

GFO

GERMAN FILMS QUARTERLY

ISSUE 4-2020

WITH PORTRAITS ON
DIRECTORS **FRANKA POTENTE & MORITZ BLEIBTREU**
PRODUCER **MARCO MEHLITZ**
ACTRESS **LILITH STANGENBERG**
FILMMAKER **BETTINA BÖHLER**

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German Film Office · Sara Stevenson
30 Irving Place, 4th Floor · New York, NY 10003 · sara.stevenson@goethe.de



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Dear Readers,

Welcome to the latest issue of GERMAN FILMS QUARTERLY!

In the last quarter, German Films has also been busy adapting its core activities to the current situation with COVID-19. Like all our international festival partners, we needed to switch our film promotion activities to virtual or hybrid events within a very short time.

Many processes have been speeded up – it has meant less travelling to festivals for all of us, and a majority of conferences and pitchings went online; sometimes, this even happened to entire film festivals. Personally, I expect that we will continue to work and promote German films and talents under these conditions until the end of 2021.

Most festival events will no doubt be hybrid in the near future, and films will be shown in cinemas under the most hygienic conditions possible, in front of fewer guests, with a chessboard seating pattern for the necessary distance. Filmmakers will not always be able to attend. The majority of the industry's events will also take place online. This means for German Films that we must follow a "double-track policy" as well, in order to support the physical as well as the online events.

While some major festivals still needed to complete a learning curve or two in the online field this summer, smaller events such as CPH Dox, Dokfest Munich, or the Sarajevo Film Festival were able to convert to online very well despite the short run-up period. And Cluj, Venice and San Sebastian have shown that it is possible to hold a very good physical festival even with strict hygiene rules, simultaneously providing for those guests online who are unable to attend. Many festivals are sure to orient themselves on this model in the coming months. In this context, I would like to highlight the decision made by the Locarno team. Ultimately, they decided not to hold an event and instead to financially support some projects by talented filmmakers who are being affected by Corona. This was also a great decision!

We hope that cinemas around the world will not have to close again, and that most of the upcoming festivals can take place at least in hybrid form. We do not know how the cinema market as a whole will develop after Corona. This much is certain: In addition to the production of new films under Corona conditions, their cinema release and promotion – both locally and worldwide – has become a greater challenge than ever before.

Despite all this – please stay optimistic and healthy!

Yours, Simone Baumann
Managing Director

DOX Leipzig

Internationales Leipziger
Festival für Dokumentar-
und Animationsfilm

26.10.–1.11.2020

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A close-up portrait of actress Franka Potente. She has short, dark brown hair with bangs and is looking directly at the camera with a neutral expression. She is wearing a black lace top. The background is a solid, dark red color.

AT HOME IN THE DIRECTOR'S CHAIR

A PORTRAIT OF DIRECTOR FRANKA POTENTE

Seeing a photograph in a New York Times Magazine article about redheads set actress Franka Potente on the beginning of a journey to directing her first feature film HOME which had its world premiere at the Rome Film Festival in October.

„The cropped closeup of a porcelain-skinned, red-headed young man covered in tattoos really fascinated me,” recalls Potente who later found out that the portrait was of the British musician and tattoo artist Frank Carter. „He looked so tender and fragile with all of these tattoos and there was something about him which reminded me of the kind of weirdo characters you often find living in a small town.”

In fact, that image subsequently provided the inspiration for the central character in HOME, 40-year-old Marvin Hacks, who returns home after more than 20 years in prison and learns to his cost that the locals have still not forgotten the crime he committed all those years ago.

The film which was shot at locations in Los Angeles and Cologne in summer 2019 with a cast including Jake McLaughlin, Kathy Bates, Aisling Franciosi, Lil Rel Howery, and Derek Richardson, marks „a seamless transition” for Potente from being an actress to concentrating in future on directing.

„I’d been talking about making the switch to behind the camera for some time and I am really happy that I took that step,” she explains. „I started writing scripts and knew these worlds so well that I thought the obvious next step would be to direct. That’s what I want to be identified as from now on.”

Potente had her first taste of being on the other side of the camera and sitting in the director’s chair with her short film DIGGING FOR BELLADONNA which premiered at the Berlinale in 2006. „It was very much a case of being with ‘family and friends’ and a part of the X Filme home”, she says about this experience as a director.

Although DIGGING FOR BELLADONNA was closer to a medium-length feature with its running time of 42 minutes, directing a full-length feature was a whole new dimension with its own particular challenges.

„Every day, you felt like you were walking through fire,” she recalls. However, she could always rely on

support and advice from her producers Jonas Katzenstein and Maximilian Leo of Cologne-based augenschein filmproduktion who had been introduced to her by her agent Sohela Emami.

„I worked very closely with Max [who is also a director in his own right] on the development of the project because he could look at the story and immediately understand its strengths and weaknesses,” she notes.

In addition, there is a link between Potente’s short and HOME in her wishing to collaborate again with cinematographer Frank Griebe and editor Antje Zynka.

„I like to be loyal when it makes sense,” she explains. „What I like about Frank is that he is so versatile and very fast. That’s very important when you don’t have a lot of time. He’s always open to anything and yet then provides all the knowledge I don’t have.”

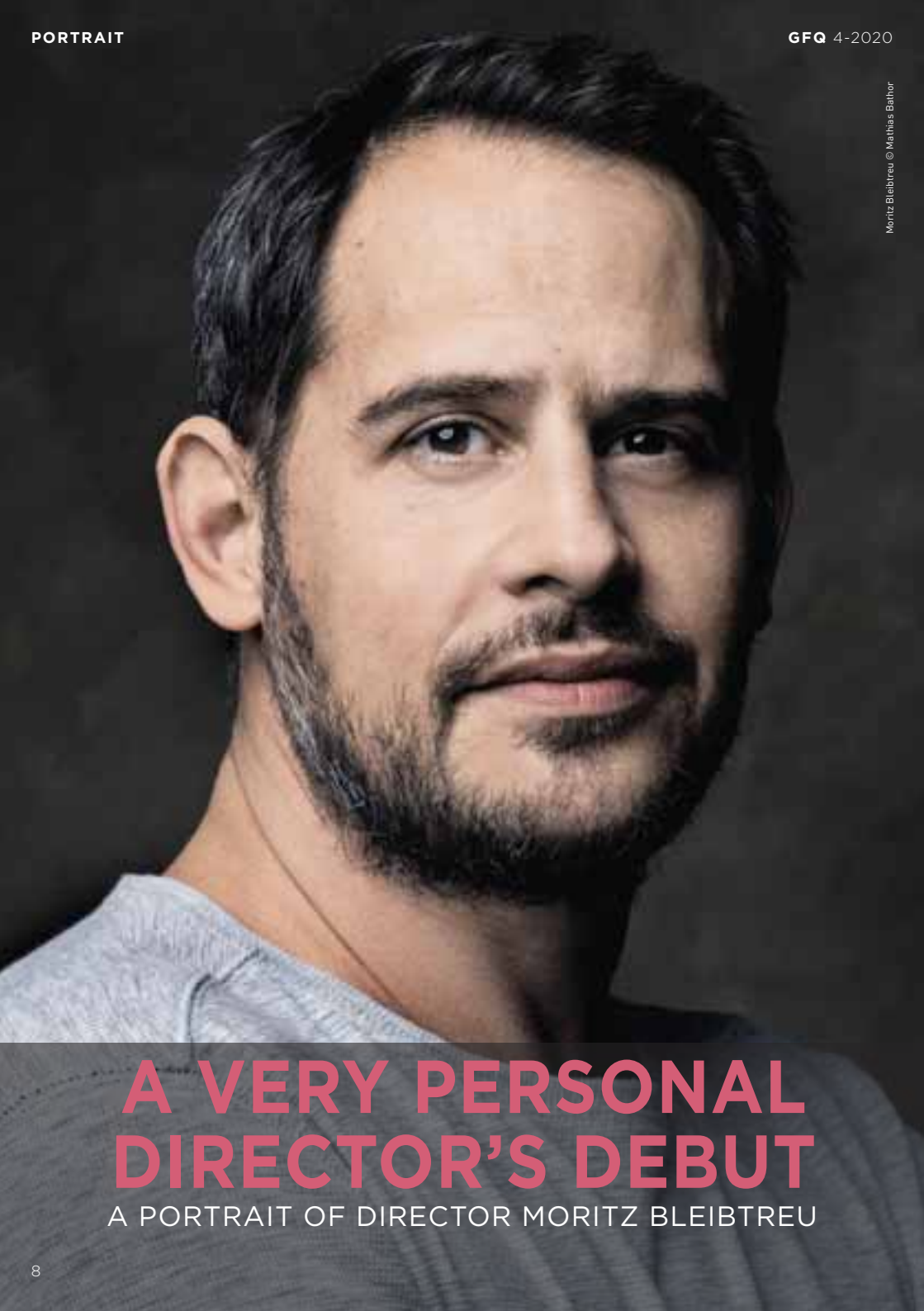
Citing the works of Andrea Arnold and the Dardennes brothers as inspiration for her own path as a director, Potente adds that she „learned a lot from Tom [Tykwer] because he was a very inspiring director to watch – the way he worked on set, how much of a leader he was, and his attention to detail.”

What she hasn’t done for her first outing as a feature director is to, say, write a Hitchcock-style cameo appearance for herself in the screenplay or consider being on both sides of the camera as both actor and director.

Potente admits that her background as an actor can be useful, but points out that „it’s a different way of working – as a director, every second is being used for planning and preparations, and you have to understand how the camera works and the different angles.”

„I had so many things going on in my head – from what I wanted to achieve in a particular scene to making sure the actors felt good – that I couldn’t imagine giving up this neutral observer position. It would be like having a split personality.”

Martin Blaney



A VERY PERSONAL DIRECTOR'S DEBUT

A PORTRAIT OF DIRECTOR MORITZ BLEIBTREU

Generally speaking, a typical debut film – especially in German cinema – is easily spotted as such. A story about someone finding his or her way, with obvious autobiographical inspiration, realized on a recognizably low budget, and visually rather demure – this or at least something like this characterizes most debut films. CORTEX, however, which premiered at Hamburg and Zurich film festivals this autumn, is not one of them. Which might also be because Moritz Bleibtreu is a debut director like no other.

“Anyone who knows me even a little will find the film very personal,” the actor emphasizes when asked just how much of himself there is in this film – which he also wrote – for which he took a seat behind the camera for the first time in 40 years. “I believe this story is about whether we are really who we claim to be. Or whether we would have preferred to become someone else. So as an actor who spends a lot of his life trying to find himself in others, this premise is certainly autobiographical.”

The 49-year-old leaves no doubt that a long-cherished dream has come true with CORTEX – a mixture of psycho drama and thriller, whereby not only two men’s identities but also the boundaries between reality and dream are blurred: “I have always written a lot, even in my youth, everything from plays to poems. I have also toyed for a long time with the idea of directing, and that really took root in my thirties. Of course, the fact that it still took so long was because I can’t really write at the same time as I’m acting.” And he continues: “For a while I didn’t know which of the stories I was working on ought to be my first film, either. In the end it was CORTEX mainly because I would like to watch this kind of film myself. That was my main motivation.”

It was certainly not that Bleibtreu, son of actors Monica Bleibtreu and Hans Brenner, was bored with acting after all these years – that did not contribute to the development of his first directorial work at all. On the contrary, as he states for the record: “I can truly say that, as an actor, I have always felt spoiled by luck. Sure, there have been moments when I wished for more courage to extend the limits here in Germany. But no matter at what stage of my career: I have never felt under-challenged.”

Success has always been on his side as well, whether in the dawning days of a new German cinema boom in the 90s (KNOCKIN’ ON HEAVEN’S DOOR, RUN LOLA RUN), in what he describes as the “golden age” from 2000 onwards, with major prestigious productions such as ELEMENTARY PARTICLES (Silver Bear at the Berlinale) and THE BAADER-MEINHOF-COMPLEX (nomination for the European Film Prize), or most recently, when he has been as convincing in complex cinema films such as THE DARK SIDE OF THE MOON as in high-quality series à la SCHULD. Not to mention the fact that Bleibtreu has always worked abroad as well, together with directors such as Paul Schrader, István Szabó, Paolo & Vittorio Taviani or Fernando Meirelles, and on major Hollywood films like Spielberg’s MUNICH, WORLD WAR Z or SPEED RACER. “I have made almost half my films outside Germany,” he laughs. “Only that hasn’t always been noticed here, as not all of the films were released in our cinemas, by any means.”

Bleibtreu appreciates that it constitutes a privilege for CORTEX – in which he himself, Jannis Niewöhner and Nadja Uhl, as well as Thomas W. Kiennast’s remarkable camera work play the leading roles – to be shown on the big screen in Germany. “I’m well aware that such films will probably not be shown in cinemas in the near future, or only rarely,” he says with respect to complex stories lacking the direct appeal of mainstream productions. He agrees strongly with Christopher Nolan that cinema offers the ultimate film experience; Nolan has had a great influence on Bleibtreu’s approach as a storyteller, anyway (“For me, INCEPTION is one of the best films of all time!”). Let’s hope that he will also make the cinemas with his next work as a director. It is only a matter of time before he can do so, he assures me as we say goodbye: “I know what story to tackle next. I just need someone who will let me do it.”

Patrick Heidmann



FEEL THE PASSION

A PORTRAIT OF PRODUCER MARCO MEHLITZ

„Very hands-on“ is a characteristic that comes into mind with the Berlin-based producer Marco Mehlitz. „I’m not the kind of producer who is just happy to tend to his projects like a manager from his office,” he explains. „I need to be a part of the whole enterprise, be close to the various aspects of a production and feel the passion of all those involved.”

„Moreover, I don’t tie myself down to any particular genre when I am looking for projects to develop. The subject matter must move me and stir up emotions.”

Mehlitz initially came into contact with the film world after working as part of the production team staging various editions of the European Film Awards and German Film Prize during the early 1990s.

He got to know so many people from the film industry through those awards ceremonies that these contacts led to him being hired as a production manager or line producer for various productions. Moreover, the boom of German media funds around the turn of the millennium was something of a godsend for Mehlitz’s ambitions to establish himself in the field of production.

„From the outset, I had always been interested in international production and so was able to gain a valuable insight into the workings of the international film business overseeing projects backed by the media funds,” he recalls.

During five years overseeing production at the VIF, IWP and Cinerenta funds between 2000 and 2004, Mehlitz worked with filmmakers as diverse as Michael Moore, Peter Sehr and James Foley.

When changes in German tax legislation then spelt the end of the funds, Mehlitz saw this as an opportunity to take the plunge and set up his own production company.

„My first production – Jennifer Lynch’s SURVEILLANCE which premiered in the ‘Official Selection out of competition’ at the 2008 Cannes Film Festival – was a real baptism of fire,” he notes. „I was a one-man operation, establishing a production company in LA to co-produce and then a service company in

Canada and putting the budget together with pre-sales and bridge financing.”

And Mehlitz has never been one to shirk a challenge in subsequent international projects involving Lago Film: his co-production of Jaco van Dormael’s fantasy romance MR NOBODY, starring Jared Leto and Diane Kruger, had no less than 35 financing partners, while the adaptation of Christopher Hampton’s play A DANGEROUS METHOD saw him working with the acclaimed Canadian filmmaker David Cronenberg.

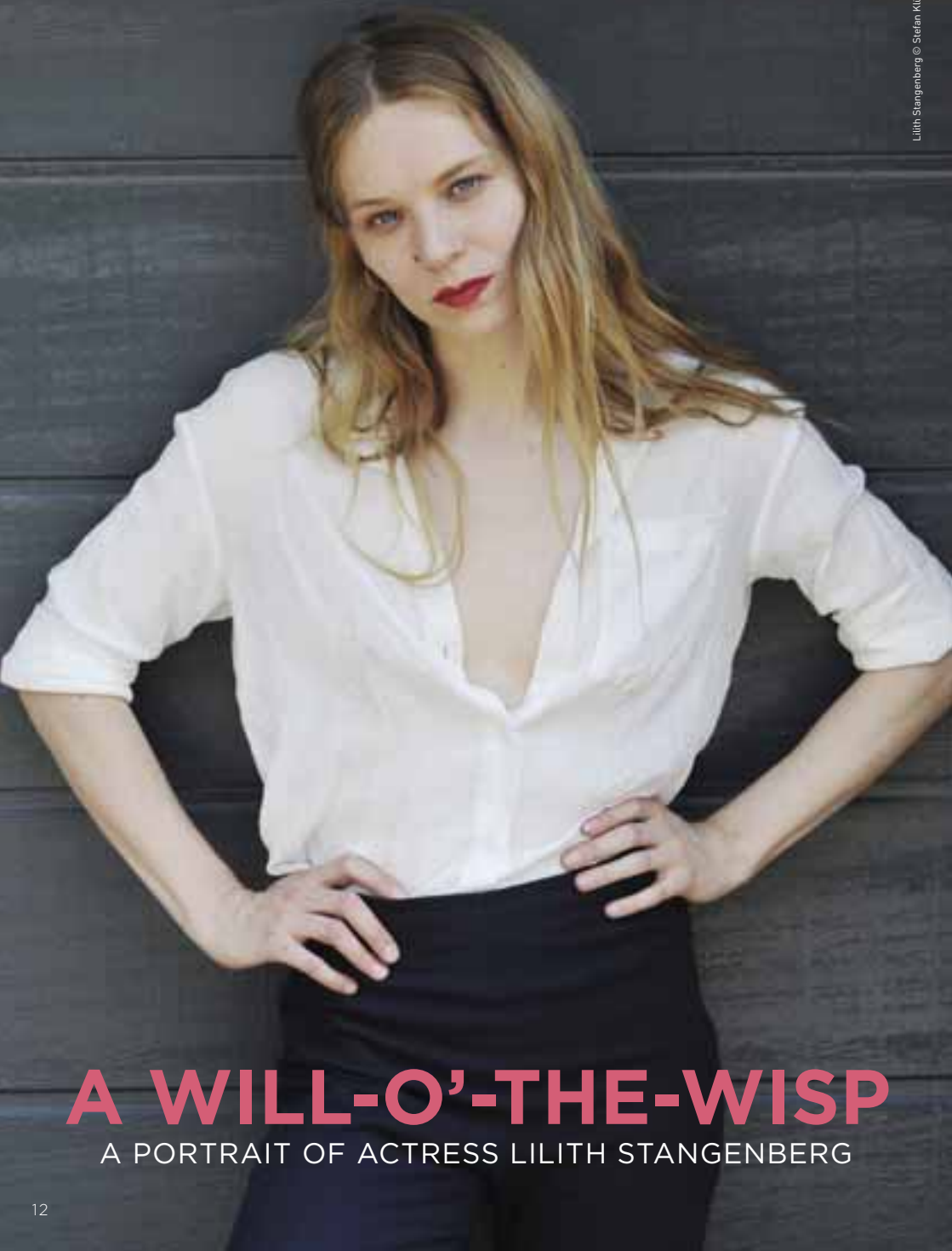
„I ended up being the co-producer, executive producer and line producer because Cronenberg didn’t want to have anyone else on the film,” he recalls. „Emotionally, that has been the most exciting production for me because my work covered so many areas including researching background for the screenplay as well as scouting the locations.”

Meanwhile, the German production scene was able to benefit from Mehlitz’s international credentials when he was hired in spring 2012 by Fox International Productions as its Head of Development and Production in Germany, with Neele Leana Vollmar’s THE PASTA DETECTIVES and Marco Petry’s PLAYING DOCTORS among the projects realised under his watch over the next 2 ½ years as well as HIT MAN: AGENT 47 by Alexander Bach.

On its relaunch in 2014 after leaving Fox, Mehlitz now concentrated on producing for the German market, beginning with Fatih Akin’s award-winning 2016 adaptation of Wolfgang Herrndorf’s novel WHY WE TOOK THE CAR (known as TSCHICK in German) and following with the eight-part haunted house series HAUSEN, directed by Thomas Stuber for SKY Germany and aired on its platform from the end of October.

As he points out, Lago Film is now following a current trend in the German production landscape of moving between projects for the cinema and those for the small screen: his current development slate, for example, includes two new serial productions as well as an adaptation of THE FALL GUY by James Lasdun, to be directed by the young German director Esther Löwe at US locations in English language for the big screen.

Martin Blaney



A WILL-O'-THE-WISP

A PORTRAIT OF ACTRESS LILITH STANGENBERG

Some years ago, Lilith Stangenberg's agent asked her to name five film directors from anywhere in the world that she would most like to work with. A few days later she actually wrote a list of five names on a piece of paper: Khavn de la Cruz, Lars von Trier, Park Chan-wook, Takashi Miike and Michael Haneke. First of all, you'd find it hard to find a second German actress who even knows about these five filmmakers, let alone has seen a film by them. But you need to know that although Stangenberg became famous through theater, especially her time at Frank Castorf's legendary Berlin „Volksbühne“, where she was permanently engaged from 2012-2016, she is primarily a film buff: "I've been watching a film every day for years," she says in conversation, as if that was the most natural thing in the world. And for her it is: names like Bunuel and Truffaut suddenly pop up in conversation, not to show off, but because they and many others are part of Stangenberg's everyday life: „I am a cineaste“.

The story with the list goes even further: afterwards, she wrote an email to Phillippino director Khavn de la Cruz, who replied. They met and the result was the film ORPHEA, a female version of the Orpheus myth, set in the underworld of Manila's slums. "The shooting was an incredible experience for us," Stangenberg remembers. "I've never known anything like it. Khavn is always looking for a level on which something gets out of control. We shot more than 24 hours straight, it went on and on." In particular, it was the uncertainty of the situation and the self-abandonment that made it such a great experience. Vice versa, her director is also full of praise for his leading actress: "She is even braver than me. She did things in Manila that would be too dangerous for me – for example, she suddenly jumped into a rather dirty river. She said, 'This is necessary for the film now.'" In 2020 ORPHEA, which Cruz shot together with Alexander Kluge, was premiered at the Berlinale in the new section „Encounters“.

Loss of control – that is exactly what attracts Lilith Stangenberg to her profession. She is a "loose cannon" in the best possible sense. In the film world, she often sees too many bureaucratic mentalities. „Interestingly, especially among the younger generation, it is often very bureaucratic. I once shot a short film with students, and the atmosphere was the least creative.“

But it could also be that Lilith Stangenberg is unaware of how much she intimidates those around her. Her impact is unique, whether on stage or on screen. Dazzling and enigmatic, a will-o'-the-wisp combining innocence and strength. Many have described her as "a little crazy", "naive" or as weird. Certainly as special.

Her roles in the few cinema films she has shot so far also bear this out: In WILD by Nicolette Krebitz she played the main character, a young woman who falls in love with a wolf, takes it home with her, and lives with it in her apartment. In Michael Klier's IDIOTS OF THE FAMILY she was Ginnie, a mentally handicapped young woman whose four siblings are considering moving her to a nursing home. Both were roles that appealed to her because there was nothing restrictive about them.

In Angela Schanelec's I WAS AT HOME, BUT..., on the other hand, she only made a brief appearance. Stangenberg's breakthrough in cinema came as early as 2014 with DIE LÜGEN DER SIEGER by Christoph Hochhäusler. "Christoph works very well with his actors," she recalls, "he allows them a lot of freedom." She believes that too much control and a rampant puritanism, on the other hand, often limit the possibilities of German film.

But Lilith Stangenberg – who has just turned 31, attended a Waldorf school as a child and never had professional training as an actor – can still be seen mainly on German theater stages. Recently, she has also done some television work. In addition to major roles in series such as TATORT, she played a leading role in the horror series HAUSEN, developed by Till Kleinert, which will be launched at the end of October 2020 (director: Thomas Stuber).

Increasingly, she is turning her attention to international projects. Recently she was in Los Angeles to work with video artist Paul McCarthy on a variation of Liliana Cavani's THE NIGHT PORTER. It was "extremely challenging" and "elementary", she said. German film alone would be too limiting for this actress. If a German name had fit onto Stangenberg's piece of paper, it would have been Werner Herzog. He has lived in Los Angeles for many years.

Rüdiger Suchsland

A close-up portrait of Bettina Böhler, a woman with short, dark, wavy hair, smiling slightly and looking towards the camera. She is wearing a dark, ribbed sweater. Her right hand is resting behind her head. The background is dark and out of focus.

THE ONE WHO FOUND HER DREAM JOB

A PORTRAIT OF FILMMAKER BETTINA BÖHLER

No, she had no desire whatsoever to try out the role of director. This was always the answer given by Bettina Böhler, one of Germany's best-known and busiest editors for several decades, when journalists wanted to know whether she would like to make a film of her own. Once described by the press as "the amazing invisible woman of German cinema", it seemed she had never felt dissatisfied in her editing suite.

"Editing is simply my dream job," Böhler says instead with full conviction over a cup of coffee made with oat milk. "I really enjoy helping other directors to make their films as good as they can be." She discovered her liking for montage at an exceptionally early age: as a schoolgirl in West Berlin during the 1970s, an art teacher drew her attention to this aspect of filmmaking. "He was a totally committed, very left-wing type; I think Russian cinema was all there was, as far as he was concerned," Böhler recalls with a laugh. "From the very beginning, I found it incredibly exciting to see how a film develops vitality from the montage. So I decided to do it myself."

After graduating from high school, she started working for a dubbing company as an assistant editor, quickly concentrating on dealing with pictures rather than sound, and finding jobs at SFB broadcasting station or on short film productions. Through the artists' employment agency she met filmmakers such as Helma Sanders-Brahms and Rudolf Thome, as whose assistant she earned her first spurs. In 1986 she was responsible for her first feature film as editor, Dani Levy's directing debut *YOU LOVE ME TOO*. "It was simply a matter of practice, of gathering experience," she says with regard to her career in a profession that was still executed in a completely analogous way back then, and was not taught in degree programs. "In those days, as an assistant you simply sat there all the time, overheard all the conversations with the director and learned all the work processes as you went along. Today, with digital technology, that would no longer be possible."

Among the filmmakers with whom Böhler worked subsequently were Michael Klier and Hermine Huntgeburth, Margarethe von Trotta and Oskar Roehler, Angela Schanelec and Angelina MacCarrone. And time and time again, since his television

film *CUBA LIBRE* in 1996, with Christian Petzold. Whenever he shoots a new film, it is clear from the outset that she will be part of the team. Böhler's influence on the materialization and pace of Petzold's films cannot be overestimated. "Of course, what I do is not only a craft but also an art," says the editor, who turned 60 in June and received the German Film Critics' Award for both *THE STATE I AM IN* and *BARBARA*. "Editing is a pillar of film production, just as much as the camera work or the acting. It's not only about technique but also about intuition, creativity and emotions, about the associations that you can trigger."

The fact that – in addition to Petzold's *UNDINE*, for which she took on the editing again, of course – Böhler's first work as a director celebrated its world premiere at the Berlinale 2020 has nothing to do with her feeling lonely or not receiving enough attention in the editing suite. Laughingly, she waves aside such notions: "Sitting for eight hours straight doesn't bother me at all, and the hustle and bustle on a film set would be far too much for me. And it goes without saying that as an editor, you are not in the limelight anyway. But *SCHLINGENSIEF – IN DAS SCHWEIGEN HINEINSCHREIEN* (*SCREAMING INTO THE SILENCE*), the title of the documentary film she recently directed, was brought to her attention by producers Frieder Schlaich and Irene von Alberti, not least because she was responsible for editing *TERROR 2000* and *THE 120 DAYS OF BOTTRUP*, films made by the artist Christoph Schlingensiefel in the 1990s.

"First, I had to decide whether I myself thought that I could do it, and not just other people," Böhler says of her first directing job, whereby the decision to work entirely with archive material made the new challenge a little easier. "Suddenly, I no longer had a counterpart, but had to put myself to the test," she says, summing up the unusual experience. "But Christoph was just such an important director in my life and for my career, so I relished the prospect of re-investigating his biography and work more closely."

Patrick Heidmann



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CHASING PAPER BIRDS

Over the course of an endless Berlin summer night, three people desperately search for happiness. Mia, an aspiring French dancer has to re-invent herself after both her love and dreams are shattered. Keks, a local DJ, escapes into the Berlin party night until reality forces her eyes open. And video performance artist Ian is for the first time in love, but also the first time rejected and he doesn't know how to deal with it. Three storylines about love and hope, obsessions and fears, weave into one another allowing for a beautifully haunting glimpse into the darker side of a lost generation, running away from themselves. And before you know it the birds are chirping again, despite the fact that not all characters choose to wake up...

GENRE Art, Drama, Love Story **YEAR OF PRODUCTION** 2020 **DIRECTOR** Mariana Jukica **SCREENPLAY** Mariana Jukica **CINEMATOGRAPHY** Matthias Halibrand **CAST** Vladimir Burlakov, Henrike von Kuick, Lucie Aron, Florian Bartholomaei, Jacob Matschenz, Pit Bukowski, Katharina Sporrer, Sandra Nedelegg **PRODUCERS** Angelo D'Agostino, Jessica Landt, Mariana Jukica **PRODUCTION COMPANY** f.u.c. Film, in co-production with Beleza Film und Penny Lane Film **RUNTIME** 123 min **LANGUAGE** German, English **FESTIVALS** Achtung Berlin 2020, Section: Competition; Q-Fest Houston (Virtual Edition) 2020, Section: Competition

SALES Penny Lane Film • Angelo D'Agostino
angelo@pennylane-film.at • www.pennylane-film.at



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CORTEX

Two men, two lives, a fateful encounter: Hagen suffers from irregular phases of sleep in which he cannot decide between dream and reality. When his frustrated wife cheats on him with the small-time criminal Niko, a series of disturbing events is set in motion and the lives of both men will never be the same.

CORTEX is the directorial debut of the well-known actor Moritz Bleibtreu, whose acting credits include RUN LOLA RUN, THE BAADER MEINHOF COMPLEX and SOUL KITCHEN.

GENRE Psycho Thriller **YEAR OF PRODUCTION** 2020 **DIRECTOR** Moritz Bleibtreu **SCREENPLAY** Moritz Bleibtreu **CINEMATOGRAPHY** Thomas W. Kiennast **CAST** Jannis Niewöhner, Nadja Uhl, Moritz Bleibtreu, Nicholas Ofczarek, Anna Bederke, Marc Hosemann **PRODUCERS** Moritz Bleibtreu, Emek Kavukcuoglu **CO-PRODUCER** Jan Krüger **PRODUCTION COMPANIES** Paloma Entertainment, Warner Bros. Pictures, in co-production with Port au Prince Film & Kultur Produktion **RUNTIME** 82 min **LANGUAGE** German **FESTIVALS** Zurich Film Festival 2020, Filmfest Hamburg 2020

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CULPA

Although a tragic incident occurred eight years previously, it is still ever present for the married couple Hanna (Janna Striebeck) and Mads (Joachim Raaf) and has a profound impact on their daily lives. Hanna wants to start a new life, she wants to break away from her domestic standstill and flee the numbing depression that envelopes their marriage. If there is no other way, then without her husband Mads, although she is still in love with him. Mad doesn't want to lose Hanna either and feels obliged to join her in Marbella where they confront the guilt, the accusations and the pain that has paralyzed them for so long. However, despite the freedom inherent in nature, the magic of the Mancha, the wildness of the Atlantic, the summer heat and the nightly crickets, none of this means anything to them because the grief overshadowing everything else cannot be overcome.

GENRE Drama **YEAR OF PRODUCTION** 2020 **DIRECTOR** Ulrike Grote **CINEMATOGRAPHY** Thomas Vollmar
CAST Janna Striebeck, Joachim Raaf **PRODUCERS** Ilona Schultz, Ulrike Grote, Mina Avramova **PRODUCTION COMPANY** Fortune Cookie Film GmbH **RUNTIME** 84 min **LANGUAGE** German, Spanish, English
AWARDS New York International Film Awards – Best Feature (Grand Jury Award), Best Director, Best Acting Duo (Honorable Mention) 2020

SALES Fortune Cookie Film • mail@fortunecookiefilm.com • www.fortunecookiefilm.com



© Tobias Kaufmann

DER MANN DER DIE WELT ASS

THE MAN WHO ATE THE WORLD

This man is a disaster: irresponsible, aggressive, greedy and narcissistic. He has left his wife and children, keeps his sick brother at a distance and uses his best friend as a punching ball and cheap lender. To reach his goal, he destroys everything that was important in his life. How and why he feels like that, he doesn't talk about: Is he depressed, is it a midlife crisis, maybe a burnout? When his father, who is alone and developing dementia, needs help, and he lets him move in with him, a generational conflict breaks out, which shows how misunderstood and helpless this father-son relationship was and still is. Johannes Suhm's sensitive adaptation of the internationally successful play "The Man Who Ate the World" by Nis Momme Stockmann is the portrait of a man representing a whole generation in their mid-life, their search for identity, their struggle with their own ego and a misguided masculinity. A generation of men who have lost their role models and whose own emotional wounds seem to be deeper than they themselves think possible. A story about male hubris, repressed feelings, unconscious depression and the hard struggle for success in a capitalist world where fragility has no place.

GENRE Tragicomedy **YEAR OF PRODUCTION** 2020 **DIRECTOR** Johannes Suhm **SCREENPLAY** Nis-Momme Stockmann **CINEMATOGRAPHY** Tobias Kaufmann **CAST** Johannes Suhm, Hannes Hellmann, Konrad Singer, Maja Schöne, Maximilian Mauff, Michael Goldberg **PRODUCERS** Tobias Kaufmann, Johannes Suhm **CO-PRODUCER** Tobias Philippen **PRODUCTION COMPANY** barrierifilm / cinebureau berlin in co production with schaeferphilippen **RUNTIME** 80 min **LANGUAGE** German, English **FESTIVALS** Internationale Hofer Filmtage 2020, Biberacher Filmfestspiele 2020, Filmschau Baden-Württemberg 2020

SALES barrierifilm • info@barrierifilm.de • www.barrierifilm.de



© UFA Fiction/Thomas Kost

GOTT, DU KANNST EIN ARSCH SEIN! GOD, YOU'RE SUCH A PRICK

Based on a true story. 16-year old Steffi just graduated and is very much looking forward to her class trip to Paris where she has promised her boyfriend Fabian the romantic night that she has kept him waiting for. Her lifelong plan to join the police is already set up, her adult life right around the corner. At a routine health check-up, Steffi is faced with a shattering diagnosis: Incurable cancer with a life expectancy of less than a year. While her mother Eva immediately tries to helplessly protect Steffi from everything, and her father Frank, a protestant priest, questions everything he ever believed in, Steffi is determined to shake off her doomed destiny. After meeting the charismatic and dark-souled motorcycle acrobat Steve, both set out for a road trip to Paris with Steffi's old pick-up. On their heels are Steffi's parents, who frantically want to bring her back to her senses. For Steffi it is the beginning of a breath-taking trip fueled by the lust for life - to find out what she truly wants with the time she has left...

GENRE Drama, Road Movie, Coming-of-Age Story, Love Story **YEAR OF PRODUCTION** 2020
DIRECTOR André Erkau **SCREENPLAY** Katja Kittendorf, Tommy Wosch **CINEMATOGRAPHY** Torsten Breuer
CAST Sinje Irlsinger, Max Hubacher, Heike Makatsch, Til Schweiger, Jürgen Vogel, Benno Fürmann, Jasmin Gerat, Jonas Holdenrieder **PRODUCER** Tommy Wosch **EXECUTIVE PRODUCERS** Philipp Steffens, Sylke Poensgen **PRODUCTION COMPANY** UFA Fiction, in cooperation with RTL **RUNTIME** 94 min **LANGUAGE** German

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



© Warner Bros./SommerhausFilm/Gordon Timpen

HELLO AGAIN - EIN TAG FÜR IMMER

HELLO AGAIN - A WEDDING A DAY

GROUNDHOG DAY meets MY BEST FRIEND'S WEDDING in this topsy-turvy romantic comedy, that turns the fairy-tale of finding the one great love upside down. Zazie lives with her buddies, womanizer Patrick and sweetheart Anton, in a flat share. All three are completely incapable of being in a relationship. Finding the great love? No need. Zazie is sure of that. When Philipp, Zazie's best friend from childhood, sends an invitation to his wedding, Zazie is shocked to find out that he wants to marry stuck up and vicious Franziska. She is definitely the wrong girl for Philipp! Zazie decides to do everything she can to save him from making the biggest mistake of his life. But will this turn out to be her own path to happiness?

GENRE Romantic Comedy **YEAR OF PRODUCTION** 2020 **DIRECTOR** Maggie Peren **SCREENPLAY** Maggie Peren **CINEMATOGRAPHY** Marc Achenbach **CAST** Alicia von Rittberg, Edin Hasanovic, Emilia Schüle, Samuel Schneider, Tim Oliver Schultz **PRODUCERS** Fabian Maubach, Steffi Ackermann, Jochen Laube, Willi Geike **CO-PRODUCERS** Steffi Ackermann, Warner Bros. Entertainment **PRODUCTION COMPANY** Sommerhaus Filmproduktion **RUNTIME** 95 min **LANGUAGE** German, English

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



© 2020 Rat Pack Filmproduktion/Joe Alblas

JIM KNOPF UND DIE WILDE 13

JIM BUTTON AND THE WILD 13

A new adventure for Jim Button and the engine driver Luke. One year after the events, life on Morrowland goes on its leisurely way again. The only thing is that Jim is sad – there's nothing he wants more than to find out the truth about where he's from. But dark clouds are gathering over the tranquil island: the pirate gang "The Wild 13" has learned that the dragon Mrs Grindtooth has been conquered by Jim and Luke and are now out for revenge. However, the inhabitants of Morrowland don't yet suspect any impending danger. Meanwhile, Princess Li Si is visiting Jim and wants to help him solve the riddle of his origins. In order to solve the secret and protect Morrowland from another threat, the heroes set off on a dangerous adventure with their steam engines Emma and Molly... A sequel of the 2018 film JIM BUTTON AND LUKE THE ENGINE DRIVER which is based on the children's book of the same name by Michael Ende.

GENRE Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTOR** Dennis Gansel **SCREENPLAY** Dirk Ahner, based on the novel by Michael Ende **CINEMATOGRAPHY** Philip Peschlow **CAST** Henning Baum, Solomon Gordon, Rick Kavanian, Uwe Ochsenknecht, Christoph Maria Herbst, Annette Frier, Leighanne Esperanzate, Sonja Gerhardt, Milan Peschel **PRODUCERS** Christian Becker, Tina Kringer **CO-PRODUCERS/EXECUTIVE PRODUCERS** Willi Geike, Peter Jänsch, Olaf Meyers, Wolf-Dieter von Gronau, Roman Hocke, Matthias Rosenberger, Derrick H. Myer **PRODUCTION COMPANY** Rat Pack Filmproduktion, in co-production with Warner Bros. Entertainment, JM Filmproduktionsgesellschaft GmbH & Co. KG, Michael Ende Productions GmbH **RUNTIME** 109 min **LANGUAGE** German, English

SALES Rat Pack Filmproduktion • info@ratpack-film.de • www.ratpack-film.de



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MEINE FREUNDIN CONNI – GEHEIMNIS UM KATER MAU

CONNI – SECRET OF MAU THE CAT

For the very first time, Conni goes on a big trip without her family! Of course her best friends Anna and Simon are joining, but unfortunately she is not allowed to take Cat Mau with her. As they arrived in the hostel, an old mill close to a castle, Conni discovers that Mau had come as a blind passenger. Secretly she cheers, although she knows that animals are forbidden in the castle and the hostess, Ms. Weingartner, is allergic to cats. Conni tries to hide Mau, but the cheeky cat cares little. He explores the surroundings curiously and does a lot of nonsense. Ms. Weingartner identifies her son's pet, the sweet raccoon Oskar, as the culprit and wants to take him to the zoo. And then things disappear from the hostel in a strange way. Conni and her friends have to act quickly: Will the children be able to save raccoon Oskar, tame Mau and also find a real thief?

Conni is one of the most popular children's brands in German-speaking Europe. More than 40 million books of Conni's adventures have been sold since 1992. The 52 episodes of the series (2012/2015) are frequently repeated on tv and sold to more than 170 countries.

GENRE Animation, Children, Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTOR** Ansgar Niebuhr **SCREENPLAY** Nana A. Meyer, Jens Urban **PRODUCER** Henning Windelband **CO-PRODUCERS** Michael Luda, Sonja Ewers, Reik Möller, Paul Cummins, Cathy Ní Fhlaithearta **CREATIVE PRODUCER** Jana Krämer **PRODUCTION COMPANY** youngfilms **RUNTIME** 79 min **LANGUAGE** German, English **FESTIVALS** Gilde Film Award 2020 (Best Children's Film), Golden Sparrow 2020 (Feature, Nomination)

SALES Wild Bunch Germany • dbreu@wildbunch.eu • www.wildbunch-germany.de



© Milla Tezhateva

RIVALE

RIVAL

9-year-old Roman follows his mother Oksana, who left to work illegally in Germany. There she lives with Gert, a 62-year-old German widower who suffers from diabetes. Gert tries to make friends with the boy, but Roman struggles for his mother's attention. Suddenly Oksana becomes ill, and Roman is left alone with his rival. Surprisingly Gert turns out to be a good playmate until he dies from a stroke. Roman is now trapped in a remote place, along with a corpse.

GENRE Drama **YEAR OF PRODUCTION** 2020 **DIRECTOR** Marcus Lenz **SCREENPLAY** Marcus Lenz, Lars Hubrich **CINEMATOGRAPHY** Frank Amann **CAST** Yelizar Nazarenko, Udo Samel, Maria Bruni **PRODUCERS** Gunter Hanfgarn, Andrea Ufer **PRODUCTION COMPANY** HANFGARN & UFER Filmproduktion, in co-production with Wildfilms **RUNTIME** 96 min **LANGUAGE** German, Ukrainian **FESTIVALS** Busan International Film Festival 2020, AFI Fest 2020

SALES Pluto Film Distribution Network GmbH • info@plutofilm.de • www.plutofilm.de



© Bluescreen Entertainment

STILLE

SILENCE

Inspired by a few youngsters in a coffee bar talking about aging, a middle aged man sinks into the idyllic surrounding of a lake. At this place the man seems to have turned into an old gentleman who lingers and enjoys life at that unique spot.

His thoughts and encounters at the lake seem to be magically linked to the busy man in the coffee bar and its visitors...

Is it the yearning for silence and slowing down, which keeps directing the mans thoughts in the coffee bar to this very special place at the lake while running the rat race of daily life?

SILENCE is a „strangely beautiful“ piece of art. An homage to life and what matters most.

GENRE Art **YEAR OF PRODUCTION** 2019 **DIRECTOR** Erik Borner **SCREENPLAY** Erik Borner **CINEMATOGRAPHY** Christof Wahl, Jean-Marc Junge, Patrick Voelkel **CAST** Marianne Sägebrecth, Michael Mendl, Sandra Fleckenstein, Erik Borner **PRODUCER** Stefan Friedrich **PRODUCTION COMPANY** Bluescreen Entertainment **RUNTIME** 71 min **LANGUAGE** German, English **FESTIVALS** 42. Biberacher Filmfestspiele **AWARDS** Best Inspirational Film, Los Angeles Film Awards 2019. Award of excellence special mention, Accolade Global Film Awards 2020

SALES atlas international Film GmbH • mail@atlasfilm.com • www.atlasfilm.com



© 2Pilots Filmproduction/Miguel Müller-Frank

MIT EIGENEN AUGEN

WITH ONE'S OWN EYES

WITH ONE'S OWN EYES observes the daily work of the editors of the renowned German political TV magazine Monitor which is known for its investigative, opinionative and often polarizing journalism since its first airing 55 years ago. The documentary focuses on the creation of one Monitor program and follows the editors on their investigative research on right-wing extremists in connection with the murder of politician Walter Lübcke. Produced without television funds and solely funded by the Film- und Medienstiftung NRW, WITH ONE'S OWN EYES is the sixth full-length documentary by Miguel Müller-Frank.

GENRE Politics, Current Affairs **YEAR OF PRODUCTION** 2020 **DIRECTOR** Miguel Müller-Frank **SCREENPLAY** Miguel Müller-Frank **CINEMATOGRAPHY** Laura Hansen **PRODUCER** Regina Jorissen **PRODUCTION COMPANY** 2Pilots Filmproduction (Harry Flöter/Jörg Siepmann) **RUNTIME** 110 min **LANGUAGE** German **FESTIVALS** Film Festival Cologne 2020, Section: Made in NRW

SALES 2Pilots Filmproduction GmbH • regina@2pilots.de • www.2pilots.de



© Kippelsteiner Filme

KINOMANN

MR. CINEMA

Helmut Göldner (75) lives in the small village of Sieglitz, somewhere in Saxony-Anhalt. When he “made cinema” for the first time at the age of 15, it’s all up with him. From then on film rolls, projectors and kilometers of country roads determine his eventful life – and the ones of his wife Rita and his daughter Heike, who are always at his side, but observing “Mr. Cinema” in a critical and ironical way. Almost daily he hits the road to show films at places where there have been no cinemas for a long time. He knows a lot about the mentality, the worries and needs of his visitors, who often have to think twice about whether they can afford a cinema ticket or not. The film accompanies Germany’s longest-serving mobile projectionist in his 60th anniversary year. It tells about love and passion to a profession and what that does to a family. And about Helmut the Superman, whose powers, in his opinion, never end and aren’t allowed to end, because after him, nobody will follow.

GENRE Art, Biopic **YEAR OF PRODUCTION** 2020 **DIRECTOR** Matthias Ditscherlein **SCREENPLAY** Matthias Ditscherlein **CINEMATOGRAPHY** Matthias Ditscherlein **PRODUCER** Matthias Ditscherlein **RUNTIME** 90 min **LANGUAGE** German, English **FESTIVALS** 54. Internationale Hofer Filmtage 2020, Section: Dokumentarfilmwettbewerb “GRANIT”

SALES Kippelsteiner Filme • Matthias Ditscherlein
matthias@kippelsteiner-filme.de • www.kippelsteiner-filme.de



© UdiV/Sagi

VIRAL

VIRAL is neither a collection of video diaries nor a story about exhausted doctors and tragic deaths during the Corona crisis. It is a character-driven, bitter-sweet account of the struggle, ingenuity, perseverance, and creativity in the face of the unexpected. The film follows the lives of 6 protagonists throughout the period of one year, covering the time before, during, and after the height of the outbreak. As our protagonists encounter conflicts and obstacles and find creative ways to overcome them we follow them through 12 months of ups and downs and unexpected turns.

Today we know that the Corona Virus will accompany us for months and possibly years. VIRAL uses YouTube as a gigantic archive of this ongoing development and – through the unfiltered and authentic material of our protagonists – tells how Corona inscribes itself into our lives and changes them. The dramaturgical condensation of individual stories into a grand narrative is at the heart of this project.

GENRE Human Interest **YEAR OF PRODUCTION** 2020 **DIRECTORS** Sagi Bornstein, Udi Nir **SCREEN-PLAY** Sagi Bornstein, Udi Nir **PRODUCER** Christian Beetz **CO-PRODUCERS** Sagi Bornstein, Udi Nir **PRODUCTION COMPANY** gebrueder beetz filmproduktion, in co-production with UdiV/Sagi **RUNTIME** 90 min **LANGUAGE** English, Spanish, German, Malayalam, and others

SALES gebrueder beetz filmproduktion • info@gebrueder-beetz.de • www.gebrueder-beetz.de



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DIE WÄCHTERIN

THE GUARDIAN

For 18 years, the Syrian Orthodox nun Dayrayto lives on the grounds of a church in Zaz, a dilapidated and abandoned Assyrian village in southeastern Turkey. Together with the monk Abuna she cared for the church for fourteen years. Ever since the monk died four years ago Dayrayto lives alone with her two dogs, a cow, chicken, and three cats. She is vulnerable to multiple threats. Her presence in the region is a thorn in the side of many local actors. There has always been hostilities from the Muslim side and little support from her own community. Lately, the situation is getting worse and Dayrayto fears for her dog's life, which she believes has been deliberately poisoned. The camera follows Dayrayto through her everyday life and observes her struggle for survival, her worries and hardships as fear and loneliness are her constant companions. An yet, Dayrayto is a courageous and fearless woman – she promised Abuna to never leave this holy place and to protect the church, no matter what.

GENRE Biopic **YEAR OF PRODUCTION** 2020 **DIRECTOR** Martina Priessner **SCREENPLAY** Martina Priessner
CINEMATOGRAPHY Meryem Yavuz **EDITOR** Özlem Sariyildiz **SOUND** Robert F. Kellner (VDT)
PRODUCERS Friedemann Hottenbacher, Gregor Streiber **CO-PRODUCER** Martina Priessner **PRODUCTION**
COMPANY inselfilm produktion **RUNTIME** 88 min **LANGUAGE** Kurdish, Turkish, German, English
FESTIVALS DOK Leipzig Film Festival 2020, Section: German Competition

SALES inselfilm produktion • info@inselfilm.de • www.inselfilm.de

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I WANT TO RETURN RETURN RETURN

It is a late-summer morning in Wrangelkiez, Berlin. Elpi, a young Greek woman, receives a phone call from a long-lost friend. As the day progresses, Elpi's apprehensive wait for the anticipated reunion becomes entangled with fragments of the lives of other neighbourhood locals. We hear of a childhood spent at a tobacco farm in Kentucky, of an exceptional day in an otherwise mundane job, of the decade-long wait for the infamously delayed Berlin Brandenburg Airport to open. In different ways, the accounts all speak of the passing of time – of long-gone pasts, monotonous presents, and on-hold futures. In the neighbourhood, there is a lingering feeling of wanting to get back to something. But to where, to what, and to whom?

GENRE Drama, Experimental **YEAR OF PRODUCTION** 2020 **DIRECTOR** Elsa Rosengren **SCREENPLAY** Elsa Rosengren **CINEMATOGRAPHY** Giulia Schelhas **CAST** Angelika Mertens, Ellen Edmar, Katarzyna Pacura, Stefan Keuneke, Robert Hamill, Ramses Komuro Boubaker, Maria Kalach, Elpiniki Saranti **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **RUNTIME** 32 min **LANGUAGE** English, German, Swedish, Wolof **FESTIVALS** 68. San Sebastian International Film Festival (NEST), Festival de Cannes (2020 Special Cannes – Cinéfondation)

SALES Deutsche Film- und Fernsehakademie Berlin GmbH (DFFB)
j.aleytd@dffb.de • www.dffb.de



© Chris Hirschhäuser

VERZEIH MIR, VATER

FORGIVE ME, FATHER

The short film FORGIVE ME, FATHER takes the viewer back to the year 1966. Germany is divided. Not far from East Berlin, 10-year-old Thomas grows up with his grandmother. It soon becomes clear that there is nothing normal about his family. As a small boy, he has to witness his mother being committed to a psychiatric institution for unknown reasons. This event haunts the boy up to his present. Plagued by a strong longing for his father, who emigrated to West Germany even before the construction of the German Wall, he plans his escape, which radically changes not only his life but also that of the border guard Johannes Bauer. Through his inner conflict between morality and conviction, the framework of his world view begins to collapse. Tossed back and forth between the extremes, the viewer becomes witness to a true story that makes one think.

GENRE Drama, History **YEAR OF PRODUCTION** 2020 **DIRECTOR** Jona Schloßer **SCREENPLAY** Jona Schloßer **CINEMATOGRAPHY** Chris Hirschhäuser **CAST** Jona Richter, Hain Jannis, Martin Petzenhammer, Korbinian Beyerlein, Melanie Leyendecker, Wolfgang Preussger, Stefan Rehberg, Johannes Steck, Valentin Rosenberger **PRODUCER** Jona Schloßer **PRODUCTION COMPANY** Jona Schloßer **RUN-TIME** 21 min **LANGUAGE** German, English

SALES Jona Schloßer Produktion • jona.schlösser@gmx.net



© Michael Jung

THE WALK

It's early morning in the Frankfurt suburb of Fechenheim – the first tram is running, rush hour traffic a distant hum. A white horse appears, ambling towards the tram tracks. What of Werner, the 80 years old horse's owner? At the end of the Second World War he was 4 years of age when being buried alive in the heart of Frankfurt after a huge bombing raid by the Allies. Werner found a way to manage the traumatic experience with the help of a horse. This is not only a film about trauma, autonomy and freedom, but it is also a father and son story in which Werner reveals how his father wouldn't let him follow his dreams and ambitions. Werner's life may be a way to look at post-war Germany, not just the rebirth of industry, but the coming to terms with the suffering that W.G. Sebald said was the real hidden secret of post war Germans.

GENRE Biopic, Experimental, History **YEAR OF PRODUCTION** 2020 **DIRECTOR** Michael Jung **SCREEN-PLAY** Michael Jung **CINEMATOGRAPHY** Michael Jung **MUSIC** Wilf Kimber **CAST** Werner Weischedel **RUN-TIME** 12 min **LANGUAGE** German, English, French, Arabic **FESTIVALS** 54th Hof International Film Festival 2020, Section: Documentary, Short

SALES Michael Jung • jung@docjung.de • www.walkwithjenny.de



© Willy Hans

WAS WAHRSCHEINLICH PASSIERT WÄRE, WÄRE ICH NICHT ZUHAUSE GEBLIEBEN

WHAT PROBABLY WOULD HAVE HAPPENED, IF I HADN'T STAYED AT HOME

Things, words, humans – everything goes round in circles. Five people, one living room. Outside, on the street, cars are set on fire, and from the kitchen there comes no nice smell. Passive-aggressive bohemians and miserable street fighting united in an ideological feasting on leftovers. Approaches to static warfare are rehearsed. Cigarettes stabilize hands. Intimidated feet seek love from the radiator. Tidbit talk about trans-generative guilt, about the decline of Baltimore, the notion of Elysium and viral resistances. But no matter in which direction the thematic spin-the-bottle turns, each word remains a pose, each gaze a calculation. Everyone is blathering, equipped for becoming the next group-stalin. And it requires some truly powerful blast outside so that people socially reconcile, for a fragile second, in fear and laughter.

GENRE Experimental, Melodrama, Tragicomedy **YEAR OF PRODUCTION** 2020 **DIRECTOR** Willy Hans
SCREENPLAY Willy Hans **CAST** Felix Maria Zeppenfeld, Victoria Schulz, Hauke Heumann, Rabea Schubert, Anne Rohde **PRODUCER** Willy Hans **CO-PRODUCER** Karsten Krause (Fünferfilm) **PRODUCTION COMPANY** Willy Hans (Spengemann Eichberg Goldkamp Hans), in co-Production with Fünferfilm **RUN-TIME** 20 min **LANGUAGE** German, English **FESTIVALS** La Biennale di Venezia 2020, Section: Orizzonti

SALES Spengemann Eichberg Goldkamp Hans
 spengemanneichberggoldkamphans@googlemail.com • www.spengemanneichberggoldkamphans.de



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8 ZEUGEN

THE WITNESSES

One night, eight witnesses: inspired by the best-selling novel *The Memory Illusion* by Dr Julia Shaw, THE WITNESSES is a tense, highly emotional series that explores the power of our memories – and how little we can trust them. A ten-year-old girl is kidnapped in the middle of the crowded Natural History Museum in Berlin. Nobody claims responsibility. There's no ransom demand. The only key to her rescue seems to be buried in the memories of those who witnessed the incident. The girl's father, a prominent politician, insists on bringing in the brilliant memory researcher Dr Jasmin Braun. She's tasked with evaluating the witnesses in order to reconstruct the crime exactly as it unfolded, pulling out any memories about the perpetrators as quickly as possible, with time fast running out for the missing girl. With the investigation underway, she finds herself pulled into a web of intrigue as the twists, turns and doublecrossing reveal that the case is an intricate revenge plot, in which she has to confront difficult memories of her own.

GENRE Drama, Crime **CATEGORY** Series **DIRECTOR** Jörg Lühdorff **SCREENPLAY** Jörg Lühdorff, Janosch Kosack **CAST** Alexandra Maria Lara, Ralph Herforth, Ceci Chuh, Sylvester Groth, Nilam Farooq, Hanna Plaß, Rauand Taleb, Milena Tscharncke, Johann von Bülow, Hannes Wegener, Hendrik Heutmann, Ursula Werner **PRODUCER** Christian Rohde **PRODUCTION COMPANY** UFA Fiction **LANGUAGE** German

SALES Fremantle. Anthony Patton
Anthony.patton@fremantle.com
www.fremantle.com



© Umberto Colerai

ANDERE KANNIBALEN

ALTRI CANNIBALI - OTHER CANNIBALS

Is it possible to think of nothing? The absence of expression on Fausto's face as he stands in front of his machine in the factory tells us that it is. When Ivan asks him the same thing it turns out that a thought has crept into his head: an extreme thought, dark, beyond human standards. It is this violent thought that is the origin of the encounter between Fausto and Ivan. In a remote valley eaten away by industrial towns, they are confronted with the impossibility of escape from their everyday existence.

GENRE Drama, Horror, Western **CATEGORY** Feature **DIRECTOR** Francesco Sossai **SCREENPLAY** Francesco Sossai, Adriano Candiago **CAST** Walter Giroladini, Diego Pagotto **PRODUCER** Cecilia Trautvetter **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin **LANGUAGE** Italian

CONTACT

Deutsche Film- und Fernsehakademie Berlin
Petra Palmer
p.palmer@dffb.de
www.dffb.de



© Marco Nagel/Bavaria Filmproduktion

BEKENNTNISSE DES HOCHSTAPLERS FELIX KRULL

Felix Krull, a handsome young man of simple origins, has perfected his ability to transform and adapt since childhood. With the sudden opportunity to work as a lift-boy in a luxury hotel in Paris he doesn't hesitate to leave his old life. Felix makes skilled use of every circumstance and rises fast to become head waiter, where he quickly turns the heads of especially the female guests.

When he meets the lovesick Marquis de Venosta they agree to swap identities to enable the marquis to be with the prostitute Zaza. It means Felix giving up his own great love to another but his insatiable urge for change and advancement is greater. His ability to enchant and deceive leads him in the end to the royal court in Lisbon, where he pulls off his greatest coup.

GENRE Literature **CATEGORY** Feature **DIRECTOR** Detlev Buck **SCREENPLAY** Daniel Kehlmann **CAST** Jannis Niewöhner, Liv Lisa Fries, David Kross, Maria Furtwängler, Nicholas Ofczarek, Joachim Król **PRODUCER** Markus Zimmer **PRODUCTION COMPANY** Bavaria Filmproduktion **LANGUAGE** German

SALES

Warner Bros. Entertainment
info@warnerbros.de
www.warnerbros.de



© Tobis Film/Gordon Timpen

CATWEAZLE

Readers of a certain age will recognise the name immediately, a warm blast of nostalgia and a highlight of their childhood TV. But just as a reminder, in case one is needed, and for those too young to have experienced him at the time, Catweazle is an eleventh century sorcerer who is accidentally catapulted into the present day.

In this reworked and updated feature version, Catweazle is discovered by twelve-year-old Benny, a forester's son, the grumpy, unwilling, medieval time traveller hiding in his cellar. Once trust and friendship have been established, the two set off on an adventurous mission to recover Catweazle's magic staff, the only way to return him to his time. The problem: it's on display as the pride and joy of the local history museum.

GENRE Comedy, Family Entertainment **CATEGORY** Feature **DIRECTOR** Sven Unterwaldt **SCREENPLAY** Otto Waalkes, Bernd Eilert, Claudius Pläging, Sven Unterwaldt **CAST** Otto Waalkes, Julius Weckauf, Katja Riemann, Henning Baum, Gloria Terzic **PRODUCERS** Timm Oberwelland, Sebastian Zühr, Harro von Have, Peter Eiff, Theo Gringel, Linh Lu **CO-PRODUCERS** Stefan Gärtner, Verena Schilling **PRODUCTION COMPANIES** Tobis Filmproduktion, Watt Film **CO-PRODUCTION COMPANY** SevenPictures Film **LANGUAGE** German

CONTACT

Tobis Film. Sebastian Zühr
sebastian.zuehr@tobis.de
www.tobis.de



© Majestic/Bernd Spaake

ES IST NUR EINE PHASE, HASE IT'S JUST A PHASE, HONEY BUNNY

Based on the bestselling book by Maxim Leo and Jochen Gutsch, directed by Florian Gallenberger and produced by Benjamin Hermann (JOHN RABE, COLONIA).

Paul and Emilia are 40-somethings who have always been held up as the dream couple. Paul was the successful novelist and Emilia an actress in demand for dubbing telenovelas.

However, age is gradually catching up with them – thinning hair, eyesight and libido not being what they used to be. So, they set out to resist the inevitable by trying to regain their long-lost youth.

But that may well mean losing the one thing that they both cherish the most...

GENRE Comedy **CATEGORY** Feature **DIRECTOR** Florian Gallenberger **SCREENPLAY** Malte Welding, Florian Gallenberger **CAST** Christoph Maria Herbst, Christiane Paul, Jürgen Vogel, Jytte-Merle Böhrnsen, Nicola Perot, Bettina Lamprecht, Peter Jordan, Barbara Philipp, Ulrich Tukur **PRODUCER** Benjamin Herrmann **PRODUCTION COMPANY** Majestic Filmproduktion, in collaboration with VIAFILM and co-production with ARD Degeto **LANGUAGE** German

SALES

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



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HAUSEN

Struggling for a fresh start, a recently widowed father (Charly Hübner) takes up the long-vacant position as building manager in a rundown housing complex. Soon after moving in, his teenage son Juri (Tristan Göbel) starts to sense something vicious permeating their new home: a sinister force that has taken possession of the decrepit panel walls, secretly feeding on the misery of the block's inhabitants. To fight it, Juri needs to unite his neighbors in a desperate revolt against the house itself – even if that means confronting the stoic regime of his father, who has already fallen deep under the building's corrosive spell.

GENRE Mystery Horror **CATEGORY** Series **DIRECTOR** Thomas Stuber **SCREENPLAY** Till Kleinert & Anna Stoeva, Erol Yesikaja, Alexandra Schulz, Annett Gröschner, Linus de Paoli, Thomas Stuber **DIRECTOR OF PHOTOGRAPHY** Peter Matjasko **CAST** Tristan Göbel, Charly Hübner, Alexander Scheer, Lilith Stangenberg, Daniel Sträßer, Béla Gabor Lenz, Andrea Guo, Constanze Becker **PRODUCERS** Marco Mehlitz, Quirin Schmidt (SKY) **PRODUCTION COMPANY** Lago Film GmbH **LANGUAGE** German

SALES

NBC Universal
Elaine.harris@nbcuni.com
www.nbcuni.com



© Yasmin C. Rams

HEIL DICH DOCH SELBST

Suffering from Epilepsy, director Yasmin C. Rams sets out to find an alternative cure for her debilitating disease. She does this against the wishes of her strong-headed father, who has been diagnosed with Parkinson's and believes all alternative medicine is quackery. On her path, Yasmin meets inspiring people from all around the world who have become symptom-free of their illnesses. However, as time goes by, she must learn that this route is not as easy as just taking a pill. Suffering more and more seizures, Yasmin has to ask herself whether her father might be right after all.

GENRE Creative Documentary **CATEGORY** Documentary **DIRECTOR** Yasmin C. Rams **SCREENPLAY** Yasmin C. Rams **DIRECTOR OF PHOTOGRAPHY** Vita Spieß **PRODUCERS** Yasmin C. Rams, Rodney Charles **PRODUCTION COMPANY** Perennial Lens **LANGUAGE** German

CONTACT

Perennial Lens
yasmin.rams@perenniallens.com
www.perenniallens.com



© Ricardo Vaz-Palms/zischlermann filmproduktion

HIMBEEREN MIT SENF

RASPBERRIES WITH MUSTARD

Meeri (13), the daughter of an undertaker, has a special relationship with life and death: she talks to the corpses like a friend and hides letters about her thoughts and feelings in the coffins for her deceased mother to read in heaven.

She is deeply in love with Rocco (16), barely able to control herself when she sees him, and her friends have their own problems. Klara (13) wants to be the world's first female Catholic priest. Her brother Luk (8) takes on a dangerous local gang. Her father, Ernst (43), wants a new wife and mother for his kids. On top of which, Rocco does not return her feelings.

Puberty's tough but Meeri learns to share her feelings with the living and then somebody falls in love with her, Rocco's brother Matti, and he's perfect.

GENRE Children's Film, Family Entertainment **CATEGORY** Feature **DIRECTOR** Ruth Olshan **SCREENPLAY** Heike Fink & Ruth Olshan **CAST** Leni Deschner, Ben Bernar, Jonas Kaufmann, Sophie Zeniti, Benedikt Jenke, Luc Schiltz, Fabienne Hollwege **PRODUCERS** Susanne Mann, Paul Zischler, Alexander Dumreicher-Ivanceanu, Bady Minck **PRODUCTION COMPANIES** zischlermann filmproduktion, Amour Fou Luxembourg **CO-PRODUCTION COMPANIES** Turnus Film, Phanta Film, Neos Film, Lightburst Pictures **LANGUAGE** German

CONTACT

zischlermann filmproduktion. Susanne Mann
susanne@zischlermann.com
www.zischlermann.com



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HUMAN FLOWERS OF FLESH

Notable for her roles in films by Yorgos Lanthimos, Greek actress Angeliki Papoulia has been cast by Helena Wittmann in her second feature as Ida, a woman in her 40s, who is living with a crew of five on a sailing yacht. During a shore leave in Marseille, the French Foreign Legion attracts Ida's attention and she sets herself a new goal: to travel across the Mediterranean to the Algerian town of Sidi-Bel-Abbes, the Legion's headquarters until independence in 1962.

HUMAN FLOWERS OF FLESH, which wrapped on location in mid-September, was presented at this year's Locarno Film Festival as part of its special international "Films After Tomorrow" selection and marks the second collaboration between Fünferfilm and Wittmann after her debut DRIFT premiered at the Venice Film Festival in 2017.

GENRE Experimental, Road Movie **CATEGORY** Feature **DIRECTOR** Helena Wittmann **SCREENPLAY** Helena Wittmann **CAST** Angeliki Papoulia, Vladimir Vulevic, Mauro Soares, Denis Lavant, Gustavo Jahn **PRODUCERS** Frank Scheuffele, Karsten Krause, Julia Cöllen **CO-PRODUCER** Christophe Bouffil **PRODUCTION COMPANY** Fünferfilm UG in co-production with Tita Productions **LANGUAGES** English, French, German, Arabic, Spanish, Portuguese **GERMAN DISTRIBUTOR** Grandfilm

SALES

Fünferfilm UG. Julia Cöllen
mail@fuenferfilm.de
www.fuenferfilm.de



© SWR/Christine Fenzl

ICH BIN DEIN MENSCH

I'M YOUR MAN

Alma (Maren Eggert) is a scientist at the famous Pergamon Museum in Berlin. In order to obtain research funds for her studies, she is persuaded to participate in an extraordinary study. For three weeks, she has to live with a humanoid robot tailored to her character and needs, whose artificial intelligence is designed to be the perfect life partner for Alma. Alma meets Tom (Dan Stevens), a machine in human form, a robot in a class of its own, created solely to make her happy.

I'M YOUR MAN tells a love story in the near future. It is a comic-tragic tale about the questions of love, longing and what makes a human being human.

GENRE Romantic Comedy **CATEGORY** TV Movie **DIRECTOR** Maria Schrader **SCREENPLAY** Maria Schrader, Jan Schomburg, based on a short story by Emma Braslavsky **CAST** Maren Eggert, Dan Stevens, Sandra Hüller, Hans Löw, Wolfgang Hübisch, Annika Meier, Falilou Seck, Jürgen Tarrach **PRODUCER** Lisa Blumenberg **PRODUCTION COMPANY** Letterbox Filmproduktion for SWR **LANGUAGE** German

SALES

SWR Media Services GmbH
Sandra.Jedlitschky@swrmediaservices.de
Luisa.Pfruender@swrmediaservices.de



© kurhausproduction

DIE SAAT

Mia Maariel Meyer's second feature **THE SEED** (working title) about the growing economic and social pressures in our society focuses on site manager Rainer who is at pains to meet his family's needs. His wife Nadine is pregnant with their second child, and the family has just bought a house in need of renovation. But when Rainer is demoted to construction worker, he has to cope with both the private humiliation and the loss of income. While he desperately tries to keep pleasing everyone, he loses sight of his 13-year-old daughter Doreen who has entered into an ambivalent and threatening friendship with their neighbour's daughter Mara. The pressure on the small family becomes ever greater and eventually leads into a spiral of violence from which there seems to be no escape.

GENRE Social Drama **CATEGORY** Feature **DIRECTOR** Mia Maariel Meyer **SCREENPLAY** Mia Maariel Meyer, Hanno Koffler **CAST** Hanno Koffler, Anna Blomeier, Dora Zygouri, Lilith Julie Johna, Robert Stadlober **PRODUCERS** Christoph Holthof, Daniel Reich **PRODUCTION COMPANY** kurhaus production **LANGUAGE** German

CONTACT

kurhaus production Film & Medien GmbH
office@kurhausproduction.de
www.kurhausproduction.de

GERMAN FILMS SERVICE + MARKETING



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

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

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

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

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

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

RANGE OF ACTIVITIES

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

SUPERVISORY BOARD

Peter Herrmann Chairman

Peter Dinges
Antonio Exacoustos
Manuela Kehlenbach
Kirsten Niehuus
Sabine Pollmeier



Simone Baumann
Managing Director
 phone +49-89-59 97 87 15
 baumann@german-films.de



Carmen Böhm
Head of Distribution Support & Previews
 phone +49-89-59 97 87 44
 boehm@german-films.de



Johanna Buse
Head of Regional Desk Southern Europe & Latin America
 phone +49-89-59 97 87 14
 buse@german-films.de



Sylva Häutle
Head of Festival Relations & Producers Liaison
 phone +49-89-59 97 87 16
 haeutle@german-films.de



Christine Harrasser
Head of Press & Liaison TV and Series
 phone +49-89-59 97 87 28
 harrasser@german-films.de



Marita Luger
Head of Regional Desk Asia, Australia, Scandinavia & Turkey
 phone +49-89-59 97 87 13
 luger@german-films.de



Nicole Kaufmann
Head of Regional Desk USA & UK
 phone +49-89-59 97 87 11
 kaufmann@german-films.de



Julia Khramtsova
Assistant to Managing Director
 phone +49-89-59 97 87 21
 khramtsova@german-films.de



Eva-Maria Pellikan
Head of Communications & Marketing
 phone +49-89-59 97 87 17
 pellikan@german-films.de



Marcos Rabelo
Festival Relations, German Showcases & Subtitling Support
 phone +49-89-59 97 87 10
 rabelo@german-films.de



Martin Scheuring
Head of Short Films & Market Projects
 phone +49-89-59 97 87 12
 scheuring@german-films.de



Andrea Schiefer
Director of Administration p.p. & Strategic Development
 phone +49-89-59 97 87 24
 schiefer@german-films.de



Ina Sommer
Head of Animation Germany
 phone +49-89-59 97 87 13
 sommer@german-films.de



Julia Teichmann
Head of Documentary & Regional Desk Eastern Europe
 phone +49-89-59 97 87 20
 teichmann@german-films.de



Chen Zhang
Accounting
 phone +49-89-59 97 87 22
 zhang@german-films.de


**Allianz Deutscher Produzenten – Film & Fernsehen e.V.
German Producers Alliance**

Kronenstr. 3 | 10117 Berlin/Germany
phone +49-30-2 06 70 88 0 | info@produzentenallianz.de | www.produzentenallianz.de


**Arbeitsgemeinschaft Dokumentarfilm e.V.
German Documentary Association**

Mainzer Landstr. 105 | 60329 Frankfurt am Main/Germany
phone +49-69-62 37 00 | agdok@agdok.de | www.agdok.de


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

Förstereistr. 36 | 01099 Dresden/Germany
phone +49-3 51-4 04 55 75 | info@ag-kurzfilm.de | www.ag-kurzfilm.de


**Deutsche Kinemathek
Museum für Film und Fernsehen**

Potsdamer Str. 2 | 10785 Berlin/Germany
phone +49-30-30 09 03-0 | info@deutsche-kinemathek.de | www.deutsche-kinemathek.de


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

Sonnenstr. 21 | 80331 Munich/Germany
phone +49-89-54 46 02-0 | filmfoerderung@fff-bayern.de | www.fff-bayern.de


**Filmförderungsanstalt
German Federal Film Board**

Große Präsidentenstr. 9 | 10178 Berlin/Germany
phone +49-30-27 57 70 | info@ffa.de | www.ffa.de


Film- und Medienstiftung NRW GmbH

Kaistr. 14 | 40221 Düsseldorf/Germany
phone +49-2 11-93 05 00 | info@filmstiftung.de | www.filmstiftung.de


Medienboard Berlin-Brandenburg GmbH

August-Bebel-Str. 26-53 | 14482 Potsdam-Babelsberg/Germany
phone +49-3 31-74 38 70 | info@medienboard.de | www.medienboard.de


**Produzentenverband e.V.
German Producers Association**

Häberlstr. 5 | 80337 Munich/Germany | phone +49-30-25 77 16 90
mail@produzentenverband.de | www.produzentenverband.de


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

Winterfeldtstr. 56 | 10781 Berlin/Germany
phone +49-173-577 08 38 | mail@vdf.de | www.vdf.de


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

Potsdamer Platz 1 | 10785 Berlin/Germany | phone +49-30-18 68 10
K36@bkm.bund.de | www.kulturstaatsministerin.de



Filmförderung Hamburg
Schleswig-Holstein

Filmförderung Hamburg Schleswig-Holstein GmbH

Friedensallee 14-16 | 22765 Hamburg/Germany
phone +49-40-398 37-0 | www.ffhsh.de


HessenFilm und Medien GmbH

Am Steinernen Stock 1 | 60320 Frankfurt am Main/Germany
phone +49-69-15 32 404-0 | foerderung@hessenfilm.de | www.hessenfilm.de


MFG Medien- und Filmgesellschaft Baden-Württemberg mbH

Bereich Filmförderung | Breitscheidstr. 4 | 70174 Stuttgart/Germany
phone +49-7 11-90 71 54 00 | filmfoerderung@mfg.de | www.film.mfg.de



Mitteldeutsche
Medienförderung

Mitteldeutsche Medienförderung GmbH

Petersstr. 22-24 | 04109 Leipzig/Germany
phone +49-3 41-26 98 70 | info@mdm-online.de | www.mdm-online.de


nordmedia – Film- und Mediengesellschaft Niedersachsen/Bremen mbH

Expo Plaza 1 | 30539 Hanover/Germany
phone +49-5 11-1 23 45 60 | info@nordmedia.de | www.nordmedia.de



JANA **BURBACH**
KATHARINA **EYSEN**
HANNO **HACKFORT**

FACE TO FACE WITH GERMAN FILMS

T H E W R I T E R S



BERND **LANGE**
RAFAEL **PARENTE**
LAILA **STIELER**



ASSOCIATION OF GERMAN FILM EXPORTERS



Verband deutscher Filmexporteure e.V. (VD FE)

Winterfeldstr. 56
10781 Berlin/Germany
phone +49-173-577 08 38
mail@vdfe.de
www.vdfe.de

ARRI Media International

Türkenstr. 89
80799 Munich/Germany
phone +49-89-38 09 12 88
worldsales@arri.de
www.arrimedia.de/international

The Match Factory GmbH

Domstr. 60
50668 Cologne/Germany
phone +49-221-53 97 09-0
info@matchfactory.de
www.the-match-factory.com

Beta Cinema GmbH

Grünwalder Weg 28d
82041 Oberhaching/Germany
phone +49-89-6 73 46 98 28
beta@betacinema.com
www.betacinema.com

Media Luna New Films UG

Kaiser-Wilhelm-Ring 38, 6th Floor
50672 Cologne/Germany
phone +49-221-51 09 18 91
info@medialuna.biz
www.medialuna.biz

Constantin Film Verleih GmbH

Feilitzschstr. 6
80802 Munich/Germany
phone +49-89-44 44 60 0
zentrale@constantin.film
www.constantin-film.de

Picture Tree International GmbH

Husemannstr. 7
10435 Berlin/Germany
phone +49-30-420 824 80
pti@picturetree-international.com
www.picturetree-international.com

Global Screen – a brand of Telepool GmbH

Sonnenstr. 21
80331 Munich/Germany
phone +49-89-24 41 29 55 00
info@globalscreen.de
www.globalscreen.de

SOLA Media GmbH

Rotebühlplatz 29
70178 Stuttgart/Germany
phone +49-7 11-96 89 44 40
post@sola-media.com
www.sola-media.com

GERMAN FILMS QUARTERLY IS PUBLISHED BY**German Films Service + Marketing GmbH**

Herzog-Wilhelm-Str. 16

80331 Munich/Germany

phone +49-89-5 99 78 70

info@german-films.de

www.german-films.de

ISSN 1614-6387

Credits are not contractual for any of the films mentioned in this publication.

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Editor

Eva-Maria Pellikan

Contributors

Martin Blaney, Patrick Heidmann,
Simon Kingsley, Rüdiger Suchsland

Translations

Lucinda Rennison

This issue has two different covers

Moritz Bleibtreu © Mathias Bothor

Franka Potente © Jim Rakete

Design & Art DirectionWerner Schauer www.triptychon.biz**Printing Office**www.esta-druck.de**FOREIGN REPRESENTATIVES****USA – New York**

German Film Office

An initiative of German Films
and Goethe-Institut

Sara Stevenson

phone+1 212 439 8706

sara.stevenson@goethe.de

www.germanfilmoffice.us**China**

Anke Redl

phone +86 136 01 35 59 19

redl@german-films.de

Eastern Europe

Marcel Maïga

phone +49 176 38 84 56 72

maiga@german-films.de



German Films supports the use of paper from sustainable forestry. The pages of this magazine are made of PEFC certified cellulose. PEFC (Programme for the Endorsement of Forest Certification schemes) is the largest independent organization worldwide for securing and continuously improving a sustainable forest management and it guarantees ecological, social and economic standards. Currently there are 265 million hectares of PEFC certified forest worldwide.

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