

JANA BURBACH

KATHARINA EYSSEN

HANNO HACKFORT

BERND LANGE

RAFAEL PARENTE

LAILA STIELER



FACE TO FACE WITH GERMAN FILMS

T H E W R I T E R S


ABOUT FACE TO FACE WITH GERMAN FILMS

In 2016, the national information and advisory center for the promotion of German films worldwide - German Film Service + Marketing - launched a unique campaign promoting German cinema achievements through exceptional German talent to the film industry and wider international cinema-going community.

The initiative – FACE TO FACE WITH GERMAN FILMS – shines a spotlight on the most influential individuals currently working in the German film industry and who represent just some of the many dynamic ‘faces’ of German filmmaking today.

The 2016 launch of the FACE TO FACE WITH GERMAN FILMS campaign presented six actresses as these ‘faces’, at the London Film Festival and through the year, across a series of press events, a photographic advertising campaign and through the international launches of their diverse film and television projects. The actresses were PAULA BEER, LIV LISA FRIES, SANDRA HÜLLER, JULIA JENTSCH, SASKIA ROSENDAHL and LILITH STANGENBERG.

At the 2017 Cannes International Film Festival, the FACE TO FACE WITH GERMAN FILMS initiative entered the second phase of the campaign with the support of some of Germany’s most eclectic actors: VOLKER BRUCH, ALEXANDER FEHLING, LOUIS HOFMANN, JANNIS NIEWÖHNER, TOM SCHILLING and RONALD ZEHRFELD.



2018 saw the continuation of the FACE TO FACE WITH GERMAN FILMS campaign, this time celebrating the visionaries behind the camera, by showcasing prominent directors in the German film industry, who have already garnered a great deal of international recognition for their varied works: EMILY ATEF, VALESKA GRISEBACH, LARS KRAUME, ANCA MIRUNA LAZARESCU, BURHAN QURBANI and DAVID WENNDT.

The 2019 campaign continued to celebrate trends in German filmmaking, as well as the current international appetite for German storytelling in internationally renowned series, with the actors and actresses at the heart of the industry's most recent national and international successes MARIA DRAGUS, CHRISTIAN FRIEDEL, LUISE HEYER, JONAS NAY, JÖRDIS TRIEBEL and FAHRI YARDIM.

This year's campaign turns its focus to writers to honor those who create the essence of pictures: the story. The launch will take place at Séries Mania on March 26th with a panel hosted by Variety and six of the best screenwriters of the German audiovisual landscape.

**THE
WRITERS**

JANA BURBACH

KATHARINA EYSSEN

HANNO HACKFORT

BERND LANGE

RAFAEL PARENTE

LAILA STIELER

A portrait of Jana Burbach, a woman with short, curly, light brown hair, wearing a dark teal, long-sleeved, high-necked dress with a dark floral pattern. She is standing against a textured, greyish-blue wall, looking slightly to the right with a gentle smile. Her right hand is on her hip, and she is wearing a large, ornate ring on her ring finger. The lighting is soft, highlighting her features and the texture of the dress.

JANA BURBACH

Born 1985 in Munich, Jana Burbach lives and works in Berlin as a freelance script writer, with a special focus on developing TV series.

From 2004-2007, she completed a BA in Classics and English at the University of Oxford and from 2009-2011 an MA in Expanded Theater at the Bern University of the Arts.

After several years of working in theater as an assistant director, director, performer, writer and dramaturg, she turned her focus to script-writing. From 2013-2014, she participated in the Drehbuchwerkstatt München and subsequently in Serial Eyes at the dffb. Since then, Jana Burbach has been both a staff writer and head writer for several TV shows, in German and English, including BAD BANKS and TRIBES OF EUROPA.

3 QUESTIONS TO JANA BURBACH

Who or what are your inspirations?

My inspirations are really wide-ranging. I enjoy watching films and TV series, but I also draw a lot of inspiration from books or newspaper articles, or of course from life itself.

Do new broadcast media influence your working approach and how?

The streaming platforms have definitely influenced both my viewing habits and my work opportunities to a significant extent. They are making a range of different shows possible and have shaken up the entire German TV landscape.

What are your next projects?

TRIBES OF EUROPA and BREAKING EVEN, two shows I wrote for as a staff writer, are coming out later this year. I'm working on the second season of TRIBES OF EUROPA, a new series with Christian Schwochow and a few of my own projects, such as a horror mini-series about an anxiety clinic and a dramedy about growing up as a third culture kid.

FILMOGRAPHY

2020 - TRIBES OF EUROPA - TV series

Directors: Philip Koch, Florian Baxmeyer - Netflix

2020 - BREAKING EVEN - TV series

Director: Boris Kunz - ZDF

2017 - BAD BANKS - mini-series

Director: Christian Schwochow

2017 - DIE HEILAND - mini-series

Director: Christoph Schnee

2017 - JUST PUSH ABUBA - web series

Director: Benjamin Cantu



KATHARINA EYSSEN

Katharina Eyssen was born in 1983 in Starnberg.

From 2005 to 2010, she studied screenwriting and dramaturgy at the University of Television and Film Munich (HFF). During her studies, she began working on her first screenplay for the feature film *THE GIRL WITH NINE WIGS* (2013).

In 2011, her first novel *Alles Verbrecher* was published. Since then she has been writing film and TV screenplays. She lives and works in Berlin.

3 QUESTIONS TO KATHARINA EYSSEN

Who or what are your inspirations?

Actually, everything can be an inspiration to me. A lyric from a song, a relationship in my life, the story a friend tells me, a book I read, a newspaper article. Since I am mostly interested in very character driven stories, I have been feeding a lot from stories from my own past, my family's past, newspaper stories... or from encounters with strangers who I made tell me their life stories on the subway.

Do new broadcast media influence your working approach and how?

Of course they do. It is a huge influence for me to be able to watch shows and films from every part of the world whenever I like. It can be a big distraction, too, and kind of overwhelms the creative mind to have such a mass of stories available. But I think it is great to have the opportunity to have stories travel so freely and quickly all over the world. What might not be appealing to an audience at home, could resonate with someone in a totally different place. I think that is beautiful.

What are your next projects?

I am currently working on my next Netflix series about a famous European Empress of the 19th century. (press release will follow soon)

FILMOGRAPHY

2019 - HOLIDAY SECRETS - series

Director: Samara Radsai - Netflix

2018 - RATE YOUR DATE - feature

Director: David Dietl

2016/17 - ROCKSTARS ZÄHMT MAN NICHT - TV movie

Director: Kai Meyer-Ricks - SAT1

2013/14 - SEITENWECHSEL - feature

Director: Vivian Naefe

2012 - THE GIRL WITH NINE WIGS - feature

Director: Marc Rothemund



HANNO HACKFORT

Hanno Hackfort was born in Paderborn in 1970.

After jobs as an assistant director and musician on several theater productions, he started working as a boomoperator and sound engineer on various TV and feature films in Germany and abroad. At the same time he started directing his own short films and in 2002 he shot his feature debut JUNE MOON. Between 2004 and 2012 he worked as a writer on numerous TV shows. In 2012 he teamed up with Bob Konrad and Richard Kropf. Together they created and wrote KOSLOWSKI & HAFERKAMP (ARD), 4 BLOCKS (Series 1-3) (TNT), the first German drama series for Amazon YOU ARE WANTED and LABAULE & ERBEN (SWR). With Bob Konrad he is currently working on the eight-part drama series FUNERAL FOR A DOG for Sky Germany.

Hanno Hackfort lives and works in Berlin.

3 QUESTIONS TO HANNO HACKFORT

Who or what are your inspirations?

It's hard to say. I think constantly looking at the world around me.

And, very important, music!

Do new broadcast media influence your working approach and how?

Generally speaking, it must be said that the new broadcasters have set the market in motion. It is possible to tell stories one could not tell before on German television.

Not much has changed in the concrete working process, at least as far as we are concerned. Apart from the fact that we are now much more involved in the entire production process of a series.

What are your next projects?

Among other things, we are currently working on an eight-part series for Sky Deutschland. A large-scale love drama based on the novel *Funeral for a Dog* by Thomas Pletzinger and a historical series set in Berlin immediately after the fall of the Berlin Wall.

FILMOGRAPHY

2019/2018 - 4 BLOCKS 2&3 - series

Directors: Oliver Hirschbiegel, Özgür Yildirim

2016 - YOU ARE WANTED - series

Directors: Matthias Schweighöfer,

Bernhard Jaspers - Amazon

2014 - SOKO LEIPZIG - series - ZDF

2008/11 - ANNA UND DIE LIEBE - telenovela

- SAT1

2004 - JUNE MOON - feature

Director: Hanno Hackfort



BERND LANGE

Award-winning author Bernd Lange is one of the most renowned screenwriters in Germany. Since his debut *REQUIEM* won the Silver Bear at the Berlinale, he has written numerous feature films and series. He was represented three times in the Berlinale competition and worked with directors such as Hans-Christian Schmid (*WAS BLEIBT, DAS VERSCHWINDEN*), Oliver Hirschbiegel (*CRIMINAL: GERMANY*) and Dominik Graf (*TATORT*). Bernd Lange lives in Berlin.

3 QUESTIONS TO BERND LANGE

Who or what are your inspirations?

Life.

Do new broadcast media influence your working approach and how?

New broadcast media influence my work to the extent that I think it changes the audience's viewing behavior. Just as the DVD box made binge watching possible, streaming services are now changing the way we perceive storytelling even more.

It's simply a different thing if you decide to watch one specific story in a cinema or decide to rent or buy a DVD box. Now, you chose out of an endless selection at home and you can change this decision at any time. A story that is primarily available online must be even more tightly woven from the start.

What are your next projects?

The adaptation of Siegfried Lenz' THE TURNCOAT in May, the jubilee of German series TATORT in November.

FILMOGRAPHY

2019 - CRIMINAL: GERMANY- TV movie

Director: Oliver Hirschbiegel - Netflix

2018 - THE TURNCOAT - mini-series

Director: Florian Gallenberger - NDR, ARD/Degeto, SWR

2017- TATORT - GOLDBACH - TV movie

Director: Robert Thalheim - SWR

2016/17- DAS VERSCHWINDEN - mini-series

Director: Hans-Christian Schmid - ARD/Degeto

2013 - ZWEIMAL ZWEITES LEBEN - TV movie

Directors: Alan Smithee, Elaine Smithee - ZDF

2009 - STORM - feature

Director: Hans-Christian Schmid

2009 - IF NOT US, WHO- feature

Director: Andres Veiel



RAFAEL PARENTE

Rafael Parente, born 1983, studied Financial Mathematics at the University of Konstanz and Economics at the LMU Munich.

In 2012 he successfully completed his studies of Production and Media Economics at the HFF Munich, during which he founded NEUESUPER together with Simon Amberger and Korbinian Dufter in 2010. Alongside his work as a producer, he has also been a showrunner (8 DAYS) and screenwriter for several projects NEUESUPER produced. He is regularly invited as a guest speaker at various film schools, including HFF Munich, Film Academy Baden-Württemberg and Zurich University of the Arts. Starting 2019, he is a member of the jury for the Bernd Burgemeister Film Award. In 2018 NEUESUPER won the Bavarian TV Award as best upcoming producer, as well as the Austrian TV-Award (Romy) for best series for HINDAFING, which was followed up by a second Season in 2019. His serial drama 8 DAYS, directed by Stefan Ruzowitzky and Michael Krummenacher, premiered at Berlinale 2018.

The drama series BREAKING EVEN (WT) and HAMBURG HUSTLING, a late 70s period drama, are currently in development.

3 QUESTIONS TO RAFAEL PARENTE

Who or what are your inspirations?

All the big and small mistakes I have made in my life - they put me in the most exciting situations. And of course my family, friends and colleagues, who have always helped me out of the mess again.

Do new broadcast media influence your working approach and how?

I feel very lucky that my creative period has overlapped with the technological revolution of media streaming. It has elevated the complexity, diversity and boldness of storytelling so much. But writing drama shows is very time consuming and intense. The multi-season show is a true monster so you really have to pick your projects wisely. I often feel like a kid in a candyshop.

What are your next projects?

At NEUESUPER we are creating several new drama shows. At the moment we are editing the crime drama series BREAKING EVEN (WT) for ZDFneo, shooting the young adult series ECHOS for Joyn, writing further seasons of our running shows and developing new stuff like the sci-fi show CHILDREN OF MARS or the gangster period show HAMBURG HUSTLING. As I said before - there's a lot of candy.

FILMOGRAPHY

In production - ECHOS - series

In production - BREAKING EVEN - series

2019 - 8 DAYS - mini-series

Directors: Michael Krummenacher, Stefan Ruzowitzky - SKY

2017-2019 - HINDAFING - TV series

Director: Boris Kunz

2018 - BLOCKBUSTAZ - TV series

Directors: Jan Markus Linhof, Cüneyt Kaya

2018 - 303 - feature

Director: Hans Weingartner



LAILA STIELER

Laila Stieler was born in Neustadt/Orla. After an internship at the East German TV Network, she studied dramaturgy at the Academy for Film and TV "Konrad Wolf" in Babelsberg.

Since 1990, Laila has worked as a screenwriter, dramaturg and producer for numerous film and TV productions. She received the prestigious Adolf-Grimme-Award in Gold for Best Screenplay for DIE POLIZISTIN in 2001 and the International Literary Film Award for WILLENBROCK in 2005. In 2019 she was awarded with the German Film Award for her screenplay for GUNDERMANN.

She also wrote the screenplays for many TV productions and has worked with directors such as Doris Dörrie for THE HAIRDESSER (2010) and Maria Schrader for LOVE LIFE (2007).

Laila Stieler lives in Brandenburg.

3 QUESTIONS TO LAILA STIELER

Who or what are your inspirations?

I have two main sources of inspiration. First: my husband. Working as my agent he is not only familiar with my work, but also a very alert mind who occasionally puts newspaper articles on my desk or gives me impulses. As he did for example in the case of my film THE HAIRDRESSER. One day after a visit to the barber he came home and said: Laila, go down the street to the barber shop, there is a woman you have to look at, I think she is a character. And that's how I did it. The second source is more or less my own experience. And this can be conversations with friends, an encounter on the street, suggestions from directors and producers, and, last but not least, books. Above all I love adaptations. During the process of writing a screenplay, I walk many kilometers. There is this large meadow behind my village, which I only reach when I have crossed the entire village, passed a small forest and climbed a hill. After that I am rewarded with a great view that opens my heart. A wide horizon, a distant windmill, a gentle hill and in the best case a family of cranes... And then the thoughts start running of their own.

Do new broadcast media influence your working approach and how?

I was actually not a serial fan, too much wasted lifetime I thought. But then my first temptation was KOMMISSARIN LUND. I came across this Scandinavian series accidentally, just wanted to have a look and got stuck, surprised by the quality of the storytelling. A single criminal case is being told for more than 20 hours, only a

single death (almost ever) ARD-TATORT gets more) and finally a social panorama emerges. From then on I stayed tuned and kept watching series. The rediscovery of the character development, the desire to experiment, the narrative "slow burning", which was previously reserved for arthouse cinema - I saw a lot of convincing stuff. And it gave me courage for my own work. Finally, I dared to start writing my first series.

What are your next projects?

I'm writing a series about a single mother who, despite her poverty and other difficult obstacles, tries to create the best starting conditions for her three adolescent children. Furthermore I am also working on a new feature film for Andreas Dresen. And I am particularly looking forward to writing an event movie for Ziegler-Film and the ARD about a member of the "Rote Kapelle", the resistance fighter Hilde Coppi.

FILMOGRAPHY

2018 - GUNDERMANN - feature

Director: Andreas Dresen

2016 - DIE OPFER – VERGESST MICH NICHT - TV movie

Director: Züli Aladağ - W&B Television/ARD

2017 - EINE BRAUT KOMMT SELTEN ALLEIN - feature

Director: Buket Alakuš - RBB/ARD

2013 - WILLKOMMEN AUF DEM LAND - TV movie

Director: Tim Trageser - ZDF

2010 - THE HAIRDRESSER - feature

Director: Doris Dörrie

A
SPECIAL
PHOTO
SHOOT

High resolution images from an exclusive photoshoot with all 6 writers are available upon request.

The pictures of the six writers which accompany the campaign were shot by renowned German photographer Cathrin Bach. Caption for use of any image:

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ABOUT
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films

German Films Service + Marketing GmbH 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.



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