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GERMAN FILMS QUARTERLY



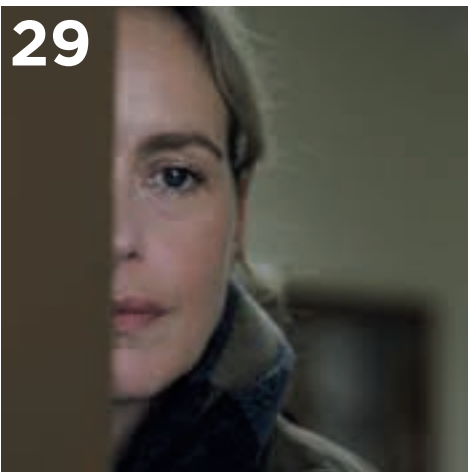
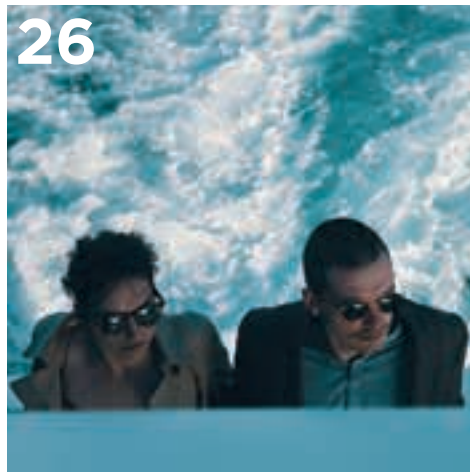
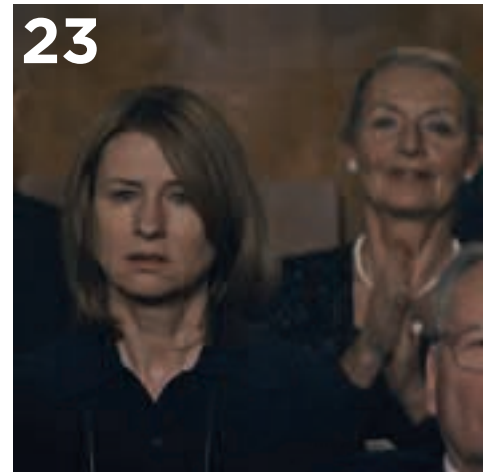
THE SUMMER ISSUE

NEW GERMAN FILMS IN **LOCARNO, VENICE, TORONTO & SAN SEBASTIAN**

DIRECTORS **Karin Jurschick & Marco Kreuzpaintner**
PRODUCER **Felix von Boehm** of **Lupa Film**
ACTRESS **Anne Ralte-Polle**

german
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films

ISSUE 3-2019



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Karin Jurschick © HFF München/Robert Puppe

PRACTICING POLITICAL DOCUMENTARY

A PORTRAIT OF DIRECTOR KARIN JURSCHICK



“For me, making documentaries means immersing myself in an experience. Of course planning is necessary, but during the work process I hand over control and open up to what is and whatever I can perceive. Even if that throws my previous opinions overboard and leaves me with more questions than answers.”

This is an attitude with which director Karin Jurschick also confronts current developments in the genre, which are focusing increasingly on the formatted. Her most recent work conveys this open approach in a practical way. *PLAYING GOD* portrays US star lawyer Ken Feinberg, who is commissioned by the government to determine compensation for victims of the 9/11 attack or the Deepwater Horizon explosion, for example, and shows the often apparently cynical outcome of his work. Here, Jurschick balances brilliantly between rejection and sympathy, attention for the contradictory person himself and insight into his integration into a tight web of legal and economic guidelines. It is a highly political film, which premiered at Hot Docs in Toronto in 2017.

Recently, Jurschick also presented it at the ENCOUNTERS Documentary Film Festival in Cape Town and reported how surprised she was that South African audiences were also able to get so much from her film. One reason is that questions of compensation are also very relevant there at the moment. “It was nice that the different sides of my protagonist were also seen so clearly there, as well. In the USA that was much more

difficult: there, it’s obviously confusing for someone to be a good guy and a bad guy simultaneously.” Perhaps this was also one reason why an attempt to involve the US broadcasting station PBS in the production failed. But primarily, Jurschick believes, that was probably fear of domestic audiences rejecting the idea of a German telling them anything about America.

Jurschick’s film career also began by approaching a man with a very special character: the director’s father, with whom she had broken off contact after her mother’s early suicide. Born in Essen in 1959, she studied film and media studies and then made a name for herself as a journalist and co-founder of the first and largest German women’s film festival, the *Feminale* in Cologne, especially in the feminist film scene. But at some point, the past developed into too big an issue. And at the age of 40, Jurschick returned to her old apartment, where her 91-year-old father was still living. She had brought along many questions – and a camera as a means of approach and distancing at the same time.

This emotionally intense work with her father was also good schooling for later work with difficult protagonists. It resulted in a film (*DANACH HÄTTE ES SCHÖN SEIN MÜSSEN*) with a sober precision that provides a counterpart to the intra-family self-reflections popular today. This was also due to Jurschick’s attention to historical contexts: “My father was born into the First World War,” she says, “my mother into National Socialism and the Second World War. For me, what I had experienced at

follow. And suddenly Jurschick had become a celebrated “filmmaker” due to her unexpected success.

It presented an opportunity and a challenge at the same time. Jurschick went on to deal with wars, crises and (above all sexualized) violence later: the vicious circle of prostitution and trafficking in women that international aid organizations had helped to trigger during the Balkan wars (*THE PEACEKEEPERS AND THE WOMEN*, 2005), the consequences of Chernobyl (*THE CLOUD*, 2011), or the complex of drones, AI and hi-tech warfare (*WAR AND GAMES*, 2016). “I am driven by the desire to find a visual form for something that doesn’t produce a clear image, something that is complex and painful. In terms of content, my interest has always focused on systemic questions,” she says in respect to the source of her creative energy. And obstacles?

On the one hand, “documentary films that do not follow classic dramaturgy involving a hero’s journey but aim instead at recognition and questioning, are rarely accepted by festivals today.” Another urgent task for filmmakers worldwide are the new “toys and technologies” that are driving them forward at a continually increasing pace. For two years, Karin Jurschick has also faced a new responsibility as a professor at the University of Television and Film in Munich, which she describes as “fulfilling in every sense.” Slowly, however, she is beginning to feel the “desire and strength” to conceive a new project of her own. Those of us who are not students are glad to hear it.

Silvia Hallenslebenn



**“MY WORKSPACE
IS MY HAPPY PLACE”**

A PORTRAIT OF DIRECTOR MARCO KREUZPAINTNER



Everyone needs a holiday now and then, but few have earned it quite as much in summer 2019 as Marco Kreuzpaintner. “For the first time in two years, I am getting to think in peace,” the director laughs on the phone from Mallorca – and remembers how stressful but above all how productive the last 24 months have been.

It was not until last autumn, for example, that the BEAT series was launched on the Amazon Prime streaming service. Kreuzpaintner not only had the idea for the thriller set in Berlin’s nightlife, he also directed all seven episodes himself. “Unlike many colleagues, I didn’t even have an idea for a series tucked away in a drawer when I was asked,” the 42-year-old recalls. “Simply because I didn’t have enough breaks between my projects to put one down onto paper. But to use a literary comparison, there was huge appeal in depicting a long novel instead of a short story for a change.” It was announced this spring that there won’t be a second season. But the fact that the series has been awarded the renowned Grimme Prize should still be a source of deep satisfaction for its creator.

Kreuzpaintner is at least as proud of his latest feature film, THE COLLINI CASE, whereby – as he points out – pride is not a word with which he actually describes the pleasure he gets from his projects. He was able to win over international star Franco Nero for a leading role in the film adaptation of Ferdinand von Schirach’s bestseller, and also gave comedy darling Elyas M’Barek a new image as a public defender. So far, no German production has attracted more viewers into the cinemas in Germany in 2019. “The fact that we have proven with this film that even a court drama referring to an historical case can still work in the cinema if it is properly produced, staged and prominently cast is

what makes me happiest,” he states for the record. “Perhaps this will give hope to all those who would otherwise tend to be pessimistic about the industry’s future”.

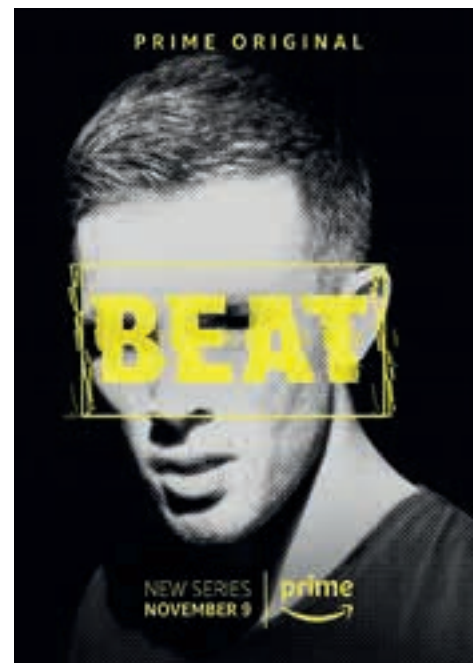
Kreuzpaintner’s view of the German film industry and the public’s taste has always differed a little from that of many colleagues. The Rosenheim-born filmmaker has never attended a film academy – traditionally the place where the first networks form and filmmakers integrate themselves into existing traditions. Instead, he has relied on ‘learning by doing’: no job in film, television and advertising production was too minor, and as assistant to Edgar Reitz he transcribed the latter’s old HEIMAT episodes. The money earned always flowed into his own first short films.

“Back then, I had to generate all my infrastructure myself,” Kreuzpaintner recalls. “And I was always challenged to motivate myself without direct comparison – which I would have been exposed to at the film academy. However, being without any concrete competitive relationship, perhaps I was freer and could really concentrate on what I wanted to do without being surrounded by people trying to influence or distract me.”

Certainly the fresh wind – one also influenced by American viewing habits – that he brought to the German cinema landscape at the age of 20 attracted some attention. His feature film debut, BREAKING LOOSE, was nominated for the Max Ophüls Prize, and was followed by the New Faces Award for the very personally inspired coming-out story SUMMER STORM. Kreuzpaintner’s work has almost been received better abroad than in his home country: SUMMER STORM not only premiered at the Toronto International Film Festival but was even released in cinemas in the USA and South Korea. His compatriot Roland Emmerich turned out to be a prominent fan, who quickly took the young colleague under his wing as a mentor and is still a close friend today.

Kreuzpaintner, supported by Emmerich as producer, finally made his Hollywood debut in 2007 with TRADE, a human trafficking drama starring Kevin Kline, which became the first ever film to be premiered at the United Nations General Assembly. Only one year later, KRABAT celebrated its world premiere in Toronto: an elaborate adaptation of Otfried Preußler’s classic youth novel of the same name, interspersed with many special effects. The fantasy fairy tale attracted more than 1.8 million viewers to cinemas in Germany.

Since then, Kreuzpaintner has maintained a remarkably swift pace of work almost constantly, according to the motto “my workspace is my happy place”, as he put it once on Instagram last year. “When I’m interested in a pro-



ject, I usually think to myself: go for it, who knows what possibilities there will be in a few years’ time,” jokes the director, who occasionally stages television films or commercials and has long dreamed of a biopic about Rainer Werner Fassbinder. “Besides, the next film is always the most important. Thinking ahead – I think that’s healthy.”

So there can be no question of a long holiday, even in the summer of 2019. Not only are cinema releases of THE COLLINI CASE scheduled in France, Great Britain, Israel, Japan and the Netherlands. In England, where Kreuzpaintner has now settled at least temporarily, work on a new series (which has not yet been officially announced before editorial deadline) will begin soon. Just like in London, he recently found a new agent in the USA who keeps an eye open for English-language projects. However, this doesn’t mean turning away from home, as he emphasizes in his closing remarks: “I would prefer an international production that is connected with Germany in some way. And I’m already working on a few things.”

Patrick Heidmann



REMAINING INDEPENDENT

A PORTRAIT OF THE PRODUCTION COMPANY LUPA FILM

Working together with international filmmakers has always had a high priority for Felix von Boehm since establishing his production company Lupa Film in Berlin in 2012.

"When I started out with producing short films, there was as strong international component on films like the Turkish comedy PIG'S MILK by Nico Celik or AT THE END OF THE WORLD by Dieu Hao Do," von Boehm explains. "And this has continued seamlessly in the feature-length projects like Ina Weisse's THE AUDITION or Albert Serra's LIBERTÉ as well as the series EDEN directed by Dominik Moll."

The 33-year-old's international outlook may also come from the fact that he went to school in Paris from the age of 12 and studied Film Production at the Atelier Ludwigsburg Paris after Film & Theater Studies at the Free University in Berlin.

"I've always found it extremely refreshing to get out of Germany and travel to festivals abroad – whether it is Cannes or the festivals dedicated to series like SeriesMania or C21 – to meet and talk with colleagues from France, England, Greece or Israel because the views from abroad about a project are always really different from what you hear at home. This starts with the sense of humor where the French are quite different from the Germans, and then there are subjects you can't tackle in Germany."

A case in point is the project MISS HOLOCAUST SURVIVOR, co-written by Donna Sharpe and Raquel Stern, which received script funding from the German Federal Film Board (FFA) last autumn. "You can't produce the story about a beauty contest of Holocaust survivors without Israel!," says von Boehm, who is now on the search for an Israeli partner to come onboard the project. "Similarly, the financing wouldn't have been closed on THE AUDITION by Ina Weisse if we

hadn't had the French partner – it wouldn't be possible to do such a project out of Germany on itself," he argues.

"The other common thread running through our work at Lupa Film is the focus on socially relevant topics," von Boehm continues. "These can be both in the past like FABIAN, which addresses issues that are just as relevant for the present day even though the story is set in 1931." And then there are projects which are both international and have a topical relevance such as Karim Aïnouz's documentary CENTRAL AIRPORT THF which premiered at the Berlinale's Panorama last year or the six-part EDEN mini-series which was directed by Dominik Moll from an original idea by Felix Randau and Jano Ben Chaabane, and aired by ARTE this past May.

"The people we work with also have something in common," he suggests: "they are highly original artists, each with their very



own individual style and agenda.”

Moreover, Lupa Film’s portfolio is not restricted to one particular format: there are documentaries such as Aïnouz’s *CENTRAL AIRPORT THF*, Ina Weisse’s *THE NEW NATIONAL GALLERY* and Dominik Graf’s *WHAT DO YOU MEAN ‘THE END’?* sitting alongside feature films by Joya Thome (*QUEEN OF NIENDORF*), Ina Weisse (*THE AUDITION*) and Albert Serra (*LIBERTÉ*).

“I think that subject matter finds its particular form and this is something you then have to work on with the director,” von Boehm says. However, there is no doubt that the documentary form has a special place in the producer’s heart since he has directed a number of documentary portraits in the past – on the directors Michael Haneke and Dominik Graf, the French producer Marin Karmitz, Barrie Kosky, the Intendant of Berlin’s Komische Oper, and the French conceptual artist Christian Boltanski.

“I always try to make films myself every now and then because it’s something that gives me real pleasure,” he explains. “But, of course, there isn’t much time for this in my producer’s day-to-day schedule, although I am currently working with Constantin Lieb on a film about provenance research, looking at how the Nazis robbed Jewish art collectors and how their works are now being restituted.”

In its short existence, Lupa Film – the company’s name refers to the she-wolf who suckled the twin brothers Romulus and Remus in Roman mythology – has started building up its own “film family” because, as von Boehm stresses, “I like working on the basis of mutual trust and am interested in relationships of a long-term nature.” This has seen him initially working with Ina

Weisse on her documentary *THE NEW NATIONAL GALLERY* before embarking on producing her second feature film *THE AUDITION*, starring Nina Hoss, with Idéale Audience as French co-producer.

His documentary portrait of Dominik Graf was then followed by the production of Graf’s own portrait of the late film critic Michael Althen in *WHAT DO YOU MEAN ‘THE END’?* and the shooting this summer of *FABIAN*, an adaptation of Erich Kästner’s satire, starring Tom Schilling, Saskia Rosendahl and Meret Becker. In addition, Lupa Film is developing a series project with Graf and his long-standing screenwriter Günter Schütter.

Moreover, von Boehm is looking to work with Karim Aïnouz on a future fiction feature project after their successful collaboration on *CENTRAL AIRPORT THF*, while the company is also lined up as a partner for French actor Mathieu Amalric’s eighth feature film as director, *SERRES MOINS FORT*.

“A particular characteristic of Lupa Film is that we take our time with developing the screenplays until they are fully developed,” von Boehm says. “For example, we spent four years on developing *FABIAN* and three years on *EDEN*.” We produce quite a lot given the company’s size and the fact that we only have four full-time staff, but we don’t want to grow any bigger,” he observes.

Looking to the future development of Lupa Film, von Boehm suggests that the company will focus on a two-track strategy of producing 1-2 of its own films and serving as a German minority co-producer on one other film each year. “We are independent and would like to remain that way,” he stresses. “Indeed, I think that you can even see the independent element in such a primetime series as *EDEN*, and we want to use this

position to build a bridge for other independents to the financing system and other film distributors.”

Martin Blaney

A close-up portrait of actress Anne Ratte-Polle. She has long, wavy brown hair and is looking directly at the camera with a slight smile. She is wearing a light-colored, possibly white, top. The background is a plain, light color.

A WOMAN OF MANY TALENTS

A PORTRAIT OF ACTRESS ANNE RATTE-POLLE



It's one of those hot days in a typical Berlin summer when Anne Ratte-Polle turns into the Gipsstraße on her bicycle.

We have arranged to meet at a café in Mitte, not far from the Volksbühne on Rosa-Luxemburg-Platz, where the actress was part of the ensemble for several years and has been back on stage since April in the play *Der Palast*. But the 45-year-old actress is actually just coming from rehearsals for *UNDINE*, the new feature film by Christian Petzold, for which she will soon be facing the cameras. To attend these rehearsals, she returned from Prague, where she is currently shooting the international TV series *SHADOWPLAY*. Anne Ratte-Polle is certainly in demand, her diary is almost even overcrowded, but she shows no apparent signs of stress. On the contrary, she calmly orders herself a latte and approaches the next two hours in a relaxed mood, concentrating fully on our conversation.

Right now, after a long time, it is possible to see her again in a leading role in a cinema film, and involuntarily one wonders why this doesn't happen more often. At the end of June her new feature film *I WAS, I AM, I WILL BE* premiered at the Filmfest Munich. Ilker Çatak's second work as a director (after *ONCE UPON A TIME IN INDIAN COUNTRY* in 2017) was awarded two prizes by the jury, and the critics praised the film highly. Anne Ratte-Polle plays Marion, an agile, independent airline pilot, who spontaneously flies on holiday to the Turkish Mediterranean after a breast cancer diagnosis. There she meets a young Kurd, whom she ultimately helps to obtain a residence permit in Germany through a fictitious marriage. The unusual story of the relationship is brought alive by quiet nuances, thanks, above all, to Anne Ratte-Polle's differentiated character work, her subtle gestures and electrifying presence carrying the film over long stretches.

What looks so easy on screen is also the result of meticulous preparation. She involved herself intensively with the character, from her psychological motivation and processes to her job as a pilot and the clinical picture of her illness. She says, "I really had to draw on my reserves," but she was able to empathize well with the role. "I have to find a core that I can relate to myself."

In June, another feature film, *MANY HAPPY RETURNS*, was screened in Competition at the Shanghai International Film Festival. In Carlos A. Morelli's directorial debut she also plays a highly contemporary, yet very different woman. Anne is the mother of a little boy but divorced from the father of her child. Together, they try to organize their son's birthday, which ends in total chaos. Ratte-Polle's great art lies in being able to build this supporting role into a multi-layered character in just a few scenes that will be remembered for a long time. Further proof of her immense talent can be seen in the internationally successful German Netflix series *DARK*.

She talks about her profession wisely and with reflection, and I sense her enthusiasm and discipline even apart from appearances in productions. She knew early on that she wanted to become an actress; at school in the provinces of Lower Saxony she already liked to slip into different roles, and her talent was quickly recognized by the teachers.

The versatile character actress has never let herself be pinned down. But her main focus, if there has ever been one in her widely ramified work as an actress, soon became the theater: she acted at some of the most renowned theaters in German-speaking countries, from Cottbus, Düsseldorf and Hanover to Bochum, Zurich, Munich and Berlin. This experience also developed her self-understanding as an actress, which she integrates actively into the creative process: whether on television, where she regularly appears in crime series such as *TATORT* and *POLIZEIRUF 110*, or in cinema such as for Andreas Dresen's *WILLENBROCK* (2005), Romuald Karmakar's *NIGHTSONGS* (2004) or the title roles in Carolina Hellsgård's *WANJA* (2015) and Michael Krummenacher's *SIBYLLE* (2015), for which she received the award as Best Actress at the Dark Frame Festival in Santa Fe.

I WAS, I AM, I WILL BE was shot last autumn, and "since then I have been busy with scarcely a break". Only three weeks in between time, but there is also her band, with which she prepared a gig during that period. So how does she keep track of things? "Actually, I always try to concentrate on just one thing, but these are all such great works that I say to myself: I'll manage somehow. I can rest afterwards." She deliberately chose to work in such a wide range of media.



"I could certainly have had things easier if I had only focused on theater or film," she believes, "but for me it was clear from the start that I didn't want to restrict myself. I love jumping back and forth between very different projects." There's very little that Anne Ratte-Polle can't do. And she's not afraid of trying something new again and again. She doesn't worry about overdoing it, she knows her limits too well. The Berliner-by-choice gets her energy precisely from exploring such varied content. And yoga provides the balance, no matter where she's working.

But when selecting her projects, she has no fixed rules and relies on her experience, quickly sensing whether something is a good fit. She calls this "having a nose for it". "I don't do things by the book. It's crucial that the approach is right, and that those involved have the same language and imagination to create a shared world."

In the end there is one small 'limit' to her versatility. She doesn't have any ambitions to direct a film herself yet. "Writing alone takes an incredible amount of time. I don't have the patience," she says laughing. She prefers to explore further opportunities for her acting talent, in the cinema and elsewhere. It will be exciting to see how she gets on.

Thomas Abeltshauer

NEWS & NOTES



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Marcel Maïga

1

NRW IN LOCARNO WITH 7500, BAGHDAD IN MY SHADOW & A VOLUNTARY YEAR

7500, Patrick Vollrath's feature film debut, will screen on the Piazza Grande at the 72nd Locarno Film Festival (7-17 August). Joseph Gordon-Levitt and Aylin Tezel star in the Filmstiftung-backed thriller which was shot almost completely in NRW. The German co-producer is Cologne-based augenschein Filmproduktion. 7500 is set exclusively in an airplane's cockpit and shows the horrors of modern terrorism in an unprecedented manner. Vollrath, who received the Student Oscar® among several awards for his short EVERYTHING WILL BE OKAY, wrote the screenplay together with Senad Halilbasic .

The NRW production A VOLUNTARY YEAR by the directors Ulrich Köhler and Henner Winckler will be running in this year's Concorso Internazionale. Cologne-based Sutor Kolonko produced the drama as a commission from WDR.

The festival will also be showing the Filmstiftung-backed production BAGHDAD IN MY SHADOW by Samir, which was produced by Cologne-based Coin Film.

2

NEW FOREIGN REPRESENTATIVE FOR EASTERN EUROPE & RUSSIA

Since the beginning of May, German Films is pleased to have a new colleague, Marcel Maïga, on board as our new foreign representative for Eastern Europe and Russia. Marcel Maïga (born in Berlin in 1968) knows the markets in these regions inside-out: he has been working as a programmer at the Film Festival Cottbus since 1996, where he was responsible for such sidebars as "Russkiy Den", "Special Belarus", "Spotlight Georgia" and "Moldavian Discoveries". Maïga has also been a program coordinator at DOK Leipzig since 2011 and has been advising the Schlingel International Children's and Youth Film Festival since 2008. Asked what he considers the challenges for the region over the next few years, Maïga responded: "In the future, it will be important to maintain a cultural exchange by making German films accessible to a wide audience in Eastern Europe and stimulating a cultural discourse. German cinema has a good chance of finding an interested audience and securing its own niche in a region with such a high level of cultural education – as has already been the case with French and Italian films, for example. An increasing number of distributors are also interested in films from Western Europe, and German films are often being screened at film festivals. But the television market also offers opportunities for the distribution of German films."

3

GERMAN FILMS ABROAD IN THE FIRST HALF OF 2019

The first half of 2019 saw 296 German films and German-international co-productions rack up 45 million euros at the international box office outside of Germany with 6.2 million admissions in 63 countries. Among the top ten films were eight majority German productions with 22 million euros box office and 3.1 million admissions, making up about half of the box office totals for all German and international co-productions together.

The most internationally successful majority-produced German films from January to June 2019 were:

THE AFTERMATH (rank 1): 8.4 million euros in 29 countries

NEVER LOOK AWAY (rank 3): 3.3 million euros in 16 countries

HEIDI (rank 4): 2.7 million euros in China

HEILSTÄTTEN (rank 5): 2.3 million euros in 14 territories

HIGH LIFE (rank 6): 1.8 million euros in 15 territories

MARNIES WORLD (rank 7): 1.3 million euros in 18 territories

BALLON (rank 9): 1.1 million euros in 4 territories

MANOU – THE SWIFT (rank 10): 1 million euros in 18 countries



FFA CEO Peter Dinges with participants (© FFA)



Andreas Dresen (© Alberto Nevado)



The German Film Festival in Australia (© Palace Cinemas/Theresa Harrison)

4

2ND GERMAN-PORTUGUESE CO-PRODUCTION MEETING IN MUNICH

Producers from Portugal and Germany met again in June during the Munich Film Festival. Topics of the event, which was organized by the German Federal Film Board (FFA) and Instituto do Cinema e do Audiovisual, included the presentation of national and regional film funding – including the new Cash Rebate Incentive in Portugal –, information on production conditions and possibilities for joint cooperation, as well as previous successes of German-Portuguese co-productions. Following the first co-production meeting in Lisbon in 2017, the participants once again had an opportunity to network, deepen their knowledge of the markets in the partner countries and pitch new film projects for an international audience.

“The better we get to know each other, the more fruitful our future cooperation will be,” stressed FFA CEO Peter Dinges in his welcoming speech. “Together with Luis Chaby Vaz and his team, we would like to contribute to further increasing the opportunities and possibilities of film industry relations between Portugal and Germany.”

Following an amendment to the bilateral film co-production agreement from 2015, it has become easier for producers from Germany and Portugal to initiate joint cinema projects. The minimum participation in joint co-productions is flexible and now amounts to only 10 percent in special cases (previously: 70:30). Examples of successful German-Portuguese co-productions in recent years include the drama *LOS PERROS* by Marcela Said, which was co-produced on the German side with augenschein Filmproduktion and screened in the Semaine de la Critique in Cannes in 2017, and *TABU* by Miguel Gomes, which was co-produced by Komplizen Film and screened in Competition at the Berlinale 2012.

5

21ST FESTIVAL OF GERMAN FILMS IN MADRID

The latest in German cinema was celebrated at the Festival de Cine Alemán in Madrid from 4 to 9 June. The opening in the Palacio de la Prensa, a cinema built in 1929 and steeped in tradition, was a great success with more than 800 guests. Following the screening of *GUNDERMANN*, director Andreas Dresen and lead actor Alexander Scheer spoke about the film in depth with the Spanish audience and gave a concert playing guitars and a ukulele. They did the Gundermann songs proud and included Dresen’s favorite song, “... and the grass keeps growing” (*Gras* by Gerhard Gundermann). But Dresen and Scheer weren’t the only ones to come to Madrid for the event: *BEAUTY & DECAY* director Annekatrin Hendel and DoP Martin Farkas, director Yasemin Samdereli (*THE NIGHT OF ALL NIGHTS*), director Erik Schmitt and actress Marleen Lohse (both for *CLEO*) and Fariba Buchheim with her short documentary *SHAPES* (from the *NEXT GENERATION SHORT TIGER 2019* program of short films) also attended the festival.

CLEO was the audience’s darling and received the festival’s Audience Award, which was sponsored by the Spanish VOD platform Filmin. *GUNDERMANN* was also well received by Madrid’s cinema-goers, the second performance was a sell-out. Director Dennis Gansel and actor Henning Baum sent video greetings for *JIM BUTTON AND LUKE THE ENGINE DRIVER*. The performance of the children’s classic was packed with over 700 cheering and applauding young cinema fans. The hall was also almost full for the screening of *ALL ABOUT ME* which is being released locally by the Spanish distributor Wanda Visión on August 23rd.

6

GREAT SUCCESS AT THE GERMAN FILM FESTIVAL IN AUSTRALIA

Audiences across Australia proved their enthusiasm and love for German culture and filmmaking at the German Film Festival, which was organized by Palace Cinemas in cooperation with German Films. The festival took place from 21 May to 12 June 2019 in seven cities: Sydney, Melbourne, Canberra, Perth, Adelaide, Brisbane and Byron Bay – one more city than in 2018.

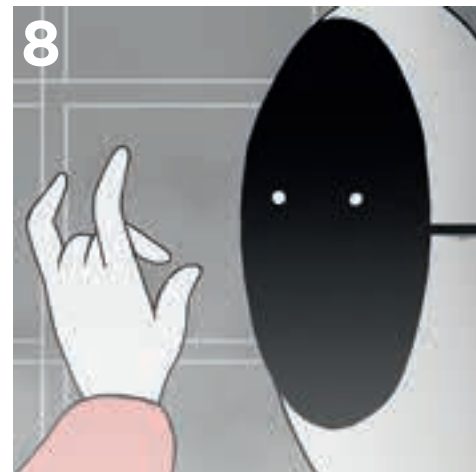
With 29 Australian premieres and a diverse program, a broad range of box office hits, feel-good comedies and award-winning dramas straight from the Berlinale, the festival was able to attract 31,070 viewers. That means twice as many viewers came to attend the festival in its second edition.

Due to popular demand, additional screenings were added across Australia. These German Film Festival hits were *BALLOON*, *MACK THE KNIFE – BRECHT’S THREE-PENNY FILM*, *HOW ABOUT ADOLF?* and the documentary *BAUHAUS SPIRIT*.

Presented by the Goethe-Institut, the festival’s cultural partner, the program included the sidebar “Kino for Kids”, a specially curated section dedicated to young audiences and families. Schools were invited to attend the festival and to engage with German culture and language.



Participants of the German Films Previews 2019 (© Elena Hill)



RULES OF PLAY (© Merlin Flügel)

7

**19TH GERMAN FILMS PREVIEWS
IN DÜSSELDORF**

Düsseldorf, the capital of North Rhine-Westphalia, was the location for the 19th edition of the German Films Previews. This year some 85 international buyers from 33 different countries were invited to the city on the Rhine for an intensive 3-day exchange with the German sales companies ARRI Media International, Beta Cinema, Films Boutique, Global Screen, m-appeal, Media Luna, Picture Tree International, Pluto Film, Sola Media and The Match Factory. The buyers were given the opportunity to screen 14 new German productions in the cinema as well as attend the newly established Works in Progress section where 11 upcoming projects were presented by the world sales companies. German Films' managing director Simone Baumann commented on the new feature: "The Works in Progress was a great success, as the buyers today want to be informed about projects at an earlier date. We will certainly expand this section in the future."

The Film- und Medienstiftung NRW generously supported this year's German Films Previews and acted as the co-host for an exclusive evening event in Cologne. During this event, the international guests were given the possibility to meet representatives of the local film industry and learn more about the media region NRW.

8

**GERMAN SHORTS SUCCESSFUL AT
INTERNATIONAL FESTIVALS**

In recent months, German short films gained a lot of awards recognition at many international festivals, here's a selection: At the Annual Ann Arbor Film Festival back in March, Ilaria di Carlo took home the Barbara Aronofsky Latham Award for an Emerging Experimental Video Artist for her film *THE DIVINE WAY*. *32-RBIT* by Victor Orozco Ramirez was awarded the Chris Frayne Award for Best Animated Film also at Ann Arbor, where Yana Ugrekhelidze's *ARMED LULLABY* won an ex-aequo Jury Award.

THE DIVINE WAY was also awarded at the Festival international de films de femmes Créteil, where it won the award *Meilleur court métrage étranger* and it was also successful at the Tiburon International Film Festival. Adrian Figuero received the *Prix du Court-Métrage* award for his short documentary *ANDERSWO* in Créteil. *DEAD SEA DYING* by Katharina Rabl & Rebecca Zehr won the *Prix Tènk* at the Festival Visions du Réel in Nyon, and *BAT* by Julia Ocker was awarded the IndieJunior Audience Award at IndieLisboa.

PEOPLE OF THE WASTE LAND (DE/SY) by Heba Khaled won the Danzante Award at the Huesca Film Festival. From the Busan International Short Film Festival, *F FOR FREAKS* by Sabine Ehrl took home the Audience Award in the International Competition. At the Palm Springs Shortfest, Vincenz Neuhaus' *NOSIS* received the Award for Best Student Animation; *SUMMER HIT* by Berthold Wahjudi won the Award for Best Live-Action Short over 15 Minutes.

At the Annecy International Animation Film Festival, German short films were also very successful: *RULES OF PLAY* by Merlin Flügel won the Jury Award in the graduation films section, *A YEAR ALONG THE GEOSTATIONARY ORBIT* by Felix Dierich won the Vimeo Staff Pick Award. Izabela Plucinska's *PORTRAIT OF SUZANNE (DE/FR/PL)* won the Golden Dragon for Best Film at the Krakow Film Festival. And at the Animafest in Zagreb, *FLOOD* by Malte Stein received the Zlatko Grgić Award for Best First Film production apart from educational institutions.

NEW

14 **FEATURES**
4 **DOCUMENTARIES**
5 **SHORT FILMS**
14 **UPCOMING FILMS**

37 new German productions are presented on the following 24 pages. Please visit our website www.german-films.de for more information on German features, documentaries and shorts.



© augenschein Filmproduktion

7500

A commercial flight is suddenly hijacked by terrorists, leaving a young pilot to fight and negotiate with the ruthless attackers. What happens solely inside the claustrophobic cockpit could spell disaster for those trapped outside, and beyond...

PATRICK VOLLRATH, born in 1985, grew up in a small town in Germany and started his career working as an editor. In 2008, he began his studies in Directing at the Film Academy Vienna where he graduated with honors. His teacher and mentor was Academy Award® and two-time Palme d'Or-winning Michael Haneke. Patrick has been awarded several national and international prizes for his work. His graduation film *EVERYTHING WILL BE OKAY* premiered in the Semaine de la Critique in Cannes and in 2016 it was nominated for an Academy Award® for Best Live Action Short Film at the 88th Academy Awards®. The film has since been awarded more than 30 prestigious prizes worldwide. *7500* is his feature film debut, starring two-time Golden Globe®-nominated actor Joseph Gordon-Levitt.

GENRE Drama, Thriller **YEAR OF PRODUCTION** 2019 **DIRECTOR** Patrick Vollrath **SCREENPLAY** Patrick Vollrath, Senad Halilbašić **CINEMATOGRAPHY** Sebastian Thaler **CAST** Joseph Gordon-Levitt, Omid Memar, Aylin Tezel, Carlo Kitzlinger, Murathan Muslu, Paul Wollin **PRODUCERS** Jonas Katzenstein, Maximilian Leo **CO-PRODUCERS** Franz Novotny, Alexander Glehr **PRODUCTION COMPANY** augenschein Filmproduktion, in co-production with Novotny & Novotny Filmproduktion, SWR, BR, ARTE **RUNTIME** 92 min **LANGUAGE** German, English, Turkish, Arabic **FESTIVALS** Locarno 2019 (Piazza Grande)

SALES

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Endeavor Content
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www.endeavorco.com



© CCC Filmkunst/Oliver Oppitz Photography

CRESCENDO #MAKEMUSICNOTWAR

In the context of peace negotiations between diplomats from Israel and Palestine in South Tyrol, a concert of a youth orchestra of young Palestinians and Israelis shall take place under massive security precautions. The young people do not want to give up the peace efforts, which have already worked in their microcosm.

By making music together they are finding, by and by, common ground – a first path to bridging hatred, intolerance and terror.

Does music have the strength, to build bridges between the young people of different religions and hated nationalities despite the many challenges and obstacles?

DROR ZHAVI was born in 1959 in Tel Aviv. In 1982 he moved to the GDR and studied at the Film and Television Academy "Konrad Wolf" (now Film University Babelsberg *KONRAD WOLF*). His graduation film *ALEXANDER PENN – I WANT TO BE IN EVERYTHING* was nominated for the Student Oscar® in 1988. After graduation, he worked as a film critic in Israel and returned to Berlin in 1991. In addition to numerous television movies, his theatrical features include the award-winning *EVERYTHING FOR MY FATHER* (2008) and *CRESCENDO #MAKEMUSICNOTWAR* (2019).

GENRE Drama, Music **YEAR OF PRODUCTION** 2019 **DIRECTOR** Dror Zahavi **SCREENPLAY** Johannes Rotter, Dror Zahavi **CINEMATOGRAPHY** Gero Steffen **CAST** Peter Simonischek, Daniel Donskoy, Sabrina Amali, Bibiana Beglau, Mehdi Meskar, Eyan Pinkovich **PRODUCER** Alice Brauner **CO-PRODUCER** Peter Trenkwalder **PRODUCTION COMPANY** CCC-Filmkunst, in co-production with Filmvergnuegen **RUNTIME** 105 min **LANGUAGE** English, German, Arabic, Hebrew **FESTIVAL** Filmfest Munich 2019

SALES

Global Screen – a brand of Telepool
info@globalscreen.de
www.globalscreen.de



© Constantin Film Verleih/Westside Filmproduktion/Bernd Spauke

DIE DREI !!!

THE THREE !!!

First love, parental stress and a real, tricky criminal case: the three girls always stick together and tackle every challenge with courage, cleverness and crime-solving smarts. They're brave, daring and the best of BFFs. Three clever, young female-detectives fearless in the face of danger with no case they can't crack. But boys, though, sometimes they remain a mystery...

VIVIANE ANDEREGGEN was born in 1985 and studied Post-Industrial Design, Media Studies and Ethnology in Basel and Film Directing in Hamburg. Also active as a freelance photographer and a video artist at numerous theaters, her award-winning films include: GROSS STATT KLEIN (TV, 2012), FÜR LOTTE (short, 2013), HABIB UND DER HUND (short, 2013), SCHULD UM SCHULD (short, 2013), SIMON SAGT AUF WIEDERSEHEN ZU SEINER VORHAUT (TV, 2014), HATTINGER UND DER NEBEL (2014), KEIN HERZ FÜR INDER (2015), RUFMORD (TV, 2016), and DIE DREI !!! (2019).

GENRE Family Entertainment **YEAR OF PRODUCTION** 2019 **DIRECTOR** Viviane Andereggen **SCREENPLAY** Doris Laske, Sina Flammang **CINEMATOGRAPHY** Philip Peschlow **CAST** Lilli Lacher, Alexandra Petzschmann, Paula Renzler, Jürgen Vogel, Thomas Heinze **PRODUCER** Christian Becker **CO-PRODUCER** Martin Moszkowicz **PRODUCTION COMPANY** Rat Pack Filmproduktion, in co-production with Constantin Film Produktion **RUNTIME** 94 min **LANGUAGE** German

SALES

ARRI Media International
 worldsales@arri.de
 www.arri-media.de/international



© good seasons film

FISCH FÜR DIE GEISEL

FISH FOR THE HOSTAGE

It was meant to be a small break-in and Piet was only meant to be the driver. "We just crack the safe to pay off Dad's debts and off we go. Pretty easy!" Piet's brother Herm said. But as Herm takes a hostage and directs Piet into a vacant house on the outskirts, Piet enters the hardest challenge of his life: He finds himself being a kidnapper and trapped in between his hardliner brother, his own humanity and the person behind the hostage: Konstantin.

STEFFEN CORNELIUS TRALLES studied at the European Film College and the Hamburg Media School. After working as a freelance unit and production manager and assistant director, he began writing, producing and directing his own films. In addition to numerous image films and music videos, a selection of his films includes: KILLING A DEAD MAN (short, 2009), TOMORROW IS ANOTHER DAY (short, 2009), MUTTS (short, 2010), and his feature debut FISH FOR THE HOSTAGE (2019).

GENRE Comedy, Crime, Drama **YEAR OF PRODUCTION** 2019 **DIRECTOR** Steffen Cornelius Tralles **SCREENPLAY** Vasko Scholz, Steffen Cornelius Tralles **CINEMATOGRAPHY** Eike Zuleeg **CAST** Enno Hesse, Florian Hacke, Mats Kampen **PRODUCER** Steffen Cornelius Tralles **PRODUCTION COMPANY** good seasons film **RUNTIME** 87 min **LANGUAGE** German

SALES

good seasons film
 steffen@tralles.tv
 www.fischfuerdiegeisel.com



© Syrreal Entertainment

FREIES LAND

FREE COUNTRY

Two cops investigate the disappearance of two teen sisters in a remote town, where it seems like everyone has something to hide – including the bodies...

In the Fall of 1992, police inspectors Patrick and Markus are sent off to a remote corner of the country to examine the disappearance of two teen sisters, 15 and 16. Did the two pretty girls just run away from their hick town, or did something more sinister happen to them? In this remote part of the country, the effects of the East German regime still muddy the waters. No one saw anything, the inspectors are greeted by iron silence. A photo negative showing the two girls naked and tied up in a hunting lodge seems to indicate a sex crime has been committed. The terrible suspicion is tragically confirmed when the girls' dead bodies are found, raped and brutally murdered. While the relatives of other young women who have been missing for years come forward, the iron silence toward the cops turns into open hostility. Who has what

to hide and why? When the detectives start to unravel the mystery, they soon wind up in danger themselves...

CHRISTIAN ALVART was born in 1974. He never attended film school, yet – self-taught – he still managed to make the leap to becoming a director. After teaching himself the craft in various assistant positions, he founded his production company Syrreal Entertainment in 1997 in Berlin. In 1999, he made his feature film debut with *CURIOSITY & THE CAT*, which was nominated for the Max Ophüls Prize. After his second feature film *ANTIBODIES* (2005), he moved to Hollywood, where he was able to prove his passion for genre films on a grand scale. For Paramount, he directed horror-thriller *FALL 39* (2007), followed by the sci-fi thriller *PANDORUM* (2008). Back in Germany, Alvart worked as a director for the *TATORT* series and was hired as the director for the Hamburg episodes of the series featuring Til Schweiger. His thriller *BANKLADY* was released theatrically in 2013. In 2015, he directed the buddy-comedy *HALF*

BROTHERS followed by the *TATORT* feature film *TSCHILLER - OFF DUTY* in 2016. He also serves as showrunner for the Netflix series *DOGS OF BERLIN*. His production company has acquired the worldwide rights for *CAPTAIN FUTURE* and is working on a live-action version of the series.

GENRE Thriller **YEAR OF PRODUCTION** 2019
DIRECTOR Christian Alvart **SCREENPLAY** Christian Alvart, Sigi Kamml **CINEMATOGRAPHY** Christian Alvart **CAST** Trystan Pütter, Felix Kramer, Nora von Waldstätten **PRODUCERS** Sigi Kamml, Christian Alvart, Timm Oberwelland **CO-PRODUCER** Jonathan Saubach **PRODUCTION COMPANY** Syrreal Entertainment, in co-production with Telepool, BASIS BERLIN Filmproduktion, ZDF **RUN-TIME** 127 min **LANGUAGE** German

SALES

Global Screen – a brand of Telepool
 info@globalscreen.de
 www.globalscreen.de



© Patrick Orth/WDR

DAS FREIWILLIGE JAHR

A VOLUNTARY YEAR

Jette is on her way to the airport to start a voluntary social year in Central America. Her father Urs wants her to lead a free, self-determined life and not to get stuck in the West German province like he did. But Jette is torn between her high school sweetheart Mario and her father's expectations. She can no longer avoid the question of what she wants herself. A film about the impossibility of forcing happiness.

ULRICH KÖHLER was born in 1969. He studied Fine Arts in France, Philosophy in Hamburg, and Visual Communication at the University of Fine Arts in Hamburg. His feature films *BUNGALOW* and *WINDOWS ON MONDAY* premiered in the Berlinale Forum and have screened at many festivals worldwide, winning numerous awards. *SLEEPING SICKNESS* premiered in Competition at the Berlinale in 2011 and won the Silver Bear for Best Directing. *IN MY ROOM* (2018) premiered in Cannes' Un Certain Regard. *A VOLUNTARY YEAR* (2019, in co-direction with Henner Winckler) is his latest feature.

HENNER WINCKLER was born in 1969. He studied at the Academy of Art & Design in Offenbach, followed by studies in Visual Communication and Film at the University of Fine Arts in Hamburg. Also active in scriptwriting and behind the camera, his films as a director include: *SCHOOL TRIP* (2002), *LUCY* (2006), and *A VOLUNTARY YEAR* (2019, in co-direction with Ulrich Köhler).

GENRE Drama **YEAR OF PRODUCTION** 2019 **DIRECTORS** Ulrich Köhler, Henner Winckler **SCREENPLAY** Ulrich Köhler, Henner Winckler **CINEMATOGRAPHY** Patrick Orth **CAST** Maj-Britt Klenke, Sebastian Rudolph, Thomas Schubert **PRODUCER** Ingmar Trost **CO-PRODUCER** Katrin Schlösser **PRODUCTION COMPANY** Sutor Kolonko for WDR **RUN-TIME** 86 min **LANGUAGE** German **FESTIVALS** Locarno 2019 (Concorso internazionale)

SALES

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www.sutorkolonko.de



© Iris Janke/Komplizen Film

GIRAFFE

A tunnel will be built to connect Denmark and Germany, the present sets in motion towards the future, change hangs in the air. Dara, an ethnologist, arrives to document the houses tagged for demolition. The young Pole, Lucek, and his colleagues prepare the future construction site. Käthe works on the ferry, steadily moving people, their stories, and goods to and fro. Birte and Leif leave their house that has been passed down for generations. Agnes' life resounds in her diaries, collectibles and the walls of her home, which will soon be demolished. A Danish summer: long days turn into blue nights. People meet and part ways again.

ANNA SOFIE HARTMANN was born in Denmark and studied at the European Film College in Aarhus before moving to Berlin and studying at the German Film and Television Academy Berlin (DFFB). Her feature debut *LIMBO* premiered in San Sebastián in 2014 and screened at numerous other festivals including Rotterdam, SXSW and Gothenburg. The film was nominated for the European Film Academy's Discovery Award 2015. Her other films include: *MORNING LADIES* (short, 2005), *STILLEBEN* (short, 2007), *STUDIES FOR YOUR MOBILE EXPECTATIONS* (short, 2007), *KLEINE GROSSE SCHWESTER* (2009), *HAUSE IM SEE* (short, 2011), *MARGUERITE, MON CORPS* (short, 2013), and her latest feature *GIRAFFE* (2019).

GENRE Drama **YEAR OF PRODUCTION** 2019 **DIRECTOR** Anna Sofie Hartmann **SCREENPLAY** Anna Sofie Hartmann **CINEMATOGRAPHY** Jenny Lou Ziegel **CAST** Lisa Loven Kongsli, Jakub Gierszał, Maren Eggert **PRODUCERS** Jonas Dornbach, Maren Ade, Janine Jackowski **CO-PRODUCERS** Ditte Milsted, Jacob Jarek, Caroline Schlüter Bingestam **PRODUCTION COMPANY** Komplizen Film, in co-production with Profile Pictures, RBB/Leuchtstoff, in cooperation with Danmarks Radio **RUNTIME** 87 min **LANGUAGE** Danish, English, Polish, German **FESTIVALS** Locarno 2019 (Fuori Concorso)

SALES
Komplizen Film
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www.komplizenfilm.de



© Frank Griebe/Schiwago Film

LARA

It's Lara's 60th birthday, and she has every reason to celebrate: this evening, her son Viktor will be giving the most important piano concert of his career. Lara was, after all, the one who'd mapped out and driven his musical career. Yet Viktor has been unreachable for weeks and nothing indicates that Lara will be welcome at his debut performance. Without further ado, she buys up all the remaining tickets and hands them out to everyone she meets. The more Lara strives to make the evening successful, however, the more events get out of control.

JAN-OLE GERSTER is a Berlin-based writer and director. After working for German film production companies for several years he began studying Screenwriting and Directing at the German Film and Television Academy Berlin. His debut film *OH BOY*, which premiered at Karlovy Vary in 2012, became a domestic box-office success and was released in cinemas in over 20 countries and won numerous national and international awards, including the Audience and Jury Awards at Festival Premiers Plans d'Angers and the Tallinn International Film Festival, six German Film Awards and the European Film Award for Best Debut Film. He has just completed his second feature film *LARA* and is currently working on a screen adaptation of Christian Kracht's best-selling novel *Imperium*.

GENRE Drama **YEAR OF PRODUCTION** 2019
DIRECTOR Jan-Ole Gerster **CINEMATOG-
 RAPHY** Frank Griebe **CAST** Corinna Harfouch,
 Tom Schilling, Rainer Bock, Volkmar Kleinert
PRODUCER Marcos Kantis **CO-PRODUCER**
 Jan-Ole Gerster **PRODUCTION COMPANY**
 Schiwago Film, in co-production with
 STUDIOCANAL **RUNTIME** 98 min **LANGUAGE**
 German **FESTIVALS** Karlovy Vary 2019 (In
 Competition), Filmfest Munich 2019 **AWARDS**
 Ecumenical Jury Award, Best Actress
 (Corinna Harfouch) & Special Jury Prize
 Karlovy Vary 2019, Fipresci Prize & German
 Cinema New Talent Award Munich 2019

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



© Telepool 2019

MEIN ENDE. DEIN ANFANG

RELATIVITY

Have you ever had a déjà vu experience? Have you ever met a person you think you already know?

For Nora and Aron, it's love at first sight when they meet in the subway one rainy day. A complete chance meeting, Nora says. Everything is fated, says Aron. But then, the young couple winds up in the middle of a bank robbery. Aron is shot by one of the masked robbers and dies in Nora's arms. Time stands still for Nora. She tries to numb her pain, spending a night with a stranger – Natan. He offers Nora support and stability. She has the odd feeling she already knows him, without realizing what they really share...

RELATIVITY is a story about first love, a crime and the fateful power of destiny.

MARIKO MINOGUCHI was born in Munich in 1988. After graduation, she completed internships and assistantships in the areas of production, directing, cinematography, and production design on more than ten film and television productions. In 2007, she directed the short film *MAYBE*, which won the German Youth Film Award and followed this in 2010 with the short films *LIEBEN ALLEIN* and *GESCHWISTERHERZEN*. In 2011, she founded the production company TRIMAFILM (now called TRIMAFILM) and served as a producer of the short films *WIE DU KÜSST* and *I REMEMBER*. Her short film *KARLSTOD* (2012) was screened at more than 30 national and international festivals and received various awards. In collaboration with director Tim Fehlbaum (*HELL*), Minoguchi wrote the screenplay for the international co-production *HAVEN: ABOVE SKY*, which is set to be completed in 2019. RELATIVITY is her feature-length debut as a director.

GENRE Drama, Melodrama **YEAR OF PRODUCTION** 2019 **DIRECTOR** Mariko Minoguchi **SCREENPLAY** Mariko Minoguchi **CINEMATOGRAPHY** Julian Krubasik **CAST** Saskia Rosendahl, Edin Hasanovic, Julius Feldmeier **PRODUCERS** Trini Götze, David Armati Lechner **CO-PRODUCER** Thomas Wöbke **PRODUCTION COMPANY** TRIMAFILM, in co-production with BerghausWöbke Filmproduktion **RUNTIME** 110 min **LANGUAGE** German **FESTIVALS** Filmfest Munich 2019

SALES

Global Screen – a brand of Telepool
info@globalscreen.de
www.globalscreen.de



© Moritz Schultheiss

PELIKANBLUT

PELICAN BLOOD

Wiebke (45) lives together with her adoptive daughter Nicolina (9) on an idyllic horse farm. After many years of waiting, she now has the chance to adopt another girl, Raya (5), to provide Nicolina with the longed-for sister. The first weeks are harmonious, and the siblings get along great. But shortly thereafter, Wiebke realizes that Raya, initially shy and charming, is becoming increasingly aggressive and poses a danger to herself and others. The mother will soon have to cross borders and take extreme decisions to protect her cubs.

KATRIN GEBBE was born in 1983. She studied at the Academy of Visual Arts and Design (The Netherlands) and the School of the Museum of Fine Arts in Boston (USA). In 2006 she completed her studies with a Bachelor of Design in Visual Communications and began a Masters program in Directing at the Hamburg Media School, graduating in 2008. Active as a freelance director for fiction films and commercials, her award-winning films include: the shorts RAIN (2006), KOI (2006), INVITATION (2008), DAFFODILS (2008), DOVES OF PEACE (doc, 2008), SORES & SIRIN (2008), KICK IT TO THE NEXT LEVEL (commercial, 2010), BILDER MIT KATZE (music video, 2011), her feature debut NOTHING BAD CAN HAPPEN (2013) which premiered in Cannes' Un Certain Regard, and her latest feature PELICAN BLOOD (2019).

GENRE Drama, Thriller **YEAR OF PRODUCTION** 2019 **DIRECTOR** Katrin Gebbe **SCREENPLAY** Katrin Gebbe **CINEMATOGRAPHY** Moritz Schultheiss **CAST** Nina Hoss, Murathan Muslu, Katerina Lipovska **PRODUCER** Verena Gräfe-Höft **PRODUCTION COMPANY** Junafilm, in co-production with Miramar Film **RUNTIME** 100 min **LANGUAGE** German **FESTIVALS** Venice 2019 (Orizzonti: Opening Film), Toronto 2019 (Special Presentations)

SALES
Films Boutique
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www.filmsboutique.com



© Manuel Ruge

REST IN GREECE

David, an author in his mid-30s, travels to the Greek island of Tinos with his wife Nina to the seclusion of a rented beach house in the off-season. The ferry from Athens carries people every 10 days only, and while David is looking for inspiration for his new novel, Nina is searching for a new spark in their life. On the first night, David hears noises from the living room and prepares to fight a burglar. But to his surprise he finds instead Margarita, the daughter of the house owner, who knew nothing of the foreign renters. One night on the couch for Margarita soon turns into many as the freshly formed trio grows together. But when Margarita disappears, the young couple will have to face the unexpected consequences of their relations...

FLORIAN GOTTSCHICK was born in 1981 and studied at the Film University Babelsberg *KONRAD WOLF*. Also active as a screenwriter, script consultant and lecturer, his award-winning films include: *TWINS* (2010), *ARTISTS* (2012), *BRIGHT NIGHT* (2014), *FUCKING BERLIN* (2016), and *REST IN GREECE* (2019).

GENRE Drama, Experimental, Love Story
YEAR OF PRODUCTION 2019 **DIRECTOR** Florian Gottschick **SCREENPLAY** Florian Gottschick, Carsten Happe **CINEMATOGRAPHY** Christian Trieloff **CAST** Caroline Erikson, Margarita Siotou, Jacob Matschenz, Mikhail Tabakakis **PRODUCERS** Margarita Siotou, Caroline Erikson **CO-PRODUCERS** Angelo D'Agostino, Steffen Baermann **PRODUCTION COMPANIES** Penny Lane Film, Volle Pulle Filmproduktion **RUNTIME** 76 min **LANGUAGE** German **FESTIVALS** Filmfest Munich 2019

SALES

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Volle Pulle Filmproduktion
 laura.fischer@vollepulle.berlin
 www.vollepulleberlin.com



© Julia Terjung/TOBIS Film

TRAUMFABRIK

Summer 1961: Emil is working as an extra at the DEFA studios in Babelsberg, East Germany when he falls head over heels in love with a French dancer named Milou. The two young lovebirds are obviously meant for each other, but the building of the Berlin Wall soon tears them apart. It looks like they will never see each other again, that is, until Emil has a crazy idea: He's going to produce a movie and bring Milou back to Babelsberg!

MARTIN SCHREIER began making short films at the age of 10. After attending the German Film School in Berlin, he went on to study feature film direction at the Filmakademie Baden-Württemberg. In 2009, he received a scholarship to attend the Hollywood Master Class at UCLA. In 2010, his student film *THE NIGHT FATHER CHRISTMAS DIED* was nominated for a Student Oscar® by the Academy of Motion Picture Arts and Sciences. Schreier's first feature, *OUR TIME IS NOW*, was co-produced by Warner Bros. and made its way to cinemas in 2016. *TRAUMFABRIK* is his second feature film.

GENRE Drama, Romantic Comedy **YEAR OF PRODUCTION** 2019 **DIRECTOR** Martin Schreier **SCREENPLAY** Arend Remmers **CINEMATOGRAPHY** Martin Schlecht **CAST** Dennis Mojen, Emilia Schüle, Heiner Lauterbach, Ken Duken, Nikolai Kinski, Michael Gwisdek **PRODUCERS** Christoph Fisser, Tom Zickler, Charlie Woebcken, Henning Molfenter **PRODUCTION COMPANY** Traumfabrik Babelsberg, in co-production with Studio Babelsberg, TOBIS Filmproduktion, PANTALEON Films, ARRI Media, herbX film, SamFilm **RUNTIME** 120 min **LANGUAGE** German

SALES

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© Waldemar Oldenburger

VERA

In a big city, Vera (28) is doing a last service for the lonely people in need of care. On the edge of legality, she accompanies these people to suicide. She always sings an old lullaby to the dying as a calming song. Vera is depressed, lives alone and numbs her nightmares with drugs. Her next assignment takes her from the city to Gerda, an 80-year-old woman who suffers from dementia. She is bedridden and lives alone in a house close to the forest. Her son, Marvin (50), who is financially on the brink of an abyss, wants to end Gerda's suffering and asks Vera for help. Vera agrees, but something seems to be wrong.

The next day Vera arrives at Gerda's house to fulfill her mission. Marvin leaves the house as agreed. Alone with Gerda, she prepares the deadly substance. When Vera sings the old lullaby before administering the poison, Gerda recognizes the song. It turns out that Gerda is terrified of something and has a connection to Vera's mother.

Gerda gives Vera a riddle about a valuable box hidden in the house. Only when Vera manages to solve the puzzle will she learn everything about the connection to Gerda. Vera decides not to carry out Marvin's mission and sets off to search the house. She finds the first clue to the hiding place and discovers that Marvin intentionally restrains Gerda. When Vera tries to get Gerda out of the house, Marvin returns and confronts Vera with their agreement. She tries to persuade Marvin to wait a few days, but Marvin threatens her with the police and jail. The situation escalates.

WALDEMAR OLDENBURGER is active as a director, writer, cinematographer and producer. His award-winning films include: MALINA (short, 2015), KAI (short, 2017), LEN (2016), and his feature debut VERA (2019).

GENRE Thriller, Drama **YEAR OF PRODUCTION** 2019 **DIRECTOR** Waldemar Oldenburger **SCREENPLAY** Waldemar Oldenburger **CINEMATOGRAPHY** Chris Hirschhäuser **CAST** Amanda da Gloria, Andreas Wimberger, Astrid Polak, Nadja Sabersky, Ingrid Schölderle **PRODUCER** Waldemar Oldenburger **PRODUCTION COMPANY** Finist Film **RUNTIME** 92 min **LANGUAGE** German

SALES

FinistFilm
info@finistfilm.com
www.finistfilm.com



© Judith Kaufmann/Lupa Film

DAS VORSPIEL

THE AUDITION

Anna teaches violin at a music school, her husband is an instrument-maker. They have a 10-year-old son, Jonas. At the entrance exams only Anna champions young Alexander, in whom she alone sees great talent. She devotes much energy and attention preparing him for the next stage exam to prove she was right. Soon Anna devotes more time to him than to Jonas, bringing the two boys into rivalry. At the same time her marriage is collapsing, she withdraws increasingly from her own family and starts an affair with her colleague Christian, who is encouraging her to join a quartet. When she fails during their joint concert the pressure mounts. With Alexander now her vehicle, she drives him ever onwards and upwards. Come the day of the exam, events take a tragic turn...

INA WEISSE was born in Berlin in 1968. She trained to become an actress at the Otto-Falckenberg-Schule in Munich. Engagements followed at the Münchner Kammerspiele and at the Nationaltheater Mannheim. As an actress, she has appeared in numerous movies and TV films, including SNOWLAND, NOTHING BUT GHOSTS, and NEVER LOOK AWAY. For THE END OF A NIGHT and EIN GROSSER AUFBRUCH she received the German Television Award for Best Actress and the Adolf Grimme Prize in 2012 and 2016. After studying Philosophy in Heidelberg, she studied Directing at the University of Hamburg from 2000 to 2002. Her graduation film ALLES ANDERS was awarded with the First Steps Award 2002. Her feature film THE ARCHITECT, starring Josef Bierbichler, was shown at the Berlinale in 2009 and won the Best Screenplay Award at the Max Ophüls Film Festival. After her documentary THE NEUE NATIONALGALERIE, the German-French co-production THE AUDITION, featuring Nina Hoss is her latest feature.

GENRE Drama **YEAR OF PRODUCTION** 2019
DIRECTOR Ina Weisse **SCREENPLAY** Ina Weisse, Daphne Charizani **CINEMATOGRAPHY** Judith Kaufmann **CAST** Nina Hoss, Simon Abkarian, Jens Albinus, Ilja Monti, Serafin Mishiev, Sophie Rois, Thomas Thieme
PRODUCER Felix von Boehm **CO-PRODUCERS** Pierre-Olivier Bardet, Jan Krüger, Jörg Trentmann **PRODUCTION COMPANY** Lupa Film, in co-production with ZDF, ARTE, Idéale Audience, Port au Prince Film & Kultur Produktion **LANGUAGE** German, French **FESTIVALS** San Sebastian 2019 (In Competition)

SALES

Les Films du Losange
a.lesort@filmsdulosange.fr
www.filmsdulosange.fr

Agit, Ahmad, Parham, Kianush and Sinan – five men with different backgrounds and different lives. They do, however, have one thing in common: they are, or were, nestled in the structures of gangs and large families that operate under the radar in the grey zones or completely outside the law. In social discussions, their everyday realities are quickly waved away with catchphrases like “parallel societies” and “criminal clans.” **ANOTHER REALITY** shows not only the external structures of this world that runs according to its own rules, but goes deeper into the coherencies and everyday realities of the protagonists. In the more than three years of filming, the directors became astoundingly close with the five men. They willingly and honestly shared their experiences, desires, and fears, as they confronted the contradictions of their



© Friede Clausz/Elemag Pictures

ANOTHER REALITY

lifestyles and how they deal with the consequences of their actions.

NOËL DERNESCH's debut film **JOURNEY TO JAH** (doc, 2013) won the DEFA Prize at the Filmfestival Max Ophüls Preis in Saarbrücken and the Audience Award at the Zurich Film Festival. **OLLI WALDHAUER**'s debut film **ISTANBUL UNITED** (2014, in co-direction with

Farid Islam) screened at festivals around the world and was nominated for the German Human Rights Film Award.

GENRE Society, Coming-of-Age Story, Music **YEAR OF PRODUCTION** 2019 **DIRECTORS** Noël Dernes, Olli Waldhauer **CINEMATOGRAPHY** Friede Clausz **PRODUCERS** Tanja Georgieva-Waldhauer, Dario Schoch, Ben

Föhr, Pacco Nitsche **PRODUCTION COMPANY** Elemag Pictures, in co-production with Cognito Films, It's Us Media, 27 Kilometer Entertainment **RUNTIME** 97 min **LANGUAGE** German **FESTIVALS** Locarno 2019

SALES MAGNETFILM
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www.magnetfilm.de

A brave boy from the Naga tribe of former headhunters, B.B. ('Brave Boy') Goura Moe lives in the inaccessible part of Burma near the Himalayas. At the age of seven he starts with alcohol, drugs and stealing. At the age of 13 he is at the end. His parents, poor day laborers, give him up. A Christian priest finds a school for underprivileged children for him, located in the temple town of Bagan, on the Irrawady River, the queen of all rivers. Here B.B. meets children from other ethnic groups who often still fight each other. They do not care. They want to be a new generation in a peaceful country. And B.B.? He finds a new tribe. Even though B.B.'s story is set in today's Myanmar, it happens every day all over the world. With the global tribe of pubescents. With children who are like B.B. who love their freedom and innocence.



© Detlev F. Neufert

B.B. UND DIE SCHULE AM FLUSS

B.B. AND THE SCHOOL BY THE RIVER

DETLEV F. NEUFERT began his career making documentaries for German television and made short films about pop stars, including Bob Dylan, Frank Zappa and Patti Smith. His feature **TAKE AWAY THE NIGHT** (1982) screened in Cannes' Un Certain Regard. Also active as an author and gallerist, **B.B. AND THE SCHOOL BY THE RIVER** is the latest of

his many socially relevant films.

GENRE Coming-of-Age Story, Children & Youth **YEAR OF PRODUCTION** 2019 **DIRECTOR** Detlev F. Neufert **CINEMATOGRAPHY** AJ Aww Jay **PRODUCER** Detlev F. Neufert **CO-PRODUCER** Thet Aung Naing **PRODUCTION COMPANY** German Myanmar Media Association,

in co-production with GMMMA **RUNTIME** 108 min **LANGUAGE** Burmese

SALES
German Myanmar Media Association
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INTERTANGO sees Tango as an intercultural phenomenon and a chance to overcome cultural barriers. The film gives intimate insight to the "emotional adventure trip" which the protagonists experience with Tango. Naoko who conquered in her modest Japanese way a mainly male-dominated position in Buenos Aires to become a Tango DJ. Iftikhar from Pakistan who got "infected" by Tango and started to teach Tango in Karachi. Mila from Russia whose passion for Tango interferes with her family plans. And Rodrigo from Argentina who experiments with Tango. It's that first touch, the breathtaking thrill of what is going to happen, the beginning of a sensual dialog without words – it's Tango. If you are ever fortunate enough to experience it, you will be hooked for life. No matter which culture you come from!



© Marcel Zehetner

INTERTANGO - EINE VERBINDUNG FÜRS LEBEN

INTERTANGO - A CONNECTION FOR LIFE

HANNE WEYH studied Theater and Dance and worked for many years as choreographer for cinema and TV. She founded the production company Sacadafilm in 2009. Her films include BEWEGT BEWEGEN, ANNA TANZT, the art event SAMMA PARI (film and art performance), a contribution to JUST CALL ME GOD

with John Malkovich, and INTERTANGO – A CONNECTION FOR LIFE.

Sacadafilm **RUNTIME** 62 min **LANGUAGE** English, Spanish

GENRE Dance, Culture, Society **YEAR OF PRODUCTION** 2019 **DIRECTOR** Hanne Weyh **CINEMATOGRAPHY** Clemens Bittner **PRODUCER** Hanne Weyh **PRODUCTION COMPANY**

SALES
Sacadafilm
h.weyh@freenet.de

Nine thousand years ago man chose to make his first home here. Matera. Perhaps the mother of all cities. Country of rocks, caves and human traces. Axis between East and West. The European Capital of Culture 2019 has experienced all that makes Europe different, from art to epoch-making changes. Yet, perhaps more than in any other city, here history was made by ordinary men who left a trace of themselves in an extraordinary place.

ALESSANDRO SOETJE is a Milan-based director and cinematographer. His work on the international campaign Aware Migrants was awarded the Best Social Campaign prize at the 30th International Grand Prix for Advertising Strategies. His work includes the documentaries AFRICA AS SEEN BY AFRICANS



© Alpenway Media

MATERA. VERBORGENE HEIMAT

MATERA. MOTHER OF STONE

(TV series), the award-winning AFRICA'S CHILDREN, A JOURNEY TO SCHOOL, OUR STONE, OLD WILD LORENZ, TOMORROW AND THE BUTTERFLY, and MATERA. MOTHER OF STONE.

GENRE Culture **YEAR OF PRODUCTION** 2019 **DIRECTOR** Alessandro Soetje **CINEMATOGRAPHY** Alessandro Soetje **PRODUCER** Alessandro Melazzini **PRODUCTION COMPANY** Alpenway Media for SWR, ARTE **RUNTIME** 52 min **LANGUAGE** Italian

SALES
Alpenway Media
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BOJE

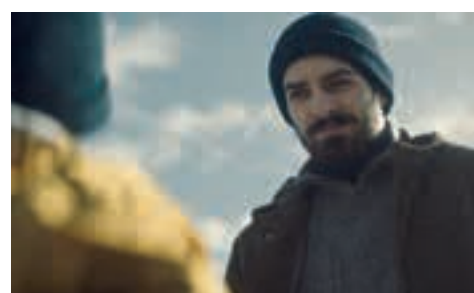
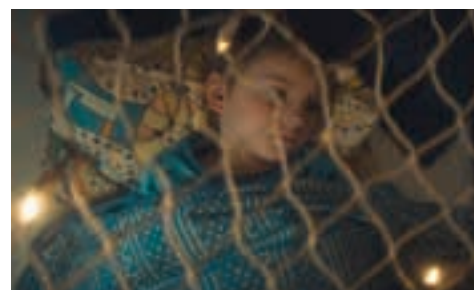
Boje, who is living on the coast with his father Holke, has a lot of questions in his mind that are not that easy to answer. How do I know I love somebody? Where was I before I was born? How do I know I'm not dreaming? Nothing would make Holke happier than answering his son's complex questions, but he is literally missing the right words. Nonetheless he doesn't want to leave Boje alone with his questions and eventually turns to the sea for help...

ANDREAS CORDES, born in Hamburg and raised in Berlin, has been working as a screenwriter for several years. He learned his trade at the Master School Drehbuch.

ROBERT KÖHLER, born in Hamburg, has been working as an actor since his youth and is now regularly teaming up with Andreas Cordes on writing projects. Together they co-founded the production company Lichtspiel-farm. BOJE is their directing debut.

GENRE Children & Youth, Drama, Family Entertainment **YEAR OF PRODUCTION** 2019 **DIRECTORS** Andreas Cordes, Robert Köhler **SCREENPLAY** Andreas Cordes, Robert Köhler **CINEMATOGRAPHY** Lukas Jung, Patrick Wegener **CAST** Phileas Heyblom, Robert Köhler, Iris Berben **PRODUCER** Moritz Jahn **CO-PRODUCERS** Felix Jahn, Andreas Cordes, Robert Köhler **PRODUCTION COMPANY** Lichtspielfarm **RUNTIME** 10 min **LANGUAGE** German **AWARDS** Drehbuchpreis Schleswig-Holstein 2018

FESTIVAL AGENT
Renate Zylla
rzylla@arcor.de



© Lichtspielfarm

DEINE SCHÖNE GESTALT

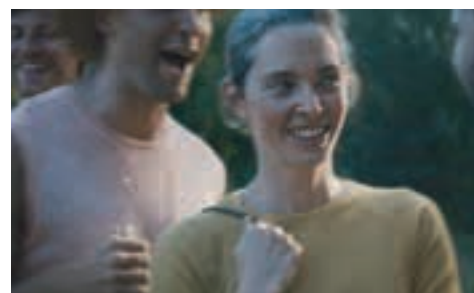
BEAUTIFUL YOU

Within the rigid structures of her family life, Christine struggles to express herself. While she is trying in vain to get her mute daughter back out from her imaginary world, Christine has an unexpected encounter: Upon meeting Leonore, she becomes conscious of how the patterns of her female upbringing are what prevent her from expressing herself and her desires.

BERNADETTE KOLONKO studied Photography at the Academy of Fine Arts in Leipzig and at the Zurich University of the Arts, followed by studies in Film at the Film University Babelsberg **KONRAD WOLF**. Also active as a caster, artistic researcher and theory lecturer, her films as a director include: the shorts **SIBELLA** (2014), **THE BOMB-LAYING GIRL** (2016), **BLIND SPOTS** (2017), and **BEAUTIFUL YOU** (2019).

GENRE Drama **YEAR OF PRODUCTION** 2019 **DIRECTOR** Bernadette Kolonko **SCREENPLAY** Bernadette Kolonko **CINEMATOGRAPHY** Carolina Steinbrecher **CAST** Lucy Wirth, Birgit Unterweger, Emma Satzger, Daniel Wagner, Ursula Maria Burkhart **PRODUCER** Britta Strampe **PRODUCTION COMPANY** Filmuniversität Babelsberg **KONRAD WOLF** **RUNTIME** 19 min **LANGUAGE** German

SALES
Filmuniversität Babelsberg **KONRAD WOLF**
distribution@filmuniversitaet.de
www.filmuniversitaet.de

© Carolina Steinbrecher/Filmuniversität Babelsberg **KONRAD WOLF**

NACH ZWEI STUNDEN WAREN ZEHN MINUTEN VERGANGEN

AFTER TWO HOURS, TEN MINUTES HAD PASSED

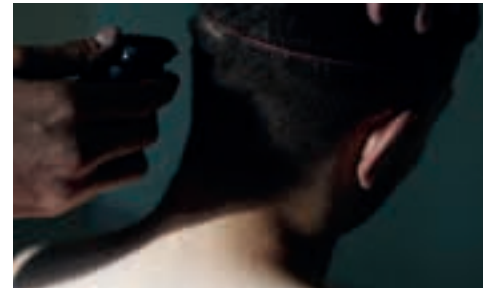
Time as punishment - of juvenile inmates and bodies that become heavy in prescribed spaces.

STEFFEN GOLDKAMP was born in 1988 and studied Filmmaking at the Academy of Fine Arts in Hamburg. He co-founded the film collective "Spengemann Eichberg Goldkamp Hans". His works explore the specific realities of particular spaces and include the films: *WALLENHORST* (2014), *L'ÉTÉ ESPÉRÉ* (2016), *WESTERN UNION* (2018), and *AFTER TWO HOURS, TEN MINUTES HAD PASSED* (2019).

GENRE Society **YEAR OF PRODUCTION** 2019
DIRECTOR Steffen Goldkamp **SCREENPLAY**
Steffen Goldkamp **CINEMATOGRAPHY** Tom
Otte, Paul Spengemann, Karsten Krause
PRODUCER Steffen Goldkamp **RUNTIME** 19
min 30 sec **LANGUAGE** German **FESTIVALS**
Venice 2019 (Orrizonti)

SALES

Steffen Goldkamp
steffen.goldkamp@gmail.com
www.spengemanneichberggoldkamp.de



© Steffen Goldkamp

SUMMER HIT

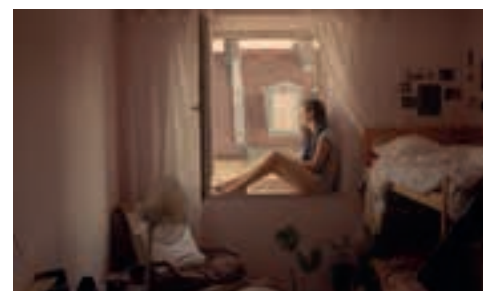
Laia from Spain and Emil from Iceland are Erasmus students in Munich. After having sex a couple of times, Emil professes his love to Laia – but she panics and runs away. Now the two have to figure out whether they are more than just a summer fling.

BERTHOLD WAHJUDI was born in 1993 in Hamburg. He studied Arts & Sciences at the University College London and University of California before taking up studies at the University of Television and Film Munich in 2016. His films include: the shorts *SUMMER'S END* (2018), *SIDE A / SIDE B* (2018), *PLAN B* (2018), and *SUMMER HIT* (2019).

GENRE Comedy **YEAR OF PRODUCTION** 2019
DIRECTOR Berthold Wahjudi **SCREENPLAY**
Berthold Wahjudi **CINEMATOGRAPHY** Tobias
Blickle **CAST** Martina Roura, Atli Benedikt,
Katrin Filzen **PRODUCERS** Melissa Byrne,
Philipp Link **PRODUCTION COMPANY** Gute
Zeit Film **RUNTIME** 19 min **LANGUAGE** Eng-
lish, Spanish, German, Icelandic **FESTIVALS**
Filmfestival Max Ophüls Preis Saarbrücken
2019, Palm Springs Short Fest 2019, SHORTS
Trinationales FF Oberrhein 2019, Sehsüchte
2019, filmreif! 2019, Molodist Kyiv 2019,
Nordic Youth FF Tromsø 2019, FiSH Rostock
2019 **AWARDS** Best Live-Action Short over 15
Minutes Palm Springs 2019, Best Screenplay
& Special Prize for Europe and the Future
filmreif! 2019, Audience Award FiSH Rostock
2019

SALES

Gute Zeit Film
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© Gute Zeit Film

SUZANNE - VON KOPF BIS FUSS

PORTRAIT OF SUZANNE

In a foreign city, an obese man tormented by loneliness sees his left foot turn into a woman: he recognized Suzanne, his lost love.

After *SEXY LAUNDRY*, Izabela Plucinska's new film is an adaptation of the eponymous novel by Roland Topor (1978).

IZABELA PLUCINSKA was born in 1974. She studied at the National Film School in Łódź and at the Film University Babelsberg *KONRAD WOLF*. In 2006, she founded the production company ClayTraces in Berlin. A selection of her films includes: the shorts *CASTLING* (1998), *BACKYARD* (1999), *TWIN* (2000), *ON THE OTHER SIDE* (2002), *JAM SESSION* (2005), which screened in the Short Competition at the Berlinale in 2005 and received the Silver Bear for Best Short Film, *BREAKFAST* (2006), *MARATHON* (2008), *7 MORE MINUTES* (2008), *ESTERHAZY* (2009), *JOSETTE AND HER DADDY* (2010), *AFTERNOON* (2012), *DARLING* (2013), *SEXY*

LAUNDRY (2015), and *PORTRAIT OF SUZANNE* (2019).

GENRE Animation **YEAR OF PRODUCTION** 2019 **DIRECTOR** Izabela Plucinska **SCREENPLAY** Izabela Plucinska **CINEMATOGRAPHY** Izabela Plucinska **PRODUCERS** Robert Kern, Izabela Plucinska, Christine Haupt **CO-PRODUCERS** Jean-Laurent Csinidis, Paulina Ratajczak **PRODUCTION COMPANY** ClayTraces, in co-production with FILMS DE FORCE MAJEURE, Foundation Las Sztuki **RUNTIME** 14 min **LANGUAGE** French **FESTIVALS** Krakow 2019, Annecy 2019, Ottawa Int. Animation Festival 2019 **AWARDS** Golden Dragon Krakow 2019

SALES

ClayTraces
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© Izabela Plucinska

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

AUERHAUS



© 2019 Tom Trambow/Pantaleon Films

Director Neele Vollmar's adaptation of Bov Bjerg's 2015 best-seller features the shooting stars Damian Hardung, Max von der Groeben, Luna Wedler, and Devrim Lingnau as four friends who have promised themselves that their lives shouldn't become boring. That's why they decide to do everything differently from what usually happens in the sticks: they all move into the Auerhaus and set up a flat share under the disapproving eyes of the villagers. They want to celebrate the moment, break all the rules – and, above all, save their pal Frieder from himself and doubts about the purpose of life. But how long can the walls of the Auerhaus protect the magic of this community from the outside world?

GENRE Coming-of-Age Story, Tragicomedy
CATEGORY Feature **DIRECTOR** Neele Leana Vollmar **SCREENPLAY** Neele Leana Vollmar, Lars Hubrich **CAST** Damian Hardung, Max von der Groeben, Luna Wendler, Devrim Lingnau, Philine Stappenbeck, Sven Schelker **PRODUCERS** Dan Maag, Kristina Löbber **PRODUCTION COMPANY** Pantaleon Films, in co-production with Warner Bros. Film Productions Germany, Brainpool Pictures **LANGUAGE** German

CONTACT

Pantaleon Films
 sabrina@pantaleonfilms.com
 www.pantaleonfilms.com

FABIAN

This summer sees director Dominik Graf travelling to locations in Berlin and Görlitz for the production of his new feature film, *FABIAN*, which has been adapted by Constantin Lieb from Erich Kästner's eponymous satirical novel from 1931. Set in the dying days of the Weimar Republic as the global economic crisis dominated at the end of 1920s, the film centers on the exploits of the 32-year-old advertising copywriter Dr. Jakob Fabian (played by Tom Schilling) in a Berlin teetering on a political, economic and moral abyss.

FABIAN marks the latest collaboration between Lupa Film and Graf after producer Felix von Boehm himself made a film portrait

of the director and co-produced his 2015 documentary *WHAT DO YOU MEAN 'THE END'?* about the late film critic Michael Althen.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Dominik Graf **SCREENPLAY** Constantin Lieb, Dominik Graf **CAST** Tom Schilling, Albrecht Schuch, Saskia Rosendahl, Meret Becker **PRODUCER** Felix von Boehm **PRODUCTION COMPANY** Lupa Film, in co-production with ZDF **LANGUAGE** German

CONTACT

Lupa Film
 info@lupa-film.com
 www.lupa-film.com



© Felix von Boehm/Lupa Film

DAS GLASZIMMER



© Jürgen Olczyk/Lieblingsfilm

In 1945, shortly before the end of the war: Anna and her 11-year-old son Felix flee bombed out Munich for the safety of the countryside. Here the local Nazi official, Feik, rules with an iron fist. While Anna struggles to play the convinced National Socialist, Felix is determined to fit in with the village children and becomes seduced increasingly by the regime's propaganda.

When Anna learns of her husband Bernd's "Hero's Death" she and Felix are devastated. While she mourns and blames the Nazis, Felix starts to feel what it means to be the son of a fallen hero. He is accepted, respected.

One day Felix and his friends discover a deserter hiding nearby. They agree: this must be

reported at once. But what Felix does not know, the man is Bernd, his father!

GENRE Children & Youth, Drama, History
CATEGORY Feature **DIRECTOR** Christian Lerch **SCREENPLAY** Christian Lerch, Josef Einwanger **CAST** Lisa Wagner, Hans Löw, Luis Vorbach, Xari Wimmbauer, Barbara Romaner, Philipp Hochmaier, Heinz-Josef Braun, Johann Schuler **PRODUCER** Robert Marciniak **PRODUCTION COMPANY** Lieblingsfilm, in co-production with ZDF **LANGUAGE** German

CONTACT

Lieblingsfilm
 office@lieblingsfilm.biz
 www.lieblingsfilm.biz

GUNDERMANN REVIER



© Clara Cosmos

In her first feature-length documentary as a director, author and curator Grit Lemke turns her attention to the life of the cult rock poet and coal excavator Gerhard Gundermann who was initially called "the Bob Dylan of the opencast mine" before becoming the "voice of the East Germans". The film biography is told against the background of a region where global issues of our time are focused as if in a concave mirror. They permeate the artist's oeuvre: home and devastation, the end of industry and work, utopia and individual responsibility. Observations and conversations, images of a post-mining landscape, and a first-person narrator from the coal region enter into a dialogue with Gundermann through his songs, texts and largely unknown archive footage.

GENRE Biopic, History, Music **CATEGORY** Documentary **DIRECTOR** Grit Lemke **PRODUCER** Gregor Streiber **PRODUCTION COMPANY** inselfilm produktion **LANGUAGE** German

CONTACT

inselfilm produktion
gregor@inselfilm.info
www.inselfilm.info

HELLO MY FRIEND

The tropical island Cuba is the main setting for Bettina Blümner's fourth feature film HELLO MY FRIEND after her previous films POOL OF PRINCESSES, BROKEN GLASS PARK and PARCOURS D'AMOUR. The road movie follows three friends Katharina, Judith and Benjamin as they travel to Cuba to search for Judith's brother Vanja, who has disappeared on the island during a research semester studying the legendary manatee. While Katharina seems to be more interested in picking up local men for sexual adventures, a tender love story develops between Benjamin and Judith. But then she attracts the amorous attentions of the salsa dance teacher Ignacio with unforeseen repercussions...

GENRE Drama, Love Story, Road Movie **CATEGORY** Feature **DIRECTOR** Bettina Blümner **SCREENPLAY** Bettina Blümner, Daniel Nocke **CAST** Leonard Scheicher, Victoria Schulz, Maya Unger **PRODUCERS** Jamila Wenske, Melanie Blocksdorf **PRODUCTION COMPANY** Achtung Panda! Media, in co-production with Marinka Filmes **LANGUAGE** German, Spanish, English

SALES

Pluto Film Distribution Network
info@plutofilm.de
www.plutofilm.de



© Achtung Panda! Media

RÄUBERHÄNDE



© Dominik Hatt

Friendship, embarking on life and searching for one's roots are key issues in Student Oscar®-winner Ilker Çatak's feature film which is based on Finn-Ole Heinrich's eponymous debut novel.

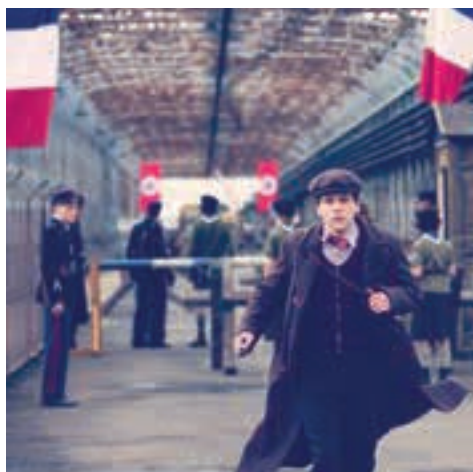
Janik has parents who always do everything right, while Samuel comes from a broken home. Janik's parents may have practically adopted Samuel, but he still shields his alcoholic mother from the outside world. Samuel wants order, Janik wants chaos. Then, in a thoughtless moment, Janik does something inexcusable and the close bond between the friends is put in jeopardy. As they set off on their long-planned trip to Istanbul, the boys are looking to save their friendship, enjoy their freedom and try out a new life.

GENRE Coming-of-Age Story, Drama, Literature **CATEGORY** Feature **DIRECTOR** Ilker Çatak **SCREENPLAY** Gabriele Simon, Finn Ole Heinrich **CAST** Emil von Schönfels, Mekyas Mulugeta, Katharina Behrens, Nicole Marischka, Godehard Giese, Luissa Hansen **PRODUCERS** Gabriele Simon, Martin Heisler **PRODUCTION COMPANY** Flare Film **LANGUAGE** German

CONTACT

Flare Film
simon@flare-film.com
www.flare-film.com

RESISTANCE – WIDERSTAND



© 2019 Frederic Batier/Pantaleon Films

Jesse Eisenberg stars as the legendary mime Marcel Marceau in a story inspired by true events set during the Second World War. As France succumbs to the Nazi Occupation, Marcel and his family live in fear of the Gestapo chief Klaus Barbie, who is on a personal mission to crush the fledgling Resistance. With the war closing in, Marcel puts aside his dreams of the spotlight for a life in the shadows. With a talent for forgery and a quirky sense of humor, Marcel plays a vital role in many dangerous missions, transporting children through the Alps to the safety of Switzerland. From the brother he fought alongside to the children he saved, Marcel's spirit and determination touched the lives of thousands.

GENRE Drama **CATEGORY** Feature **DIRECTOR/SCREENPLAY** Jonathan Jakubowicz **CAST** Jesse Eisenberg, Ed Harris, Matthias Schweighöfer, Clémence Poésy, Edgar Ramirez, Félix Moati, Bella Ramsey, Géza Röhrig, Karl Markovics **PRODUCERS** Claudine Jakubowicz, Dan Maag, Thorsten Schumacher, Carlos Garcia de Paredes, Patrick Zorer, Stephanie Schettler-Köhler, Matthias Schweighöfer, Marco Beckmann, Jonathan Jakubowicz **PRODUCTION COMPANIES** Pantaleon Films, Epicentral Studios, Rocket Science, Vertical Media, Neptune Features, Resistance Films US, Bliss Media **LANGUAGE** English

SALES Rocket Science
ts@rocket-science.net · rocket-science.net

ROLAND REBERS TODESREVUE

A black comedy about the fear of ageing, the joy of life and the hunt for likes, followers and the most clicks, **ROLAND REBERS TODESREVUE** features a female dancer who can't escape ageing whatever she tries; an old man in the hospital who just wants peace and quiet at the end of his life but doesn't get it; a performance artist who faces the comments of her audience with full consequences; an author searching for truth and the person with the mask who desperately wants to become famous. In this interactive live show, the Cabaret of Death, where the audience chooses the tasks, games without limits for candidates who endure every humiliation and danger, it is not death that has to be feared, but rather a life un-lived.

GENRE Satire **CATEGORY** Feature **DIRECTOR** Roland Reber **SCREENPLAY** Roland Reber, Antje Nikola Mönning, Mira Gittner **CINEMATOGRAPHY** Mira Gittner **CAST** Marina Anna Eich, Antje Nikola Mönning, Eisi Gulp, Waltraut Borchmann, Christian Buse, Wolfgang Seidenberg, Ricci Hohlt, Mira Gittner **PRODUCERS** Patricia Koch, Marina Anna Eich, Antje Nikola Mönning **PRODUCTION COMPANY** wtp international **LANGUAGE** German

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© wtp international

SCHATTENSTUNDE



© Nicole Boehm

Filmmaker Benjamin Martins spent two years studying the life of the Christian writer Jochen Klepper. Using Klepper's extensive diary entries, Martins prepared a film that casts light on a dark chapter in German history. Beginning with the last encounter between Klepper and SS-Obersturmbannführer Adolf Eichmann, the film focuses on Klepper's last hours spent together with his Jewish wife Johanna and stepdaughter Renate. On December 10th 1942, Eichmann rejected their applications to emigrate. The same night, the Kleppers took their own lives. The family's last conversations are sensitively interwoven with Klepper's various diary entries. Many of the dialogues are based in part on Klepper's writings and still remain relevant today.

GENRE Drama, History **CATEGORY** Feature **DIRECTOR** Benjamin Martins **SCREENPLAY** Benjamin Martins **CAST** Christoph M. Kaiser, Beate Krist, Sarah Palarczyk, Boris Becker, Klaus Rodewald **PRODUCERS** Floriana Maiello, Benjamin Martins **PRODUCTION COMPANY** Herbsthund Filme **LANGUAGE** German

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TRÜMMERMÄDCHEN



© SWR/simonsays.pictures/Philip Henze

Hunger, rubble, soldiers returning from war: young Charlotte is pregnant, but her beloved Ludwig doesn't want her or his child. In order to win him over and avoid the impending disgrace, she signs up for the "Fräuleinkurs" by the actress Gloria Deven who had been an aspiring star under the Nazis, but is now banned from working. But Gloria isn't interested in reviving the coquetry that had become unnecessary during the war. Instead, she awakens in her students a longing for something that has been denied them for too long: freedom.

Writer-director Oliver Kracht won the prestigious Thomas Strittmatter Prize during this year's Berlinale for his screenplay that ad-

dresses equality between men and women in the Germany of 1946.

GENRE Drama, Melodrama, History
CATEGORY Feature **DIRECTOR** Oliver Kracht
SCREENPLAY Oliver Kracht **CAST** Valery Tscheplanowa, Laura Balzer, Lena Urzendowsky, Anna-Gesa Lappe, Lara Feith, Till Wonka **PRODUCER** Simon Buchner
PRODUCTION COMPANY simonsays.pictures
LANGUAGE German

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DER ÜBERLÄUFER

Directed by Academy Award®-winner Florian Gallenberger from Siegfried Lenz's international bestseller, *DER ÜBERLÄUFER* is set in the summer of 1944. Walter Proska is about to return to the Eastern Front when his train is blown up by partisans. Together with a scattered bunch of German soldiers, cut off from the front, he awaits certain death while the commands of his superior officer become more and more senseless and inhuman. Proska's encounter with the young Polish partisan Wanda and his friendship with his comrade Kürschner increasingly make him doubt his oath of allegiance. As the Red Army draws closer, Proska becomes a prisoner of war and can save himself only by defecting to the enemy.

GENRE Drama, History, Literature, Love Story
CATEGORY TV Movie **DIRECTOR** Florian Gallenberger **SCREENPLAY** Bernd Lange, Florian Gallenberger **CAST** Jannis Niwöhner, Malgorzata Mikolajczak, Sebastian Urzendowsky, Rainer Bock, Florian Lukas, Katharina Schüttler, Ulrich Tukur, Bjarne Mädel, Leonie Benesch, Adam Venhaus, Alexander Beyer, Janusz Cichocki, Mathias Hermann, Shenja Lacher **PRODUCERS** Stefan Raiser, Felix Zackor **PRODUCTION COMPANY** Dreamtool Entertainment **LANGUAGE** German

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UNDINE



© ZDF/Marco Krüger

Undine, a young woman, historian and tour leader in Berlin, lives in a small, impersonal flat and has a typical big-city life. And happens to be cursed. As normal as her life seems, when her boyfriend leaves her the curse says she must kill him and return to the water from which she came. But Undine fights her fate: She does not want to kill, she does not want to leave. At the moment of the betrayal Christoph appears, and she falls in love with him. He is an industrial diver and shows her his underwater world – which she knows already. They are happy together. He is impressed by her education, she by his shrewdness. And he senses she is running away from something. Now, because he feels he is being betrayed, Undine has to make a new decision.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Christian Petzold **SCREENPLAY** Christian Petzold **CAST** Paula Beer, Franz Rogowski, Jacob Matschenz, Maryam Zaree **PRODUCERS** Florian Koerner von Gustorf, Michael Weber **PRODUCTION COMPANY** Schramm Film Koerner & Weber, in co-production with Les Films du Losange, ZDF, ARTE, ARTE France Cinéma **LANGUAGE** German

SALES

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UND MORGEN DIE GANZE WELT



© Oliver Wolff

20-year-old law student Luisa has just joined a subdivision of the Antifa movement when she and her friends Alfa and Lenor learn of a planned attack by a local neo-Nazi gang. Trying to find out more, they get deeper into the right-wing scene and its political connections until the point where they face the question of how far they are willing to go to defend our liberal democracy.

AND TOMORROW THE ENTIRE WORLD is Julia von Heinz's first feature film to be handled by the Berlin-based production company Seven Elephants which she co-founded with fellow directors David Wnendt and Erik Schmitt and producer Fabian Gasmia last year.

GENRE Drama, Politics **CATEGORY** Feature
DIRECTOR Julia von Heinz **SCREENPLAY** Julia von Heinz, John Quester **CAST** Mala Emde, Noah Saveedra, Tonio Schneider, Luisa-Céline Gaffron, Andreas Lust **PRODUCER** Fabian Gasmia **PRODUCTION COMPANY** Seven Elephants, in co-production with Kings & Queens Filmproduktion, Haiku Films **LANGUAGE** German

CONTACT

Seven Elephants
 info@seven-elephants.de
 www.seven-elephants.de

THE WAY WE WERE

Director Marten Persiel follows his debut **THIS AIN'T CALIFORNIA** with a semi-fictional documentary presenting a futuristic fairytale about the splendor of nature. The year is 2051, and people are looking back at the past. They remember the golden age of the beautiful 2010s and 2020s – a time when it was still possible to experience wild nature first hand. According to official estimates from the United Nations, we are currently losing 200 natural species every day. **THE WAY WE WERE** takes us forward into a bankrupt future that we may well be bound for. We meet Ben in 2051 and watch him saving the world by making people feel something they thought they had forgotten...

GENRE Ecology, Fantasy, Science Fiction, Road Movie **CATEGORY** Semi-Fictional Documentary **DIRECTOR** Marten Persiel **SCREENPLAY** Marten Persiel, Aisha Prigann **CAST** Noah Saavedra, Paul G. Raymond, Jessamine Bliss Bell, Wim Wenders, Rodolfo Dirzo, Prof. Dr. Josef Reichholf, Dr. Cary Fowler, Pamela Ronald **PRODUCERS** Martin Heister, Katharina Bergfeld **PRODUCTION COMPANY** Flare Film, in co-production with Windmill Film **LANGUAGE** English

SALES

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© Flare Film/Christoph Köstlin

GERMAN FILMS SERVICE + MARKETING



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

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

German Films' budget of presently €4.85 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 Eastern Europe and China/Southeast Asia.

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



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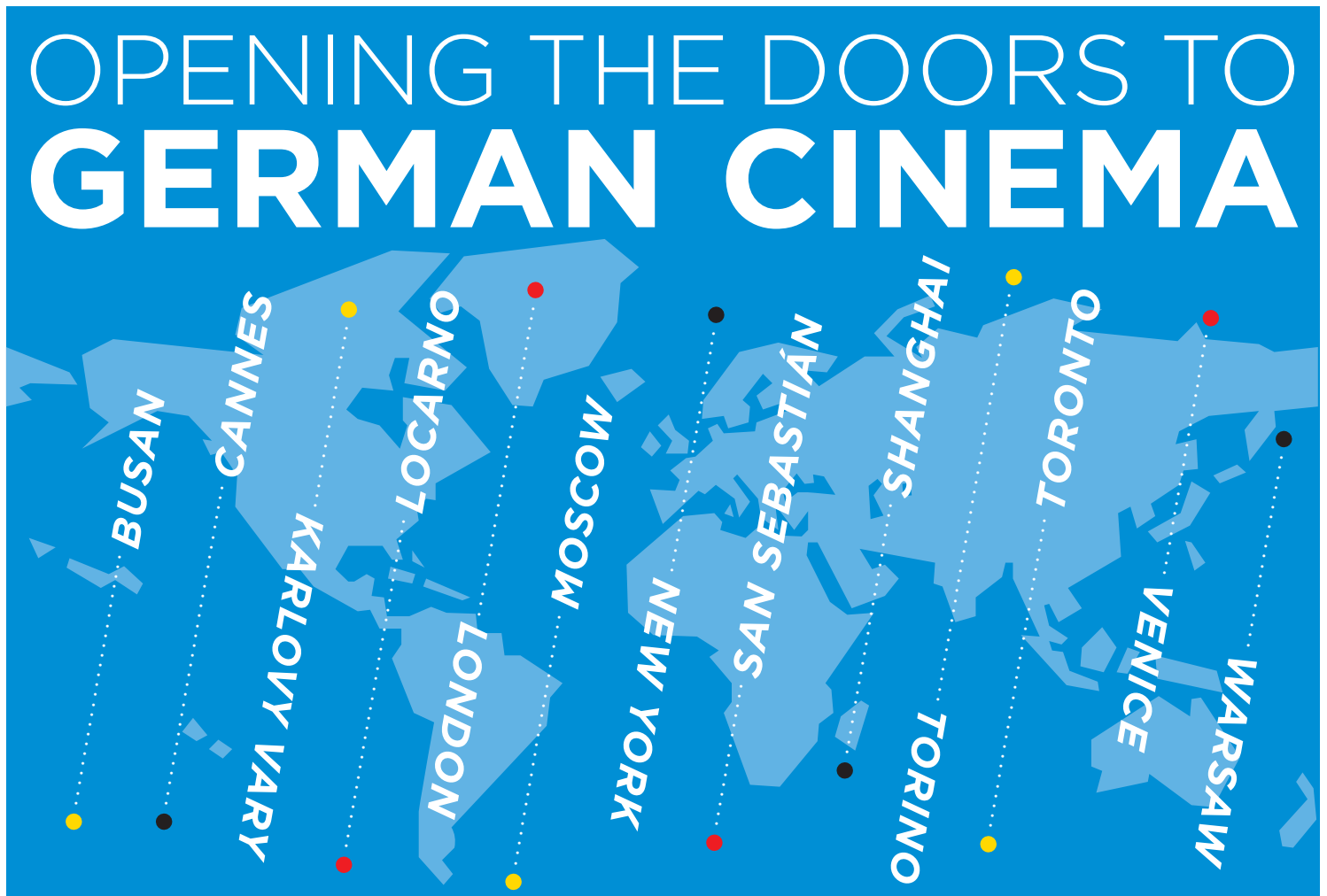
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