentic, instinctive performances, rather than 'acting'."

As a director, Marzuk wants "a good script that moves you emotionally. It needs a fun factor too, and has to call up the pictures, even if they always turn out differently in reality! As a director, and not a control freak, I let the actors show me their interpretation and I prefer to correct afterwards, not in advance. With kids I first do a bit of guidance and you have to use the time well, because there are legal restrictions on how many hours they can work. Adults are given more freedom, kids as much as possible." Drawing on his back-



ground in music, editing and post-production, Marzuk knows "what functions in edit and what not, but it's still best to get it right as early as you can!"

For him, the THE FAMOUS FIVE franchise is "about friendship, emotions that apply to everyone, paired with lots of action. I don't follow the latest trends in family entertainment, I make these films from the viewpoint of an ordinary guy who was never fixated on getting into the business, so I'm relaxed. We want an audience, of course, so we appeal as widely as we can via the emotional structure, which is international."

Once in post-production it is a given "it is no longer a kids' film," Marzuk continues. "The editor, sound designer and others are all adults and we treat the film and audience with respect. We have a highly critical one – kids! They notice everything! THE FAMOUS FIVE is a very successful brand and it brings in adults too, so it's important they are also addressed."

Marzuk is currently working on another dialogue-driven film, on the template of the much admired John Hughes' THE BREAKFAST CLUB. "It has such a great time structure and can handle long dialogues, a film does not have to be an MTV edit every time!" he says. "A script is ready when you can no longer remove stuff, and the same goes for editing. I always come out with a tight edit, the film benefits and length is only length if it does not contribute to the story. I like to reduce to the max! A film happens three times: script, direction, edit. Get that right and I have never had to rescue a disaster yet, thank God!"

Given his music background, Marzuk works closely with composers, even claiming "to speak their language and I also love sitting with a mini-keyboard at the computer in the evening! It lets me see what works best. I'd like one day to make a film that features the passion I have for music." Still playing and composing for fun, when not occupying himself with his own kids and walking the dog as an excuse to do some serious thinking, Marzuk also tries "to avoid doing too much sport!"

A confessed "child of the 1980s," when asked about his favorite films he replies, "I really like BACK TO THE FUTURE. It grabbed me, it's so great and funny, has a super cast. It's my film! I'm really enthused with SCRUBS, what they do with the tempo, humor and story, great narratives, great writing. It's a family thing, the production, the same relationship I

THE FAMOUS FIVE works, and brilliantly, because "I have a great friendship with Andreas Ulmke-Smeaton, the producer. He has a clear opinion and knows what works. We discuss, there is no vanity, no banging of heads. He wants to have fun too and arguing is not necessarily creative. We have a team, there are warm-up parties, we keep the fun flowing and it's a luxury I appreciate every time, especially as I've been very, very lucky."

Even if the kids in the films get older, "family entertainment stays family entertainment. We don't want to 'age' the audience. The scripts are a bit harder than the earlier ones but we don't want to repeat ourselves. The actors also need new challenges and the bad guys get more interesting too, especially in this latest one where they are doing a bit more than just stealing the tiles off the roof!" But what makes THE FAMOUS FIVE such a successful franchise is that "the theme of friendship remains the same and that is something anyone of any age can understand and relate to."

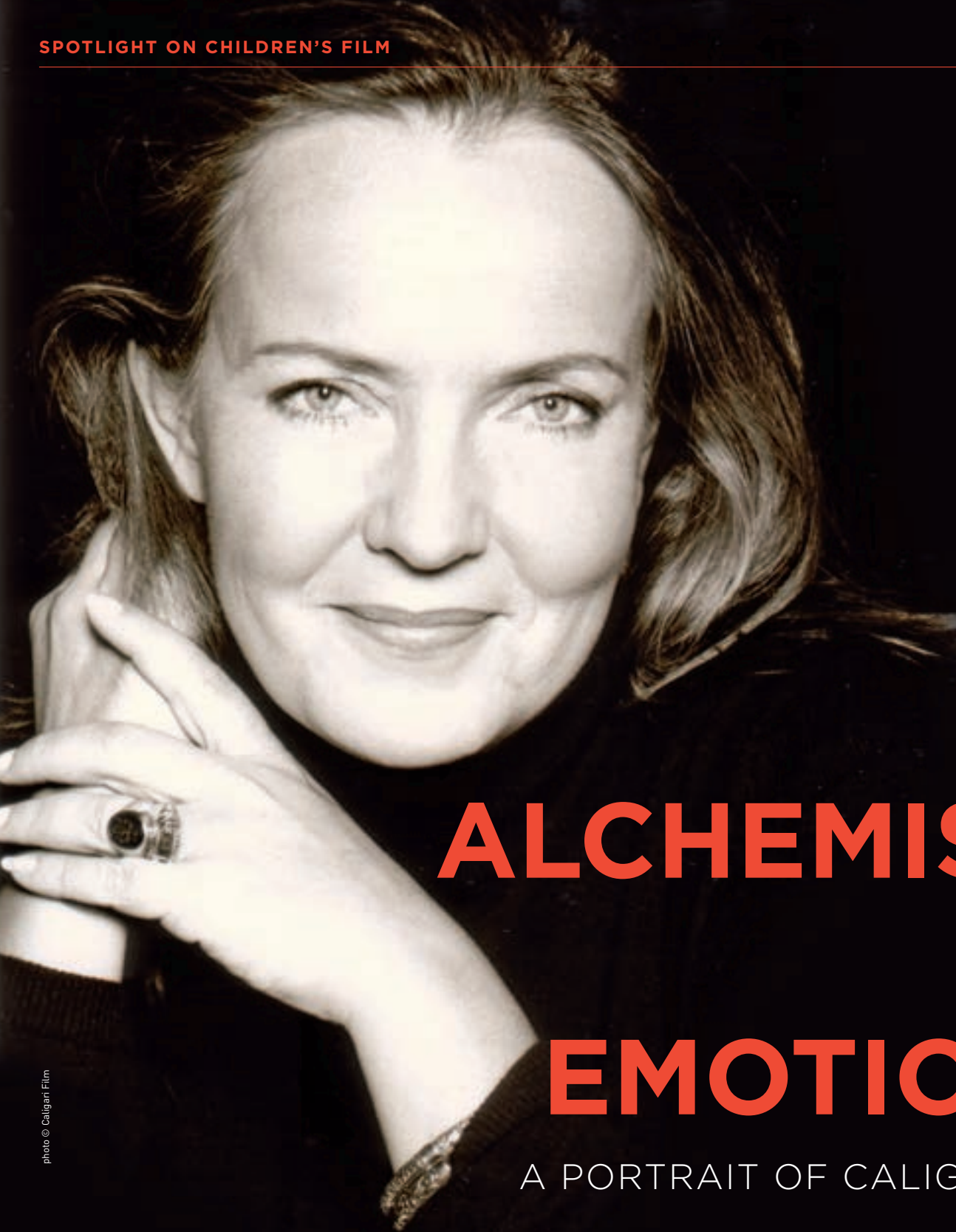
Not that Marzuk could not or would not direct something else, of course, but with the fourth film now finished, he admits "we are thinking about a fifth, to close the series. It's in development, let's say. There are also other projects and enquiries, several ideas being played with. But since I'm busy at the moment I can always take the dog for another walk and then think about them."

*Simon Kingsley*



have with SamFilm. It's an unspoken thing where the fun binds us. People have to feel good and enjoy working together. It comes over in the end product," Marzuk continues. "You see the reaction at the premieres, how much the kids enjoy it. I want to entertain people and quality is what counts. We simply try our best to do that."

Creativity is not restricted just to the actual filmmaking, it is needed for the marketing as well. "THE FAMOUS FIVE has a low Facebook profile," Marzuk explains, "due to the age of the audience. YouTube and Facebook are very powerful but there is more to it than just trailers. They are great tools but not always the best ones in every case. Many films are automatically niche but audience numbers are not the final criteria."



# ALCHEMISTS OF EMOTIONS

A PORTRAIT OF CALIGARI FILM

photo © Caligari Film

Europe's animation landscape of the past two decades wouldn't be the same without the productions coming out of the studios of Germany's Caligari Film. But company founder Gabriele M. Walther initially started by producing documentaries when she set up Caligari Film in 1986 after graduating from the Munich's University of Television & Film. In fact, Walther had earned her spurs as a producer during her studies by producing the first fiction feature film by fellow student Roland Emmerich, *THE NOAH'S ARK PRINCIPLE* in 1984.

In the following years, the company was active in producing all kinds of documentary formats – from docusoaps such as *SOCCER FEVER* to long-term documentaries such as *HOUWELANDT* and the prize-winning event documentary *BEAUFORT 8 – THE EMI-GRANTS SHIP 1855*. In addition, for a short period, Constantin Film became a co-production partner on sitcom productions such as the German version of *MARRIED WITH CHILDREN* and *WHO'S THE BOSS*. Later on, Caligari Film produced Germany's most successful comedy show, *HAUSMEISTER KRAUSE*, for Sat.1 between 1998 and 2010 with 80 episodes.

## SITCOMS TO ANIMATION

In terms of storytelling the approach of sitcom shows is quite similar to an animation show. Both always require character-driven storytelling," Walther recalls. "Making people smile about a situation is not easy, but to make some laugh is even more difficult in terms of storytelling. With the substantial experience and knowhow from all the sitcom shows I produced, stepping into animation was not too difficult. I just had to learn the technical side of the production."



With the advent of new technologies and the needs to adopt a more international approach, animation became a more attractive prospect for Caligari Film. Consequently, the company has built up an international network of partners over the years for its animation feature film and TV projects. "We can either produce completely in Germany as we did on KNIGHT RUSTY when we are working with CGI technology, or we may have partners or sub-contractors abroad for a project," Walther explains. "It naturally depends on how the financing is put together, but our guiding principle is that all of the key creative decisions and work processes are undertaken in Germany," she stresses. "For instance, the development of the screenplay, a film's look and its design will all be done in Germany."

Caligari Film has dedicated divisions under its roof for animation, documentary/non-fiction and live-action, but this doesn't mean that they work independently of one another without any contact.

hand to oversee the work and the post-production undertaken in Munich.

## TWO-TRACK STRATEGY

From the outset of its involvement in the animation sector, Caligari has adopted the two-track strategy of producing a TV series parallel with the animated feature film: this started with the first feature film FELIX and the LETTERS FROM FELIX TV series for ZDF and KiKA. Since the production of KNIGHT RUSTY, Walther has also placed a greater emphasis on having control over the merchandising rights in one hand. "I think that this is extremely important with the advent of digital media and this calls for a so-called 360 degree approach," she says. "It means that we have a unified graphic line running from the films and series through to the merchandising products."

Walther and her team are always looking at developing original stories for animation, "but you need time to find the right story to bring

in admissions after the first weekend until the second weekend comes along."

## INTERNATIONAL DIMENSION

Thus, the international market becomes all the more important for such productions – another reason why the animated figures "speak" originally in English –, and the strong interest shown in KNIGHT RUSTY and COCONUT by international buyers is now encouraging Walther in exploring new financing models with international partners for her future projects. "This helps to secure the company a stable future and it's crucial these days to widen one's horizons," she notes.

Caligari Film's immediate projects will see another animated feature film based on the adventures of KNIGHT RUSTY, to be directed by the COCONUT directors Nina Wels and Hubert Weiland, and the animation project KÄPT'N SHARKY. "We are also open for live-action film projects," says Walther who was reunited with Roland Emmerich three years ago when he served as executive producer on Tim Fehlbauer's HELL. The apocalyptic thriller had its international premiere in Locarno after winning the Förderpreis Deutscher Film's award in the Best Director category at Filmfest Munich. HELL since picked up the prize for Best Cinematography and a Special Mention at in Sitges, the Bavarian Film Prize for Best Editing, and the 2012 German Film Award for Best Film Score.

"But you have to really make sure that a live-action film project is something that should be for a theatrical release because there is so much competition out there to get the audience's attention these days," she concludes.

*Martin Blaney*



photo © Kurt Krieger

"It's very important for me that there is a lively exchange, for example, between documentary and fiction divisions because documentaries can often be inspiring for live action; our discussions within the company reflect the current social developments.

The company HQ continues to be based in Munich, and the Berlin branch is set to expand its activities in animation from 2015, while the Cologne operations focus on non-fiction and entertainment projects and Caligari's Stuttgart-based subsidiary Traffix Entertainment handles the animation projects. Most recently, Traffix was responsible for the complete pre-production of COCONUT THE LITTLE DRAGON – including the storyboard, the set and character design, all CGI elements and numerous effects – while the animation was completed by sub-contractors in China with a supervisor from Stuttgart on

to the market and have to develop the right strategy to reach your audience with what are yet unfamiliar story and characters. That's why we work with well-known brands and names so that the films can be given the right level of distribution," she continues. "In fact, Germany is an eldorado for great children's stories which also function on an international level."

At the same time, she points out that one can't expect to recoup the production costs of films like KNIGHT RUSTY or COCONUT THE LITTLE DRAGON from the German market alone. "You have to understand that you only get the children's ticket price as takings; moreover, the way children spend their leisure time has changed so much that children's films are now seen more at weekends than during the week. This makes it harder to promote a film when there is a lull



# NEWS & NOTES

1

## GERMAN SHORTS AT THE BERLINALE

For the 13th time, the German Short Film Association (AG Kurzfilm) will be representing German short filmmakers and their films at the most important film market in Germany. As part of the German Films booth at the EFM, the association provides a meeting point as well as useful information and contacts to industry professionals, such as filmmakers, producers, distributors and festival representatives.

Furthermore, the latest edition of the short film catalogue "German Short Films 2015" will be introduced as well as the highly sought-after festival calendar for 2015. The traditional German Short Film Reception inviting around 500 guests from the German and international short film scene will take place on Monday, 9 February.

2

## FFF SUPPORTS FRENCH-BAVARIAN CO-PRODUCTION "BAMBERSKI"

Original locations in Lindau on Lake Constance provided the backdrop in mid-November for the French-Bavarian co-production BAMBERSKI, which received financial support from FFF Bayern to the tune 150,000 euros. The story of the film is based on actual events and describes a criminal case which took place over the past 30 years in Bavaria, France, and Morocco.

Daniel Auteuil and Sebastian Koch are in the leading roles, Vincent Garenq is directing. The project is being produced by LGM Cinema Paris, Black Mask Productions Vanves, Arena Multimedia Group Munich, and Nexus Factory Brussels. For the shoot, large parts of the Lindau island had to be blocked-off. Anja Metzger of the FFF Film Commission Bayern was responsible for the project mediation and support.

3

## CLERMONT-FERRAND – A MECCA FOR GERMAN SHORTS

Over the past years, the International Short Film Festival Clermont-Ferrand has developed into a steady platform for the presentation of German short films. Not only were the German Short Film Association (AG Kurzfilm) and German Films on hand with market screenings and a booth at the festival's film market, there were also three German shorts in the competitions: BEEKE by Charlotte Rolfes and ROADTRIP by Xaver Xylophon in the International Competition, and SEVEN TIMES A DAY WE BEMOAN OUR LOT AND AT NIGHT WE GET UP TO AVOID DREAMING by Susann Maria Hempel was selected for the Lab Competition.

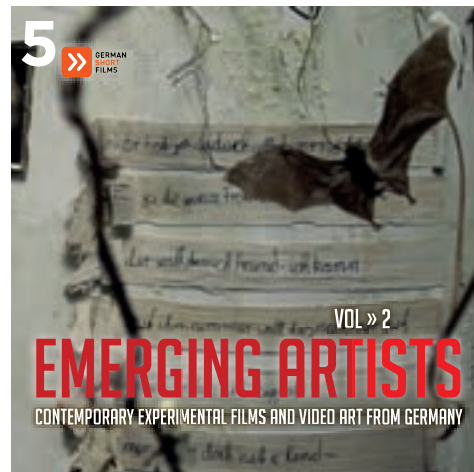
At the German market stand, representatives of international short film festivals and organizations picked up the latest edition of the popular catalogue "German Short Films" and its accompanying preview DVDs. The latest edition of the "SHORT report", the biennial magazine on German Short Film, was also presented.



Anja Metzger, Daniel Auteuil, Marie-Josée Croze, Sebastian Koch, co-producer Philipp Kreuzer (photo © Mo Dreher)



BEEKE (photo © Hamburg Media School)



(photo © subdesign.net)

Additionally, for the sixth time the AG Kurzfilm was again one of the partners of the international industry event Euro Connection Co-Production Forum. Being responsible for the German applications, a jury appointed by the association selected OPINCI, the latest short film project of the Berlin-based production company LUKAS THIELE FILM-PRODUKTION, for the pitching to potential co-production partners.

## 4

**OLIVER STONE IN BAVARIA**

Oliver Stone's "Edward Snowden" project is the next big film to benefit from the special program for international co-productions introduced by the Bavarian state government two years ago. With 1.6 million euros from FilmFernsehFonds Bayern, the multiple Oscar® and Golden Globe-winning director will be shooting his latest film starring Joseph Gordon-Levitt in Munich in February, followed by further shooting at locations in Hong Kong and the USA. The German production partner is Philip Schulz-Deyle (KrautPack Entertainment). Wild Bunch is handling international sales and Universum Film will be releasing the film in Germany. Other international co-productions that the special program attracted to Bavaria include BIG GAME by Jalmari Helander, THE POSTCARD KILLINGS by Everardo Gout, and THE HAPPY PRINCE by Rupert Everett.

## 5

**10TH ANNIVERSARY OF THE SOIRÉE ALLEMANDE & MARKET SCREENINGS IN CLERMONT-FERRAND**

As one of the screenings presented by the AG Kurzfilm, the 10th anniversary edition of the "Soirée Allemande · Coup de cœur – Le court métrage allemand", a French-German co-operation of AG Kurzfilm, German Films, the International Short Film Festival Clermont-Ferrand, the Goethe-Institute Lyon and the KurzFilmAgentur Hamburg, traditionally celebrated its premiere at the festival on 2 February. Subsequently, the program tours Goethe-Institutes and festivals worldwide with French, German and English subtitles. From more than 430 German festival entries in Clermont-Ferrand eight films of various genres were selected for the program: ALIENATION by Laura Lehmus, TWO SUGARS AS ALWAYS by Thore Schwemann, SUNDAY ZERO by Jochen Kuhn, ROCK, PAPER, SCISSORS by Philipp Dettmer, PIT-TER PATER GOES MY HEART by Christoph Rainer, THREE STONES FOR JEAN GENET by Frieder Schlaich, ROADTRIP by Xaver Xylophon and TELECOMMANDER by Erik Schmitt. Celebrating the special occasion of the tenth anniversary, a surprise selection of films was projected onto the walls of Clermont-Ferrand during a short film walk with the Hamburg-based group A WALL IS A SCREEN. The second edition of the program "EMERGING ARTISTS – Contemporary Experimental Film and Video Art from Germany" was presented as a market screening. This program of the AG Kurzfilm and German Films was curated by representatives of notable German film festivals such as the International Short Film Festival Oberhausen, Berlinale Shorts or EMAF. It is available for screenings at festivals and art galleries. A further eleven outstanding German short films were presented in the market screening "Matinée Allemande · Coup de foudre – Le court métrage allemand".



photo © Mark Popp

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## KURZFILMTAG IN GERMANY FOR THE THIRD TIME WITH HUGE SUCCESS

On the shortest day of the year, 21 December 2014, the third edition of the KURZFILMTAG was celebrated all over Germany. There were 217 events in 104 places (2013: 208 events in 94 places), for the first time in all federal states. The audiences enjoyed short films not only on silver screens but also at the most unusual places such as backyards, clubs, cafés and living rooms as well as in a hockey arena. The most creative ideas were honored with an award called "The Happy 8". For the first time, the KURZFILMTAG was held under the auspices of the Federal Government Commissioner for Culture and the Media, Monika Grütters. The German Short Film Association coordinated the KURZFILMTAG 2014 in cooperation with the French-German broadcaster ARTE and with financial support from the German Federal Film Board (FFA), the Federal Government Commissioner for Culture and the Media, and the Saxon State Chancellery.

Germany is only one of many countries celebrating short films on the shortest day of the year. In 2014, film institutions in Poland, Spain, Portugal, Switzerland, Finland, Italy, Denmark, the Netherlands, the Czech Republic, Serbia, Croatia, Slovenia, Austria, Belgium, Sweden, Ukraine and Canada participated in the SHORT FILM DAY. Since the initiative has been growing year by year it has developed into an important international short film event, which aims to improve the awareness of short films and bring them to the attention of a larger audience. More information available at: [www.kurzfilm.tag.com](http://www.kurzfilm.tag.com).

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## NEW SUPERVISORY BOARD FOR GERMAN FILMS

The shareholders of German Films have elected a new board. The new supervisory board chairman is producer Peter Herrmann, who succeeds Martin Moszkowicz. Mariette Rissenbeek, managing director of German Films: "With Peter Herrmann, we were able to win an experienced producer and Oscar®-winner and an absolute authority of the German and international film industry for our supervisory board. We look forward to working together with him. We would like to thank Martin Moszkowicz for his fantastic work over the last four years. With great commitment and expertise, he supported and promoted the strategic re-organization of German Films to become a more efficient body of support for German films abroad."

The shareholders elect the supervisory board for a two-year period. In addition to Peter Herrmann, who represents the German Producers Alliance on the board, Petra Müller, managing director of the Film- und Medienstiftung NRW, was newly elected to replace Kirsten Niehuus, managing director of Medienboard Berlin-Brandenburg. FilmFernsehFonds Bayern, Medienboard Berlin-Brandenburg and the Film- und Medienstiftung NRW regularly alternate a seat on the board for a two-year period each to represent the regional funding institutions as shareholders of German Films. Confirmed in their seats on the board are: Peter Dinges (CEO of the German Federal Film Board), Ulrike Schaub (Dept. Head of the Federal Government Commissioner for Culture & the Media), Antonio Exacoustos (managing director of ARRI Worldsales, representing the Association of German Film Exporters), and Jana Cernik (managing director of the German Short Film Association). The full list of shareholders of German Films can be found on page 52 of this magazine.

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## KINO! RELOADED IN NYC

Last year's edition of KINO! in June was so much fun that the festival moved its dates up so that New Yorkers can enjoy the latest German films as early as April. With daily screenings from April 9-16, KINO! 2015 takes place in the Cinema Village, one of the city's leading arthouses, where New York audiences know to find the latest in award-winning foreign films. KINO! is a long-running fixture on the city's cultural calendar, having been showcased at the MoMA for 35 years before going independent last year. Programmed by an independent jury of leading industry professionals, KINO! presents new German films – ranging from thought-provoking features, moving documentaries and award-winning shorts.



SHORT FILM DAY (photo © Stephan Floss)



Peter Herrmann (photo © Mathias Bothor)



# NEW

11 **FEATURES**

13 **DOCUMENTARIES**

2 **SHORT FILMS**

10 **UPCOMING FILMS**

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additional new German productions are presented on the following 23 pages.

Please visit our website **[www.german-films.de](http://www.german-films.de)**

for more information on German features, documentaries and shorts.



photo © Way Film Production

# DIE GESCHLECHTSKRIEGERINNEN

## THE GENITAL WARRIORS

**T**HE GENITAL WARRIORS pieces together the three main characters' fragmentary pasts, allowing their different perspectives and memories to meet and overlap.

Frank, a 70-year-old in a mental hospital, types a screenplay for his two ex-girlfriends from 40 years ago, Lena and Barbara, hoping to win one of them back. These two embittered protagonists coincidentally meet. Each finds out that she's not the only one Frank's trying to win back. They swear revenge on him, travelling to the past with a magic wand and a shotgun.

On their journey, different embodiments of Lena and Barbara fight for the correct version of their common history, repeatedly trying to wipe out their ex-boyfriends. But Frank continues to work on his screenplay and doubles of the men consistently rise again. Ultimately, Frank's film is realized by none other than John Lennon and Yoko Ono; Lena and Barbara decide to attend the premiere before meeting their fate.

To his horror, Frank finally discovers that, in addition to Lena and Barbara, his doctor has also played a role in his life story. The boundaries between reality and fiction become increasingly fragile...

Called "a wild departure from BEING JOHN MALKOVICH" and "BOYHOOD on crack", this "most brilliant example of bizarre European cinema" could be placed "among the works of AKI KAURISMÄKI, LARS VON TRIER, LUIS BUÑUEL or JEAN-PIERRE JEUNET."

**MATTHEW O. L. WAY** grew up in the USA and studied Screenwriting, New German Cinema and Biochemistry. He moved to Germany in 1998 and established Way Film Production and Way Film Translation. After making several short films, THE GENITAL WARRIORS is his feature debut.

**GENRE** Episodic Dark Comedy **YEAR OF PRODUCTION** 2014 **DIRECTOR** Matthew O. L. Way **SCREENPLAY** Matthew O. L. Way **CINEMATOGRAPHY** Dominik Friebe **CAST** Ursela Monn, Barbara Nüsse, Theresa Berlage, Susanna Rozkosny, Tatja Seibt, Marlen Diekhoff, Eva Löbau, Lou Castel, Peter Franke, Philipp Hochmair, Yuri Englert, Rudolf W. Brem, Sascha Schäfke, Arvid Baud, Iris Minich, Alban Hansen, Bineta Hansen, Stephanie Schadoweg, Matthew O. L. Way, Dominik Friebe, Pheline Roggan, Sebastian Hölz, Timo Jacobs **PRODUCER** Matthew O. L. Way **CO-PRODUCER** Dominik Friebe **PRODUCTION COMPANY** Way Film Production **RUNTIME** 87 min **LANGUAGE** German, English **FESTIVALS** Moscow 2014, Cine Fantom 2014, International Kansk Video Festival 2014

### SALES

Way Film Production  
info@wayfilmproduction.com  
www.wayfilmproduction.com





photo © Inci Pictures Filmproduktion

# HIRSCHEN - DA MACHST WAS MIT!

## HIRSCHEN

**H**irschen is a nice little village. The inhabitants are happy. But one day the factory, where almost everyone works, closes. Most of the inhabitants move away. Only a few people decide to stay, among them the butcher, the major, the mechanic, the doctor and the policeman. They try to find a solution which would give them the possibility to stay in their beloved Hirschen. Suddenly, very close to the village, a car crashes into a deer. The villagers take very good care of the slightly injured driver. He lives in the butcher's hotel, the doctor examines him, the mechanic repairs his car, the policeman settles all the papers and the major shows him the whole village, leading the friends to a strange but lucrative idea...

**GEORGE INCI** was born in 1965. He did basic studies in Law in Berlin. In 1994 he finished his training as an actor and a dancer. Also active as a writer, his films as a director include: the shorts THERAPIE (2003), DEUTSCHMOND (2006), LA PALOMA (2007), DIE BRANDNER (2007), ELISABETH (2007), DAS HAUS AM SEE (2007), WETTEN?! (2008), and the features BASIM (2010), BABA (2010), and HIRSCHEN (2014).

**GENRE** Social Comedy, Family Entertainment  
**YEAR OF PRODUCTION** 2014 **DIRECTOR** George Inci **SCREENPLAY** George Inci **CINEMATOGRAPHY** George Inci **CAST** Sepp Lusser, Beatrice von Moreau, Thomas Widemair, Joseph Holzknecht, Bernhard Wolf, Oswald Fuchs, George Inci, Ruth Ebner, Lisa Hörtnagel **PRODUCER** George Inci **CO-PRODUCER** Beatrice von Moreau **PRODUCTION COMPANY** Inci Pictures Filmproduktion **RUNTIME** 126 min **LANGUAGE** English & German

### SALES

Inci Pictures Filmproduktion  
[info@inci-pictures.com](mailto:info@inci-pictures.com)  
[www.inci-pictures.com](http://www.inci-pictures.com)





photo © Film University Babelsberg KONRAD WOLF

# KAFKANISTAN

**M**ina, a young Kurdish woman, flees from Syria after her neighborhood is besieged by the militia and her husband is seriously injured. Upon arrival in Berlin, she begins to build up a new, albeit illegal, life. She transfers money to her family regularly in order to finance her husband's medical treatment. The Syrian Security Service traces her transactions and finds her. Through intimidation and threats of violence, they force her to work as an informant. Over time, Mina gains the trust of the Syrian opposition and uses this to relay information on the Syrian Resistance to her handlers.

A dark and fascinating film about the lives of Kurdish refugees in Germany, shaped by betrayal, collaboration and violence.

**DANIEL CARSENTY** was born in 1982 in Frankfurt. After studying Television Journalism, he studied Photography, followed by studies at the Film University Babelsberg KONRAD WOLF. Active as a director for theater and film, his films include: the shorts *MEMORY DRIVE* (2006), *THE COMFORT ZONE* (2011), *YOM ASSAL YOM BASSAL* (2012), *YIGAL* (2013), *MY FOURTH DEATH* (2013), and his feature debut *KAFKANISTAN* (2015).

**GENRE** Drama, Thriller **YEAR OF PRODUCTION** 2015 **DIRECTOR** Daniel Carsenty **SCREENPLAY** Daniel Carsenty **CINEMATOGRAPHY** Johannes Waltermann **CAST** Halima Ilter, Tamer Yigit, Asad Schwarz, Celal Sert, Murat Seven, Ayman Cherif, Petra Hartung, Raschid Sidgi, Kathleen Gallego Zapata, Marc Philipps, Asya Mtoro, Hans-Ulrich Laux, Harald Polzin **PRODUCER** Ulrike Dorothea Schirmer **PRODUCTION COMPANY** Filmuniversität Babelsberg KONRAD WOLF **RUN-TIME** 92 min **LANGUAGE** German, English, Kurdish, Arabic

## SALES

Filmuniversität Babelsberg KONRAD WOLF  
c.marx@filmuniversitaet.de  
www.filmuniversitaet.de



photo © Caligari Film

# DER KLEINE DRACHE KOKOSNUSS

## COCONUT THE LITTLE DRAGON

**W**hen Coconut, a young fire dragon, is charged with guarding the fire grass that bestows the unique gift of fire breathing upon his race, it is stolen from under his nose. Coconut sets off on a quest to retrieve the fire grass, joining forces with Oscar the gourmet dragon and Matilda the porcupine along the way. Coconut is surprised to find that other dragon races are unsympathetic to fire dragons. Their special gift seems to make the fire dragons extremely unpopular. When Dragon Island's dormant volcano "wakes up" and starts to spew molten lava, Coconut must brave the heat and fumes to bring back the fire grass. Yet does he really want the island to return to the way things were? Can he figure out a way to unite all the dragon races and save the island from destruction?

**NINA WELS** studied Animation at the Film University Babelsberg KONRAD WOLF. Also active as an animator for numerous feature films and series, her films as a director include: JONALU (series, co-director, 2010), KNIGHT RUSTY (animation direction, 2013), and COCONUT THE LITTLE DRAGON (2014).

**HUBERT WEILAND** studied Sculpture at the Munich Academy of Fine Arts. Also active as a freelance photographer and artist, his films as a director include: JELLY BEAN TOWN (series, 2002), FISH & CLIPS (series, 2002), MOONBEAM BEAR AND HIS FRIENDS (2008), PRINCESS LILLIFEE AND THE LITTLE UNICORN (2011), and COCONUT THE LITTLE DRAGON (2014).

**GENRE** Animation (2D & 3D) **YEAR OF PRODUCTION** 2014 **DIRECTORS** Nina Wels, Hubert Weiland **SCREENPLAY** Gabriele M. Walther, Mark Slater **PRODUCER** Gabriele M. Walther **CO-PRODUCER** Marcus Hamann **PRODUCTION COMPANY** Caligari Film- und Fernsehproduktion **RUNTIME** 80 min **LANGUAGE** English

### SALES

Sola Media  
post@sola-media.com  
www.sola-media.com





photo © 2014 Sic! Film

# K R Ä H E N Z E I T

## TIME OF CROWS

**T**he return of a man to his hometown in East Germany that he had left before the fall of the Berlin Wall. The search for a woman, who had been his first love. A philosophical road movie that questions the value of memories.

WE SHALL NOT CEASE FROM EXPLORATION  
AND THE END OF ALL OUR EXPLORING  
WILL BE TO ARRIVE WHERE WE STARTED  
AND KNOW THE PLACE FOR THE FIRST TIME  
(T. S. Elliot *Little Giddings*)

The film tells the story of Martin S., his return to Dresden, which he left more than 20 years ago. He discovered some film materials of his own that he shot in 1988, and came upon his files held by the State Security where there was information given by a person which contained details that could only be known by his then first love. So begins his search and questioning about his memories and testing believed reality.

It is not a political description of the circumstances, but rather a film about images, emotions and philosophical relations of that time – a year before the fall of the Berlin Wall. It is a fiction film on the theme of memories and forgetting, with questions related to the term of “homeland” and arriving.

**WOLFGANG H. SCHOLZ** was born in 1958 and studied Fine Arts at the Dresden Academy of Arts. His films include: *BODY BUILDING* (doc, 1988), *KOHLENLOTHAR* (doc, 1990), *THE LITHOGRAPHER* (doc, 1992), *SHADOW SEEKER* (1994), *A MUNICH CINEMA-LEGEND* (1998), *LOST WINGS* (1999), *LANDSCAPES OF LOVE* (multimedia installation, 2001), *DISTANT NEIGHBOURS* (doc, 2003), *SER VIVIENTE* (multimedia installation, 2005), *THE IMAGE INSIDE* (doc, 2009), *MELANCHOLY – PART 1* (multimedia installation, 2013), and *TIME OF CROWS* (2014).

**GENRE** Art, Drama, Road Movie **YEAR OF PRODUCTION** 2014 **DIRECTOR** Wolfgang H. Scholz **SCREENPLAY** Wolfgang H. Scholz **CINEMATOGRAPHY** Sebastian Hatto **CAST** Christine Hoppe, Philipp Lux, Brigitte Wähner-Liefers, Jens Harzer **PRODUCER** Wolfgang H. Scholz **CO-PRODUCER** Isabel Beteta de Cou **PRODUCTION COMPANY** Sic! Film Produktions, in co-production with Doña Films, in cooperation with à jour Film **RUN-TIME** 51 min **LANGUAGE** German

### SALES

Sic! Film Produktions  
info@sicfilm.de  
www.sicfilm.de



photo © Christian Moris Müller Filmproduktion

# LICHTGESTALTEN

## ICONS OF LIGHT

**K**atharina and Steffen seem like the quintessential successful Berlin couple – they have well-paying jobs, a loving relationship and a spectacular apartment. One night, fed up with the predictability of their lives, they decide on a radical change: They're going to extinguish all traces of their existence and start over. They set up a camera to film the process, hoping others will follow their lead. They begin to destroy their belongings, empty their bank accounts and erase the digital remnants of their lives. Even from their best friends, the couple Robert and Paul, they intend to hide their plan to disappear forever. As everything around them breaks into pieces, their film takes a turn of its own – and their secretive revolution becomes a fight for their love.

**CHRISTIAN MORIS MÜLLER** initially studied Communication, Fashion Design, Acting and Theater Directing, followed by Film Directing at the University of Television and Film Munich. Also active as a screenwriter (ON THE HORIZON, with Alexander Kunja), his films as a director include: FOUR WINDOWS and ICONS OF LIGHT.

**GENRE** Drama, Love Story **YEAR OF PRODUCTION** 2015 **DIRECTOR** Christian Moris Müller **SCREENPLAY** Christian Moris Müller **CINEMATOGRAPHY** Mario Krause **CAST** Max Riemelt, Theresa Scholze, Sebastian Schwarz, Max Woelky **PRODUCER** Christian Moris Müller **PRODUCTION COMPANY** Christian Moris Müller Filmproduktion **RUN-TIME** 81 min **LANGUAGE** German **FESTIVALS** Max Ophüls Prize Festival Saarbrücken 2015

### SALES

Christian Moris Müller Filmproduktion  
cmorism@hotmail.com  
www.film-lichtgestalten.de





photo © Constantin Film Verleih

# MARA UND DER FEUERBRINGER

## MARA AND THE FIREBRINGER

**M**ara faces many challenges. She is being bullied at school and her single mom is drifting into an extreme esoteric spirituality. She just wants to be a normal kid! But when Mara starts to have visions of ancient gods, she soon discovers that her biggest challenge is hidden in the past. With the help of a professor for ancient mythology she discovers that the Twilight of Gods is approaching and that she is the only one who has the ability to travel back in time and the power to save us all.

**TOMMY KRAPPWEIS** was born in 1972. Active as a writer and director, his films include: DREI FÜR ROBIN HOOD (2003), BERND DAS BROT (2007), ROOKIE – FAST PLATT (2011), and MARA UND DER FEUERBRINGER (2014).

**GENRE** Adventure **YEAR OF PRODUCTION** 2014 **DIRECTOR** Tommy Krappweis **SCREEN-PLAY** Tommy Krappweis **CINEMATOGRAPHY** Stephan Schuh **CAST** Lilian Prent, Jan Josef Liefers, Esther Schweins, Christoph Maria Herbst, Eva Habermann, Alex Simon, Carin C. Tietze, Joseph Hannesschläger, Leonie Tepe, Oliver Deußenböck, Thomas Fritsch, Heino Ferch, Moritz Fischer, Rudolf Simek, Sabine Lorenz, Nadine Wrietz, Norman Cöster, Ivonne Braasch, John Nugent, Ina Meling, Oliver Kalkofe, Sophie Adell, Nina Vorbrodt, Tina Nerger **PRODUCER** Christian Becker **PRODUCTION COMPANY** Rat Pack Filmproduktion **RUNTIME** 96 min **LANGUAGE** German

### SALES

Sola Media  
post@sola-media.com  
www.sola-media.com



photo © Kai Unger/Film University Babelsberg KONRAD WOLF

# DAS RICHTIGE LEBEN

## REAL LIFE

A border region village between the Czech Republic and Germany tells the love story of Tommy (19) from a socially disadvantaged background and Julia (18) from a wealthy family. Julia becomes unexpectedly pregnant. Against their parents' wishes, Julia and Tommy want to build a future together with the child. Money is a big issue for Tommy, who works as a baker's apprentice. Tommy is offered a risky deal – drug smuggling. The young relationship is put to the test.

**ROBERT HEBER** was born in 1981 in Bautzen. He studied Fine Arts in Braunschweig and Dresden, followed by Directing at the Film University Babelsberg KONRAD WOLF. His films include: the shorts HARRY (2008), INSIDE OUT (2010), ALL ABOUT YOU (2012), JOURNEY INTO THE JUNGLE (2013), and his feature debut REAL LIFE (2015).

**GENRE** Coming-of-Age Story, Drama **YEAR OF PRODUCTION** 2015 **DIRECTOR** Robert Heber **SCREENPLAY** André Dyllong, Robert Heber **CINEMATOGRAPHY** Johannes Thieme **CAST** Vincent Redetzki, Lou Strenger, Jens-Uwe Bogadtke, Johannes Terne, Christine Hoppe, Wolfgang Winkler, André Dyllong, Thomas Brandt, Yung Ngo, Mai Duong Kieu **PRODUCER** Bodo Bergmann **PRODUCTION COMPANY** Film University Babelsberg KONRAD WOLF, in co-production with BB Entertainment **RUNTIME** 89 min **LANGUAGE** German

### SALES

Film University Babelsberg KONRAD WOLF  
c.marx@filmuniversitaet.de  
www.filmuniversitaet.de





photo © Lau Film International

# WISHING TREE

**K**im is a multi-cultural attractive young woman who grew up in America and spent many years in Europe. Due to her oriental mother, Kim is also heavily steeped in old Chinese tradition. While studying art at the University of Munich she falls in love with a young German man. He comes from a well-to-do family and adores her. Everything looks perfect, but for Kim something is missing. But how can you know what you want when you don't know who you are? Kim flies to Hong Kong. Here, where everything looks so strange but yet feels so familiar, she will discover love, friendship and what it means to be true to yourself.

**ANKIE LAU** trained both in front of and behind the camera at the prestigious Shaw Brothers School, at the RTV Film Academy in Hong Kong, and with Daryl Harkmann in Los Angeles. Active in the fields of production, marketing and distribution, and acting, her films as a director are **LAST CHANCE** (1997) and **WISHING TREE** (2015).

**GENRE** Coming-of-Age Story, Drama, Family Entertainment, Love Story, Romantic Comedy  
**YEAR OF PRODUCTION** 2015 **DIRECTOR** Ankie Lau  
**SCREENPLAY** Ankie Beilke, Ankie Lau  
**CINEMATOGRAPHY** Gu Chang Wai, Michael Praun  
**CAST** Ankie Beilke, Sabin Tambrea, Bill Campbell, Audrey Landers, Dey Young, Carl KL Ng, Timmy TM Hung, Michelle Yan  
**PRODUCER** Ankie Lau **CO-PRODUCERS** Julian Nida-Rümelin, Fred Wang  
**PRODUCTION COMPANY** Lau Film International, in co-production with Salon Films  
**RUNTIME** 99 min  
**LANGUAGE** English, German  
**FESTIVALS** Beijing 2015 **AWARDS** Asian Brand Oscars – Best Innovation Award 2014

## SALES

Lau Film International  
 laufilm@aol.com



photo © Film Boutique/Kawe Vakil

# WORST CASE SCENARIO

It could always be worse? Not for costume designer Olga and director Georg. They've only just split up, and now the two of them are stuck together on a camping site in Poland, making a doomed comedy about the UEFA Cup. The shoot degenerates into a chaotic farce: Actors and plot change as frequently as a footballers strip, and every day another crew member abandons the sinking ship. The fact that Olga is pregnant becomes almost irrelevant. While Georg hysterically attempts to fulfill his inner artistic destiny and complete a film against all odds, Olga vigorously seeks her fortune in the Poland beyond the camping site. Both endeavors are hopeless. In the end, Georg and Olga are forced to confront the conclusion that a worst-case scenario is still better than no scenario at all.

**FRANZ MÜLLER** was born in 1965. He studied Fine Arts and Cybernetics at the Düsseldorf Art Academy, followed by post-graduate studies at the Academy of Media Arts Cologne. His films include: *MADONNA IST LÖWE* (short, 1998), *FATHER & SON* (episode in *FREITAGNACHT*, 2002), *SCIENCE FICTION* (2003), *WALLACE LINE* (2009), *MATELOTS D'EAU DOUCE* (episode in *24 H MARRAKESH*, 2010), *ORDINARY SEAMEN 11* (2013), *WORST CASE SCENARIO* (2014), and *HAPPY HOUR* (2015).

**GENRE** Comedy, Love Story **YEAR OF PRODUCTION** 2014 **DIRECTOR** Franz Müller **SCREENPLAY** Franz Müller **CINEMATOGRAPHY** Kawe Vakil **CAST** Eva Löbau, Samuel Finzi, Laura Tonke, Janek Bielawski, Mirek Balonis, Harald Kempe, Justyna Bartoszewicz, Florian Mischa Böder **PRODUCERS** Katharina Jakobs, Markéta Polednová **CO-PRODUCERS** Franz Müller, Moritz Müller **PRODUCTION COMPANY** Film Boutique – Jakobs Polednova, in co-production with 3 Müller Film, in cooperation with Geißendörfer Film- und Fernsehproduktion **RUNTIME** 82 min **LANGUAGE** German, English, Polish **FESTIVALS** Munich 2014, Mostra São Paulo 2014, Oldenburg 2014, Starz Denver 2014, Around the World in 14 Films Berlin 2014

## SALES

Film Boutique – Jakobs Polednova  
info@filmboutique.de  
www.filmboutique.de





photo © Olaf Hirschberg/58Filme

# DAS ZIMMERMÄDCHEN LYNN

## THE CHAMBERMAID LYNN

No chambermaid is as thorough as Lynn Zapatek: her whole world revolves entirely around the task of cleaning. In order to understand what drives other people, she rummages through the possessions of the hotel guests and hides under their beds at night, hoping to find the secrets behind their lives. When she comes across the call girl Chiara, who offers her services in the hotel, she dares to venture out of her cocoon...

**INGO HAEB** was born in 1970 in Hamburg. He studied at the Academy of Media Arts in Cologne and the German Film & Television Academy in Berlin. Also active as a screenwriter and actor, his films as a director include: *DERBY* (short, 1999), *NEANDERTAL* (2006, in co-direction with Jan Christoph Glaser), *SOHNEMÄNNER* (2010), and *THE CHAMBERMAID LYNN* (2014).

**GENRE** Drama, Gay & Lesbian **YEAR OF PRODUCTION** 2014 **DIRECTOR** Ingo Haeb **SCREENPLAY** Ingo Haeb **CINEMATOGRAPHY** Sophie Maintigneux **CAST** Vicky Krieps, Lena Lauzemis, Steffen Münster, Christian Aumer, Christine Schorn **PRODUCERS** Ingmar Trost, Olaf Hirschberg **PRODUCTION COMPANIES** Sutor Kolonko, 58Filme, in co-production with WDR, Pandora Film, TORUS, in association with IMOK **RUNTIME** 90 min **LANGUAGE** German **FESTIVALS** Munich 2014, Montreal 2014, Zurich 2014, Rio de Janeiro 2014, Kolkata 2014, Cairo 2014, Rotterdam 2015 **AWARDS** German Cinema New Talent Award Best Actress Vicky Krieps Munich 2014, Best Artistic Contribution & FIPRESCI Prize Montreal 2014

### SALES

Patra Spanou Film Marketing & Consulting  
patra.spanou@yahoo.com  
patraspanou.wordpress.com

**7** DAYS IN SEPTEMBER is the adventurous story of two exceptional mountaineers, Benedikt Böhm and his partner Sebastian Haag, trying to set a world record speed ascent to the 8,163-meter peak of Manaslu in the Himalayas. It's a story of friendship and rivalry, and of their desire to risk everything, including family responsibilities. The film also tells the tale of those who set out with the same vision, like mountaineer legends Silvio Mondinelli or Rémy Lécuse, but whose lives changed forever in a fatal avalanche catastrophe. The film is a personal exploration of one of the most tragic dramas in Himalayan mountaineering history. What drives people to risk their lives like this again and again? What does it mean for the bereaved to love a person whose passion seems to be contrary to all rationality?



photo © Kick Film

## 7 TAGE IM SEPTEMBER

### 7 DAYS IN SEPTEMBER

**KARSTEN SCHEUREN** was born in 1970 and works as a freelance journalist and documentary filmmaker. His award-winning documentaries include: GRAB IN EISIGEN HÖHEN (2008), KARAWANE DER HOFFNUNG (2010), and 7 DAYS IN SEPTEMBER (2014).

**GENRE** Adventure, Drama, Sports **YEAR OF PRODUCTION** 2014 **DIRECTOR** Karsten

Scheuren **SCREENPLAY** Karsten Scheuren **CINEMATOGRAPHY** Ralf Richter, Greg Hill **PRODUCER** Jörg Bundschuh **CO-PRODUCER** Wolfgang Merkel **PRODUCTION COMPANY** Kick Film, in co-production with Red Bull Media House **RUNTIME** 81 min **LANGUAGE** German **FESTIVALS** DOK.Fest Munich 2014, International Mountain Film Festival Graz 2014, International Mountain Summit 2014,

Brescia Winter Film Festival 2014, Tegernsee International Mountain Film Festival 2014 **AWARDS** Audience Award Alpine Athlete Film Tour 2014

#### SALES

Accent Films International  
cpsyche@accent-films.com  
www.accent-films.com

In this century alone the world population will increase to 10 billion. Where do we get enough food that each individual needs to survive? How do we stop mankind from destroying the very foundation of its food source? Valentin Thurn travels the world over to study the essentials of food production, during which he encountered diverse interest groups. He meets organic farmers and agro industry speculators, visits urban gardens and commercial slaughterhouses. The film makes a point of showing sustainable and gentle methods which ensure food production for the future. We can actually make a difference right now – if we only want to.



photo © Prokino

## 10 MILLIARDEN – WIE WERDEN WIR ALLE SATT? 10 BILLION – WHAT WILL WE EAT TOMORROW?

**VALENTIN THURN** was born in 1963 in Stuttgart. Also active as a writer, he has made numerous television documentaries and the feature documentaries TASTE THE WASTE (2011) and 10 BILLION (2015).

**GENRE** Ecology, Educational, Food **YEAR OF PRODUCTION** 2015 **DIRECTOR** Valentin Thurn **SCREENPLAY** Valentin Thurn, Sebastian

Stobbe **CINEMATOGRAPHY** Hajo Schomerus **PRODUCERS** Tina Leeb, Jürgen Kleinig **CO-PRODUCERS** Valentin Thurn, Ira von Gienanth **PRODUCTION COMPANY** Celluloid Fabrik, in co-production with Prokino Filmproduktion, Thurn Film **RUNTIME** 100 min **LANGUAGE** German

#### SALES

Prokino Filmverleih  
licensing@prokino.de  
www.prokino.de



The high-rise apartment complex "Am Kölnberg" has quite a bad reputation. Next to families of refugees and immigrants from all over the world, the people who live here have, for various reasons, been forced to the outer periphery of today's society. Unemployment, drug abuse and prostitution are all part of everyday life here. The film accompanies four people over a timeframe of two years and documents their lives here, with all of its ups and downs. They all have one thing in common: the dream of a life fulfilled, far away from Kölnberg.



photo © KHM 2014

## AM KÖLNBERG

AM KOELNBERG

**ROBIN HUMOLDT** was born in 1986 and studied at the Academy of Media Arts in Cologne. His films include: HALB ELF (short, 2011), ENDESCHLUSS (concert film, 2014), and AM KOELNBERG (doc, 2014). **LAURENTIA GENSKE** was born in 1989 and studied at the Academy of Media Arts Cologne and at the Escuela Internacional de Cine y Televisión in Cuba. Her films include: EL MANGUITO (short

doc, 2015), AFUERA (doc, 2014), and AM KOELNBERG (doc, 2014).

**GENRE** Society **YEAR OF PRODUCTION** 2014 **DIRECTORS** Robin Humboldt, Laurentia Genske **CINEMATOGRAPHY** Robin Humboldt, Laurentia Genske, Johannes Waltermann **PRODUCERS** Robin Humboldt, Laurentia Genske **PRODUCTION COMPANY** Kunsthoch-

schule für Medien Köln (KHM) **RUNTIME** 89 min **LANGUAGE** German **FESTIVALS** DOK Leipzig 2014, Max-Opühls-Prize Festival Saarbrücken 2015, Stranger than Fiction 2015 **AWARDS** Honorary Mention DOK Leipzig 2014

### SALES

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

The longest remaining stretch of the Berlin Wall is the world's largest open air gallery, attracting millions of visitors from around the world since opening in 1990.

The documentation gives a multi-faceted insight into the overall history of the East Side Gallery. It also covers the current conflicts that threaten the survival of the monument which has been declared a symbol of the peaceful revolution. In the film, artists from many countries make an unusual contribution to the reappraisal of the German-German division and the associated culture of commemoration. What does freedom mean to us and what is it worth?



photo © Karin Kaper Film

## BERLIN EAST SIDE GALLERY

**KARIN KAPER** was born in 1959 and studied Acting. **DIRK SZUSZIES** was born in 1956 and studied Education, Sociology and Acting. Their films include: DIE LETZTE MAHADEVI (2000), RESIST! (2003), LITTLE MYSTERIES (2003), DIALOGUE 99/II (2004), PUBLIC PLAY-GROUNDS (2005), UNKNOWN ELEMENTS FROM THE ORBIT (2007), ANOTHER GLORIOUS DAY (2009), BUT LIFE GOES ON

(2010), and BERLIN EAST SIDE GALLERY (2015).

**GENRE** Art, History **YEAR OF PRODUCTION** 2015 **DIRECTORS** Karin Kaper, Dirk Szus-zies **CINEMATOGRAPHY** Karin Kaper, Dirk Szus-zies **PRODUCER** Karin Kaper **PRODUCTION COMPANY** Karin Kaper Film **RUNTIME** 120 min **LANGUAGE** German, English

### SALES

Karin Kaper Film kaperkarin@web.de www.karinkaper.com

**G**ottfried Böhm is widely regarded as Germany's preeminent architect. The son of a master builder of churches, he is the patriarch of a modern architecture dynasty to which his three sons Stephan, Peter und Paul now belong. By realizing outstanding buildings of their own, the sons have managed to step out of the shadow of their famous father. But the ongoing crisis in the German construction industry, among other things, has stoked the fires of competition between the brothers. Gottfried, now 94, still contributes daily to the work on current planning and construction projects. With the death of his wife Elisabeth, also an architect and a key source of inspiration for all four Böhms, the family loses its emotional lodestone. Can the fragile architecture of the family business be a viable model for the future?



photo © Lichtblick Film

## DIE BÖHMS – ARCHITEKTUR EINER FAMILIE

**MAURIZIUS STAERKLE DRUX** was born in 1988 in Cologne and studied at the Zurich University of the Arts. His films include: **PARRADEPLATZ** (short, 2009), **MIT LIED UND LEID** (short doc, 2010), **ZWISCHEN INSELN** (doc, 2011), **WENN DER VORHANG FÄLLT** (short doc, 2013), and his feature-length debut **CONCRETE LOVE** (doc, 2014).

**GENRE** Art, Biopic **YEAR OF PRODUCTION** 2014 **DIRECTOR** Maurizius Staerkle Drux **SCREENPLAY** Maurizius Staerkle Drux **CINEMATOGGRAPHY** Raphael Beinder **PRODUCER** Carl-Ludwig Rettinger **CO-PRODUCERS** Lisa Blatter, Jan Gassmann **PRODUCTION COMPANY** Lichtblick Film, in co-production with 2:1 Film, WDR, BR **RUNTIME** 88 min **LANGUAGE** German **FESTIVALS** DOK Leipzig 2014,

## CONCRETE LOVE – THE BÖHM FAMILY

Max-Ophüls-Prize Festival Saarbrücken 2015, Solothurn 2015, Slamdance 2015 **AWARDS** Documentary Award of the Goethe-Institut

### SALES

Lichtblick Film  
info@lichtblick-film.de  
www.lichtblick-film.de

**B**ONNE NUIT PAPA is a film about conciliation, connection and farewell. It documents Marina Kem's search for her father's story. A father who was strange to her in two regards; strange because of his Cambodian origins, strange because of his silence. Dr. Ottara Kem never spoke of his Cambodian background. But on his deathbed he expressed his desire to be buried in his homeland Cambodia. For his daughter, it is the beginning of an intense, poetic and conciliate journey. Tracing the footsteps of his life, she immerses herself deeper and deeper into the history of Cambodia's ideological wars and at the end she finds a new family and reconciles herself with her roots.

"You can only let somebody go, when you are bound to him."



photo © STERNTAUCHER Filmproduktion

## BONNE NUIT PAPA

**MARINA KEM** trained in Journalism and studied at the Filmakademie Baden-Württemberg. A founding partner of STERNTAUCHER Filmproduktion, her films include: the documentaries **DIE LICHTSEITE DES BEWUSSTSEINS** (1999), **DER WIND IST AUS LUFT – EIN FILM ÜBER GLÜCKLICHSEIN** (2001), **AUS ASCHEN UND STAUB – DER MONIVONG BOULEVARD** (2003), **SAFARI IM REICH DER GEISTER – DER PENDJARI NATIONAL-**

**PARK IN BENIN** (2005), and **BONNE NUIT PAPA** (2014), as well as numerous short films and corporate image films.

**GENRE** Biopic, History **YEAR OF PRODUCTION** 2014 **DIRECTOR** Marina Kem **SCREENPLAY** Marina Kem **CINEMATOGGRAPHY** Notker Mahr **PRODUCERS** Stefan Heinen, Oliver Neis, Marina Kem **PRODUCTION COMPANY** STERNTAUCHER Film-

produktion, in co-production with NDR **RUNTIME** 100 min **LANGUAGE** English **FESTIVALS** Cambodia IFF 2014

### SALES

STERNTAUCHER Filmproduktion  
web@sterntaucher-filmproduktion.de  
www.sterntaucher-filmproduktion.de



**C**APITAL C is the first documentary on the crowdfunding revolution. It follows the endeavors of three independent artists, who reach out to the crowd to change their lives forever: Brian Fargo finds a way to reboot his video game Wasteland through a multi-million dollar crowdfunding campaign. Now the eyes of more than 60,000 supporters are on him to deliver on his promises for Wasteland II. Zach Crain and his team rely on the crowd to create knitted bottle koozies. But success also leads to unwanted attention when a multinational company rips off Zach's ideas. As his crowdfunding campaign goes viral, Jackson Robinson is given the opportunity to make a viable career as an artist. However, he has to learn that the fruition of his dream comes at a price for him and his family.



photo © Jörg Kunderinger

## CAPITAL C

**JÖRG KUNDINGER** and **TIMON BIRKHOFFER** started to create artworks and music videos for their independent band in 2001 and for artists such as Lady Gaga, AVICII, Sunrise Avenue, Schiller, Rea Garvey, or Glasperlenspiel. In 2012, their debut film CAPITAL C was funded by 586 people from 24 countries through a crowdfunding campaign on Kickstarter.

**GENRE** Art, Drama, Society **YEAR OF PRODUCTION** 2014 **DIRECTORS** Jörg Kunderinger, Timon Birkhofer **SCREENPLAY** Jörg Kunderinger, Timon Birkhofer **CINEMATOGRAPHY** Jörg Kunderinger, Timon Birkhofer **PRODUCERS** Jörg Kunderinger, Timon Birkhofer, Stefan Brunner, Katrin Holetzack **CO-PRODUCER** Nikolaus Dick **PRODUCTION COMPANY** FATHER&SUN, in co-production with Myra

Productions **RUNTIME** 87 min **LANGUAGE** English **FESTIVALS** Zurich 2014, CPH:DOX 2014 **AWARDS** Honorable Mention Zurich 2014

### SALES

Java Films  
contact@javafilms.fr  
www.javafilms.fr

**T**he film tells the story of the last offspring of a powerful German family, whose cannons killed countless people in two world wars: Arndt von Bohlen and Halbach – the last Krupp. Unwilling to fulfill the expectations of both his family and their company, this homosexual industrialist's son waived his inheritance of around three and a half billion marks. Or, to see it differently, was pushed into relinquishing a world dynasty because he was unable to lead it.

HERR VON BOHLEN allows some of Arndt's contemporaries to have their say, blurring the line between fiction and "reality". The film covers industrial history, war history and the history of how people thought – and about a tragic life which seemed so emotionally immature for the attacks it received.



photo © FLORIANFILM

## HERR VON BOHLEN

**ANDRÉ SCHÄFER** was born in 1966. His films include: LENIN ONLY GOT AS FAR AS LÜDENSCHIED (2008), PERRY RHODAN – PEACE LORD OF THE UNIVERSE (2011), THE WORLD ACCORDING TO IRVING (2012), WILLY BRANDT – REMEMBERING A POLITICIAN (2013), DEUTSCHBODEN (2014), and HERR VON BOHLEN (2014).

**GENRE** Biopic, History, Society **YEAR OF PRODUCTION** 2014 **DIRECTOR** André Schäfer **SCREENPLAY** André Schäfer **CINEMATOGRAPHY** Andy Lehmann **CAST** Arnd Klawitter, Arne Gottschling, Yannic Becker, Christian Birko Flemming, André Erlen, Sebastian Müller, Marcos Schlüter, Markus Thiele **PRODUCER** Jonas Niewianda **CO-PRODUCERS**

Frank Evers, Helge Neubronner **PRODUCTION COMPANY** FLORIANFILM, in co-production with cine plus Filmproduktion **RUNTIME** 90 min **LANGUAGE** German

### SALES

FLORIANFILM  
post@florianfilm.de  
www.florianfilm.de

**W**AR OF LIES is the story of an Iraqi refugee, whose information about portable weapons of mass destruction passed through the hands of the BND, MI6 and CIA. This information was ultimately used by the US government to legitimize the invasion of Iraq in 2003. Today we know the war was based on a lie. The press blamed Rafed Aljanabi. He, though, proudly presents himself as the man who helped remove Saddam Hussein. Was Aljanabi really able to walk all over the world's intelligence services and how did this lie become a convenient truth?



photo © Julia Schlingmann

## KRIEG DER LÜGEN WAR OF LIES

**MATTHIAS BITTNER** was born in 1982 and studied at the Filmakademie Baden-Württemberg. His films include: OPERATION: TERROR TAPE (short, 2007), WILLKÜR (short, 2008), DIVORCE TALK (short doc, 2009), ...WIE DIE RABEN (short, 2009), NOT IN MY BACKYARD (doc, 2011), and WAR OF LIES (doc, 2014).

**GENRE** History, Society, War **YEAR OF PRODUCTION** 2014 **DIRECTOR** Matthias Bittner **SCREENPLAY** Matthias Bittner **CINEMATOGRAPHY** Julia Schlingmann **PRODUCERS** Susanne Mann, Paul Zischler **CO-PRODUCERS** Philipp Knauss, Matthias Drescher **PRODUCTION COMPANY** Zischlermann Filmproduktion, in co-production with FFL Film-

und Fernseh-Labor, SWR, BR **RUNTIME** 89 min **LANGUAGE** Arabic **FESTIVALS** IDFA Amsterdam 2014

**SALES**  
Cinephil  
info@cinephil.co.il  
www.cinephil.co.il

**L**AST HOPE portrays people from different countries, who succeeded in escaping the war and violence in their home country to find protection and shelter in Germany: Asylum. None of them want to stay for good, they all hope to return one day.

The film gives the refugees a say in their new and foreign environment and grants insights into the thinking and feeling of these people.

**ADNAN G. KÖSE** grew up in Germany as the son of German-Turkish parents. Interested in all aspects of film at an early age, he is active as an actor, screenwriter, director and producer. His films as a director include: GO TO HELL (ZUR HÖLLE MIT DIR, short, 2003), DER



photo © Adnan G. Köse

## LETZTE ZUFLUCHT LAST HOPE

KLAGERUF DER SAZ (short, 2003), his feature debut RUN FOR YOUR LIFE – FROM JUNKIE TO IRONMAN (LAUF UM DEIN LEBEN – VOM JUNKIE ZUM IRONMAN, 2008), HIPHOP EXPRESS (HOMIES, 2010), LITTLE MURDERS (KLEINE MORDE, 2012), and LAST HOPE (LETZTE ZUFLUCHT, 2015).

**GENRE** Educational **YEAR OF PRODUCTION** 2015 **DIRECTOR** Adnan G. Köse **SCREENPLAY** Adnan G. Köse **CINEMATOGRAPHY** Christine Wagner **WITH** Khadra Sufi **PRODUCER** Adnan G. Köse **PRODUCTION COMPANY** New Dakota Independent Film Production **RUNTIME** 80 min **LANGUAGE** German

**SALES**  
New Dakota Independent Film Production  
info@ndi-film.de  
www.ndi-film.de



**H**elge Schneider is one of the most extraordinary German artists. Jazz musician, entertainer, film director, actor and clown. His exceptional talent is his improvisational skill. This is where he shows his bubbling creativity. "I make the everyday grey colorful," is what he says about himself. In his world, the fantastic coexists with the everyday and it is difficult to define the boundaries between reality and fiction. Even in his communication with his audiences, this element of disguise is used, humorously conveying his attitude toward the world. But how does Helge Schneider react to a filmmaker who approaches him to make a portrait about him? It is very clear that he is not going to offer his secrets on a silver platter. He doesn't like for people to know too much about him... so the viewer has to accompany him on this journey – and determine



photo © Petra Lisson

## MÜLHEIM-TEXAS. HELGE SCHNEIDER HIER UND DORT **MÜLHEIM-TEXAS. HELGE SCHNEIDER HERE & THERE**

for himself just where fiction begins, and where it ends.

**ANDREA ROGGMAN** was born in 1981. She studied at the Filmakademie Baden-Württemberg and the EICTV in Cuba. Her films include: the documentaries *I AM THE CENTER OF THE WORLD* (2004), *ENRIQUE Y JUDITA* (2008), *SOY LIBRE – I AM FREE* (2010),

and *MÜLHEIM – TEXAS. HELGE SCHNEIDER HERE & THERE* (2015).

**GENRE** Art, Music, Road Movie, Portrait **YEAR OF PRODUCTION** 2015 **DIRECTOR** Andrea Roggon **SCREENPLAY** Andrea Roggon **CINEMATOGRAPHY** Petra Lisson **PRODUCERS** Ulla Lehmann, Andrea Roggon **PRODUCTION COMPANY** AMA FILM, in co-production with

ZDF Das kleine Fernsehspiel **RUNTIME** 88 min **LANGUAGE** German **FESTIVALS** Max-Ophüls-Prize Festival Saarbrücken 2015

**SALES**  
AMA FILM  
mail@amafilm.de  
www.amafilm.de

**N**ICE PLACES TO DIE accompanies people who share their lives with the dead and some literally with corpses. What are these people like who live in cemeteries or who keep a deceased at home? How is someone's life affected when you deal with the dead every day. Told by the son of an undertaker, the audience is taken on a journey from the stunning mountains of Argentina, the vibrant city of Manila and the earthy hardness of Cairo, to the exotic island of Sulawesi, to places that all have something in common. Life!



photo © Bernd Schaarmann

## NICE PLACES TO DIE

**BERND SCHAARMANN** studied at the Academy of Media Arts in Cologne. His films include: the shorts *DELICATE* (1996), *EIN BISSCHEN MORD MUSS SEIN* (2000), *FLASHBACK* (2001), and *WORST CASE* (2003), the compilation films *DAS VERHÖR* (2000) and *ZWEISAMKEIT* (2000), and the documentaries *LEBEN UND STERBEN IN CASTORRAUXEL* (TV) and *NICE PLACES TO DIE* (2015).

Bernd Schaarmann passed away unexpectedly shortly after the completion of his last film.

**GENRE** Society **YEAR OF PRODUCTION** 2015 **DIRECTOR** Bernd Schaarmann **SCREENPLAY** Heike Fink **CINEMATOGRAPHY** Olaf Hirschberg, Andrés Marder, Bernd Schaarmann **PRODUCER** Bernd Schaarmann **CO-PRODUCERS** Bastie Griesse, Daniel Mann, Jutta

Krug **PRODUCTION COMPANY** Coolfilms, in co-production with MMC Movies, WDR **RUNTIME** 105 min **LANGUAGE** German, Spanish, Bahasa, Arabic, Tagalog

**SALES**  
Patra Spanou Film Marketing & Consulting  
patra.spanou@yahoo.com  
patraspanou.wordpress.com

**A**nnita "Laila" Malavasi was an Italian partisan during the Second World War and one of the few female commanders in the resistance. She spent over a year in the Apennines, fighting against the German occupation. At the same time, she had to assert herself in the male-dominated Italian society.

This portrait of Laila and two of her female comrades, Pierina "Iva" Bonilauri and Gina "Sonia" Moncigoli, highlights what the Resistenza meant to them and many other women. This is a story of emancipation before and after Italy's liberation from fascism.

**ERIC ESSER** was born in 1975. After studying Media Informatics, he studied Documentary Filmmaking at the Filmarche Berlin and the Film University Babelsberg KONRAD WOLF.



photo © Eric Esser

# NON CI È STATO REGALATO NIENTE

His films include: BUNS (short, 2003), NOVEMBER (short, 2004), CEVAPCICI (short doc, 2006, co-direction), DAWN OF THE DORKS (short, 2006), CHAJA & MIMI (short doc, 2009-2013), and NON CI È STATO REGALATO NIENTE (doc, 2014).

**GENRE** Biopic, Educational, History, Women

**YEAR OF PRODUCTION** 2014 **DIRECTOR** Eric Esser **CINEMATOGRAPHY** Caro Krugmann **PRODUCER** Eric Esser **PRODUCTION COMPANY** MakeShiftMovies **RUNTIME** 59 min **LANGUAGE** Italian **FESTIVALS** Int. Human Rights FF Caracas 2014, Many Human Rights FF Kampala 2014, Filmfest Frauen-Welten Tübingen 2014, Filmfest Biberach

2014, High Falls FF Rochester 2014, among others **AWARDS** Rising Star Award Vancouver 2014, Best Documentary Feature Oregon Film Awards 2014, among others

## SALES

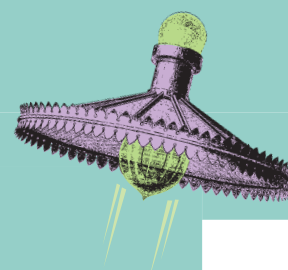
MakeShiftMovies  
sales@makeshiftmovies.info

**AG » Kurzfilm**  
GERMAN SHORT FILM ASSOCIATION

- » *representational and lobbying body for German short films*
- » *service centre for filmmakers, producers and institutions involved in short film*
- » *contact source for political bodies, the film industry, cinemas and festivals*



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[www.kurzfilmtag.com](http://www.kurzfilmtag.com)



# NACH AUSCHWITZ

## AFTER AUSCHWITZ

Each year more than 1.5 million people travel to Auschwitz to visit the former concentration and extermination camp of the Nazis. But it is not self-evident to experience the place authentically – for future generations more than one hundred thousand historical objects have to be carefully preserved, piece by piece.

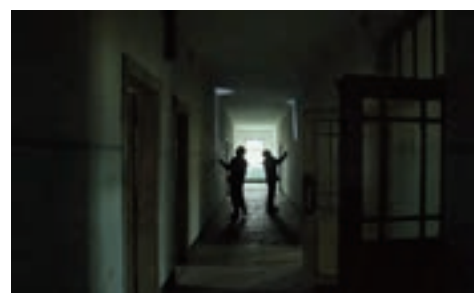
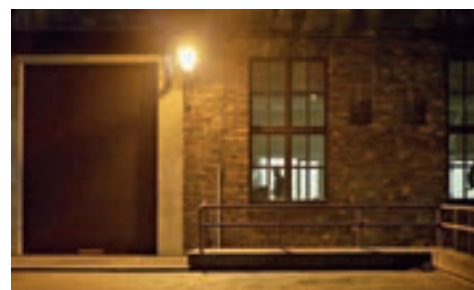
The observation of the conservation work depicts the ephemeral nature of the objects' material and offers an opportunity to reflect on the content and the future of the cultural memory after Auschwitz.

**JAN SOBOTKA** was born in 1978. After studying German Literature and Media Science, he studied Film at the University of Fine Arts in Hamburg. His films include: the shorts *ATTILA ANTE PORTAS* (2005), *GDR EYE-WITNESS NP24* (doc, 2012), and *AFTER AUSCHWITZ* (doc, 2014).

**GENRE** History, Documentary **YEAR OF PRODUCTION** 2014 **DIRECTOR** Jan Sobotka **CINEMATOGRAPHY** Jan Sobotka **PRODUCER** Jan Sobotka **PRODUCTION COMPANY** Dok2 Filmwerkstatt **RUNTIME** 20 min **LANGUAGE** Polish, German **FESTIVALS** International Short Film Festival Hamburg 2014, Short Film Days Flensburg 2014 **AWARDS** German Short Film Award 2014 (Best Documentary)

### SALES

KurzFilmAgentur Hamburg  
sales@shortfilm.com  
www.shortfilm.com  
www.dok2.de/nach-auschwitz



photos © Jan Sobotka/Dok2 Filmwerkstatt Berlin



photos © Xaver Xylophon 2014

# ROADTRIP

Julius can't sleep. To get his head empty, he decides to go on a road trip, but somehow he can't manage to leave.

A hand-drawn film about failure, insomnia, a red motorbike, pretty bargirls, the desolateness of Berlin (even in summer), and waterproof socks.

**GENRE** Animation **YEAR OF PRODUCTION** 2014 **DIRECTOR** Xaver Xylophon **SCREENPLAY** Xaver Xylophon, Ariana Berndt **ANIMATION** Xaver Xylophon **PRODUCER** Xaver Xylophon **RUNTIME** 20 min **LANGUAGE** German **FESTIVALS** EKA Deshma 2014, Brno Sixteen Film Festival 2014, Anima e Caribe Animation & New Media Festival 2014, Primanima World Festival of First Animations 2014, Ozu Film Festival 2014, Animapact Animation Festival 2014, International Student Film Festival Cinemaiubit 2014, Trieste 2015, Beloit International Film Festival 2015, Premiers Plan Angers 2015, Clermont-Ferrand 2015 **AWARDS** Best Student Film & Honorable Mention Brno 2014, Special Mention Primania 2014, Award for Excellence Beijing Film Academy 2014

**XAVER XYLOPHON** is a freelance animator, illustrator and filmmaker. He studied Visual Communication at the London College of Communication and at the University of the Arts in Berlin Weißensee. His films include: the shorts *KURZSCHLUSS* (2009), *JOY OF DESTRUCTION* (2010), *FIRE HIRE! – BANGALORE RICKSHAW* (2011), *WHEN THE TIDE IS OUT* (2011), *AFTER THE RAIN* (2013), and *ROADTRIP* (2014).

### SALES

aug & ohr medien  
markus@augohr.de

## EIN ATEM A BREATH



photo © Senator Film Köln

**D**ue to the financial crisis in Greece, Elena decides to move to Frankfurt. She has become pregnant by her Greek boyfriend. In order to abort her child, she needs money which is why she takes a job working as a nanny for Tessa and Jan. Despite a few struggles with 1½ year-old Lotte at first, Elena starts enjoying the time with the little girl and makes friends with Tessa. In a care-less moment, she loses Lotte and escapes from her responsibility and her conscience. Out of a powerless feeling, blind with grief and hatred, Tessa follows Elena to Athens. In Greece, she gets pushed to her limits of humanity and sanity. One breath decides on her ability to forgive herself and Elena.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Christian Zübert **SCREENPLAY** Christian Zübert **CAST** Jödis Triebel, Chara Mata Giannatou, Benjamin Sadler **PRODUCERS** Ulf Israel, Costas Labropoulos **PRODUCTION COMPANIES** Senator Film Köln, View Master Productions **LANGUAGE** German

### SALES

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

## AXEL DER HELD AXEL THE HERO

**A**xel lives in a poor village where people work days at the chicken farm and gamble their last pennies at night. It's made Manne, the farm and casino owner, a very powerful man. Axel's debts are so great he has to do whatever Manne says. So he works in Manne's villa but can at least see his childhood love Jenny, who is now Manne's girlfriend. Axel seeks refuge in his imagination. He has rebuilt the entire village as a model in his cottage. Here, he is king, his word is law. Here, he saves Jenny from Manne and sends him running. One day Axel finds a friend, his neighbor Heiner, a strange guy who constantly quotes Karl May and talks happily with his chicken. Only by joining forces will they bring Manne's empire crashing down.

**GENRE** Comedy, Drama **CATEGORY** Feature **DIRECTOR** Hendrik Hoelzemann **SCREENPLAY** Hendrik Hoelzemann, André Bergelt **CAST** Johannes Kienast, Christian Grashof, Emilia Schüle, Sascha Alexander Gersak, Imogen Kogge, Adrian Zwickler, Oliver Bröcker, Gitte Reppin, Bibiana Beglau, Katharina Wackernagel **PRODUCERS** Marcel Lenz, Guido Schwab **PRODUCTION COMPANY** Ostlicht Filmproduktion, in co-production with ARD Degeto **LANGUAGE** German

### CONTACT

Ostlicht Filmproduktion  
info@ostlicht.de  
www.ostlicht.de



photo © ostlicht filmproduktion/Georges Pauly

## COLONIA



photo © Majestic Film/Ricardo Vaz Palma

**I**nspired by true events, COLONIA tells the story of Lena and Daniel, a young couple who become entangled in the Chilean military coup of 1973. Daniel is abducted by Pinochet's secret police and Lena tracks him to a sealed off area in the south of the country, called Colonia Dignidad: a repressive religious commune run by the German lay preacher Paul Schäfer under the cover of a charitable mission. But it is, in fact, a place nobody ever escaped from. Lena decides to join the cult in order to find Daniel.

**GENRE** Thriller **CATEGORY** Feature **DIRECTOR** Florian Gallenberger **SCREENPLAY** Florian Gallenberger, Torsten Wenzel **CAST** Emma Watson, Daniel Brühl, Mikael Nyqvist, Vicky Krieps, Julian Ovenden, Jeanne Werner, August Zirner, Martin Wuttke **PRODUCER** Benjamin Herrmann **CO-PRODUCERS** Nicolas Steil, Christian Becker, James Spring **PRODUCTION COMPANY** Majestic Filmproduktion, in co-production with Iris Productions, Rat Pack Filmproduktion, REZO Productions **LANGUAGE** English

### SALES

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



# DIE DUNKLE SEITE DES MONDES THE DARK SIDE OF THE MOON

Urs Blank's job as a high finance attorney negotiating corporate mergers has made him a prestigious member of society. But a life devoid of all conventions is just a short trip away on hallucinogenic mushrooms. The experience unexpectedly brings his dark side to the fore – and thus calls into question everything Blank previously stood for. The film is an adaptation of Martin Suter's eponymous bestselling book.

**GENRE** Drama, Literature, Thriller **CATEGORY** Feature **DIRECTOR** Stephan Rick **SCREENPLAY** Catharina Junk, Stephan Rick **CAST** Moritz Bleibtreu, Jürgen Prochnow, Nora von Waldstätten, Doris Schretzmayer, Luc Feit, André Hennicke, Nickel Bösenberg,

Marco Lorenzini **PRODUCERS** Jan Krüger, Amir Hamz, Nicolas Steil **CO-PRODUCERS** Andreas Eicher, Henning Ferber, Tobias Queisser, Nils Düncker **PRODUCTION COMPANIES** Port-au-Prince Film & Kultur Produktion, Iris Productions Luxembourg, in co-production with Film 1, in association with Iris Productions Deutschland, Arctic Pictures, Lailaps Pictures **LANGUAGE** German

## CONTACT

Port-au-Prince Film & Kultur Produktion  
info@port-prince.de  
www.port-prince.de



photo © Port-au-Prince Film/Iris Productions

# FACK JU GÖHTE 2



photo © 2013 Constantin Film Verleih/G. Schöber/BrauerPhotos

Hot on the heels of its block-busting predecessor (7,333,897 admissions in Germany), FACK JU GÖHTE 2 is now in the making and promises to be just as much of a roar as the first one was. This time around, Zeki manipulates the goals of a class trip in order to find some missing stolen goods. The battle between the anti-teacher and his unruly mob of pupils goes into the second round with the entire ensemble of the first successful outing.

**GENRE** Comedy **CATEGORY** Feature **DIRECTOR** Bora Dagtekin **SCREENPLAY** Bora Dagtekin **CAST** Elyas M'Barek, Jella Haase, Karoline Herfurth, Katja Riemann, Max von der Groeben, Anna Lena Klenke, Aram Arami,

Gizem Emre, Jana Pallaske, Alwara Höfels, Uschi Glas, Farid Bang **PRODUCER** Lena Schömann **PRODUCTION COMPANY** Constantin Film Produktion **LANGUAGE** German

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# THE FASSBINDER STORY

THE FASSBINDER STORY narrates the fast and furious life of the German writer-producer-director and, above all, artist Rainer Werner Fassbinder, a life which had all the dynamics of a Hollywood blockbuster. A man who paid the price for a career shaped by ceaseless work and world fame. After his death in 1982, aged only 37, Fassbinder came to leave a total of 44 self-directed films, including two multi-part TV series. The chronological connection between his films, whenever showing autobiographical references to his life, sketches the madness of his being, uniting it with rare footage from film sets and previously undisclosed video and audio recordings into one composite whole.

**GENRE** Biopic **CATEGORY** Documentary **DIRECTOR** Annetkatrin Hendel **SCREENPLAY** Annetkatrin Hendel, Juliane Lorenz **WITH** Juliane Lorenz, Hanna Schygulla, Wolf Gremm, Thomas Schühly, Margit Carstensen **PRODUCER** Annetkatrin Hendel **CO-PRODUCER** Juliane Lorenz **PRODUCTION COMPANY** IT WORKS! Medien, in co-production with Rainer Werner Fassbinder Foundation **LANGUAGE** German

## SALES

Rainer Werner Fassbinder Werkschau  
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www.fassbinderfoundation.de



photo © Rainer Werner Fassbinder Foundation



## HILFE, ICH HABE MEINE LEHRERIN GESCHRUMPFT

## HELP, I SHRUNK MY TEACHER



photo © Marco Nagel

Who will ever believe 11-year-old Felix that he has "shrunk" the universally despised headmistress? He doesn't really know how it happened and whether it might have something to do with the ghost of the school's founder? But now he has enough on his plate, or, to be more precise, in his rucksack, because that's where the little headmistress is now. Together with his girlfriend Ella, he must try everything possible to bring the headmistress back to her normal size. If only she wouldn't complain so much!

**GENRE** Family Entertainment **CATEGORY** Feature **DIRECTOR** Sven Unterwaldt **SCREENPLAY** Gerrit Hermans **CAST** Anja Kling,

Justus von Dohnányi, Axel Stein, Oskar Keymer, Lina Huesker **PRODUCERS** Corinna Mehner, Hans Eddy Schreiber **CO-PRODUCERS** Katja Dor-Helmer, Martin Bachmann, Eva van Leeuwen, Antonio Exacoustos, Kiri Trier **PRODUCTION COMPANY** blue eyes Fiction, in co-production with Karibufilm, MINI Film, Deutsche Columbia Pictures, ARRI Productions **LANGUAGE** German

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## KLEINE ZIEGE, STURER BOCK STROPPI COW, STUBBORN RAM

If aspiring singer Jakob can earn a crust performing as Elvis to rapturous pensioners, he'll bite that bullet. But his next job is transporting a valuable breeding ram to Norway by car since the beast is afraid of flying. Just before setting off, Jakob receives a call from a former flame to announce that her – and, thus, also his – 12-year-old daughter Mai wants to pay him a visit. Before he knows what's happened, she's on his doorstep and then an unexpected passenger in the car to Norway. The further north they travel, the more petulant Mai becomes, with Jakob increasingly out of his depth at coping with the bleating ram in the back and a "stroppi cow" next to him on the passenger seat...

**GENRE** Comedy, Road Movie **CATEGORY** Feature **DIRECTOR** Johannes Fabrick **SCREENPLAY** Petra K. Wagner, Johannes Fabrick **CAST** Wotan Wilke Möhring, Sofia Bolutina, Julia Koschitz **PRODUCER** Uli Aselmann **CO-PRODUCER** Sophia Aldenhoven **PRODUCTION COMPANY** die film gmbh, in co-production with a.pictures film & tv production **LANGUAGE** German

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photo © Majestic Film

## MÄNGELEXEMPLAR



photo © UFA Fiction

It's no surprise when Karo is fired. She is loud, too emotional and egocentric, says her friend Anna. Karo is not one to give up easily, though: she decides to change and goes into therapy. Although her therapist advises her to keep calm, Karo throws herself into it. She wants to be Super Patient, catch up on the mourning she hasn't done, put her mother on the spot, and break up with her boyfriend Philipp. But it's all too much in one go, her strong façade breaks and she becomes depressed, to the extent that neither her pal Max nor her grandmother Bille can help her. It is only when her mother takes Karo in that she slowly pulls herself together again. She now declares war on her crisis, because "depression is a fucking event."

**GENRE** Tragicomedy **CATEGORY** Feature **DIRECTOR** Laura Lackmann **SCREENPLAY** Laura Lackmann **CAST** Claudia Eisinger, Katja Riemann, Barbara Schöne, Laura Tonke, Christoph Letkowski, Maximilian Meyer-Bretschneider, Detlev Buck, Maren Kroymann **PRODUCER** Jochen Laube **CO-PRODUCERS** Cooky Ziesche, Dagmar Mielke, Frank Evers, Helge Neubronner **PRODUCTION COMPANY** UFA Fiction, in co-production with RBB, ARTE, UFA Cinema, cine plus Filmproduktion **LANGUAGE** German

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# VOM VERSCHWINDEN **ON DISAPPEARING**



photo © Tilo Hauke/One Two Films

A woman leaves her husband and children without saying goodbye. The film is structured in three episodes, each showing a different perspective. The first episode accompanies the woman in Vienna and Bratislava, the second deals with the life of her abandoned husband and their children while the final one returns to the family's last evening together. The radical nature of her departure appears to be an opportunity as well as a trauma.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Jan Speckenbach **SCREENPLAY** Jan Speckenbach, Andreas Deinert **CAST** Johanna Wokalek, Hans Jochen Wagner, Inga Birkenfeld, Ricky Watson, Rubina Labusch, Georg Arms **PRODUCERS** Sol Bondy, Jamila Wenske **CO-PRODUCER** Peter Badac **PRODUCTION COMPANY** One Two Films, in co-production with BFilms **LANGUAGE** German, English, Slovak

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# GERMAN FILMS SERVICE + MARKETING



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

**SHAREHOLDERS** are the Association of German Film Producers, the German Producers Alliance, the Association of German Film Exporters, the German Federal Film Board (FFA), the Deutsche Kinemathek, the German Documentary Association, FilmFernsehFonds Bayern, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, and the German Short Film Association.

German Films' budget of presently €4.55 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The seven main regional film funds (FilmFernsehFonds Bayern, Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution – currently amounting to €319,000 – towards the work of German Films.

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

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

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

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## RANGE OF ACTIVITIES

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

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

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

■ Staging of the German Premieres industry screenings in New York

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

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

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

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

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

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

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

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

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

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


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