

# GFO

GERMAN FILMS QUARTERLY

ISSUE 3-2020

WITH PORTRAITS ON  
DIRECTORS **SIMON VERHOEVEN** & **JANNA JI WONDERS**  
PRODUCER **FABIAN GASMIA** & LEONINE'S **COSIMA VON SPRETI**  
ACTRESS **CORINNA HARFOUCH**

german  
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films

OPENING THE  
DOORS TO  
**GERMAN  
CINEMA**



WORLDWIDE



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films

# IN THIS ISSUE

## PORTRAITS

<b>GREAT ENTERTAINMENT FOR A BIG AUDIENCE</b> A portrait of director Simon Verhoeven .....	4
<b>ROOTED IN FILMMAKING</b> A portrait of director Janna Ji Wonders .....	6
<b>MOTIVATOR &amp; FACILITATOR</b> A portrait of producer Fabian Gasmia .....	8
<b>SHARING A CREATIVE VISION</b> A portrait of LEONINE's Head of Co-Finance and Co-Production, Cosima von Spreti .....	10

<b>VARIETY &amp; DIVERSITY</b> A portrait of actress Corinna Harfouch .....	12
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## NEW FEATURES

<b>BABY BITCHKA</b> Anna Maria Roznowska .....	14
<b>ENFANT TERRIBLE</b> Oskar Roehler .....	15
<b>DAS GLASZIMMER</b> DEAR MR. FÜHRER Christian Lerch .....	16
<b>IRGENDWANN IST AUCH MAL GUT</b> IT'S GONNA BE FINE Christian Werner .....	17
<b>DER MANN MIT DER KAMERA</b> THE MAN WITH THE CAMERA Bernd Wunder .....	18
<b>DIE PFEFFERKÖRNER UND DER SCHATZ DER TIEFSEE</b> THE PEPPERCORNS AND THE TREASURE OF THE DEEP SEA Christian Theede .....	19
<b>SOMMER-REBELLEN</b> SUMMER REBELS Martina Saková .....	20
<b>UND MORGEN DIE GANZE WELT</b> AND TOMORROW THE ENTIRE WORLD Julia von Heinz .....	21

## NEW DOCUMENTARIES

<b>HELMUT NEWTON – THE BAD AND THE BEAUTIFUL</b> Gero von Boehm .....	22
<b>UGOKU TOKAI – MOVING CITY</b> Lars Ostmann .....	23
<b>WELTREISE MIT BUDDHA</b> THE ODD MONK Jesco Puluji .....	24
<b>THE WHALE AND THE RAVEN</b> Mirjam Leuze .....	25

## NEW SHORTS

<b>DER ENGEL DER GESCHICHTE</b> THE ANGEL OF HISTORY Eric Esser .....	26
<b>FOR YOUR SAKE</b> Ronja Hemm .....	27
<b>SERIAL PARALLELS</b> Max Hattler .....	28

## UPCOMING FILMS

<b>ALLES IN BESTER ORDNUNG</b> Natja Brunckhorst .....	30
<b>ALMOST FLY</b> Florian Gaag .....	30
<b>FOLLOW ME</b> Joya Thome .....	31
<b>ICH GLAUB, ICH MUSS NACH JUCHITÁN</b> Sonja Aufderklamm .....	31
<b>NEBENAN</b> Daniel Brühl .....	32
<b>PARA – WIR SIND KING</b> Özgür Yildirim .....	32
<b>SCHOKO</b> Sarah Blaßkiewitz .....	33
<b>STILLE POST</b> Florian Hoffmann .....	33
<b>TÖCHTER</b> Nana Neul .....	34
<b>DIE ZUKUNFT IST EIN EINSAMER ORT</b> Martin Hawie .....	34
Shareholders & Supporters .....	37
Film Exporters .....	38
Imprint .....	39

A close-up portrait of director Simon Verhoeven. He has dark hair with some grey, light-colored eyes, and a short beard and mustache. He is wearing a dark jacket over a light-colored shirt. The background is a plain, light grey.

# GREAT ENTERTAINMENT FOR A BIG AUDIENCE

A PORTRAIT OF DIRECTOR SIMON VERHOEVEN

"Of course, it sounds good when you put it like that." Simon Verhoeven has to laugh when asked right at the beginning of our telephone interview what it actually feels like to be one of Germany's most successful directors. He himself would never put it that way, of course, but the figures speak for themselves: four of his last five movies reached well over a million admissions in Germany. Most recently, his comedy NIGHTLIFE starring Elyas M'Barek and Frederick Lau not only topped the charts straight after its release in mid-February until cinemas were closed due to Corona, but also immediately after their re-opening in June. "However, that's not decisive for my well-being as a director," the 48-year-old adds quickly. "The success that makes me happy today is that I am given the freedom to realize my projects the way I envision them. I know from my own experience that it's not a matter of course in this profession, so I am grateful for that."

Verhoeven prefers to leave the analysis of why his films are so well received by the public to others. But he does note some similarities between the love affairs and everyday worries of different guys in the romantic comedy MEN IN THE CITY (2009) and its sequel MEN IN THE CITY II (2011), the charming, politically charged satire WELCOME TO GERMANY (2016), nominated for the German Film Award, about a family that takes in a fugitive, and the turbulent buddy and date trip through Berlin's nightlife scene in NIGHTLIFE: "A very warm and affectionate view of my protagonists and the trials and tribulations of life runs like a thread through my work," he says. "Even when the tone becomes wicked or satirical, my characters are always visible as people. If you like to put it that way, maybe this is the secret of my success. People expect a funny comedy, but in the end they are much more involved emotionally than they had expected. Because there's always a seriousness to the story, as well."

Cinema as a highbrow affair was never Verhoeven's thing, not even during his childhood. Born in Munich, he grew up not only as the son of actress Senta Berger and filmmaker Michael Verhoeven, but also as a passionate film fan: "On Sundays, many people went to church in our Catholic village – but we went to the cinema. When the lights went out and the fanfares of the big film studios could be heard, it was almost a religious experience for me." The movies of Charlie Chaplin were the first that he

went to see regularly with his father, later joined by those of Billy Wilder and Steven Spielberg, but he also regards the works of Helmut Dietl or Lortot as formative. Great entertainment for a big audience was his goal from early on, always following the motto: "A film needs to touch and move me, make me laugh or cry. If it's all about getting the message across, I think that's awful."

The fact that Verhoeven ended up in the USA after graduating from high school was due less to the influence of American cinema and more to the distance: "My heart had been thoroughly broken and I just wanted to leave. Besides, no one in America knew my parents, so I could simply be a student. A real liberation." He studied acting in New York and film music in Boston, and later bagged one of the coveted film directing places at the prestigious Tisch School of Arts at NYU. "If a professor there praised a film of mine, I knew it was because of me alone. That was incredibly encouraging."

After his first feature film 100 PRO (2000), Verhoeven earned his living as an actor for a while. "It was only a means to an end because some directing projects crashed. But I learned an enormous amount about how to handle actors," he remembers, and seems to be quite good at seeing the positive in experiences that could have been better. For example, he calls the horror film UNFRIEND (2015), his first English-language work, "a creative disappointment", but goes on to say: "With the means we had at our disposal, it turned into a visually beautiful nightmare trip, which can definitely hold its head up among Hollywood productions – and has been sold all over the world."

Verhoeven has no doubt that his method of cinematic narration can also work beyond Germany. He has used the past few weeks to write, to work on a project that he "couldn't imagine being more exciting." He is not yet allowed to reveal much, only that it is a German story but with an international orientation. "The idea of producing films from Germany that can be seen not only at three or four festivals, but really reach an international audience, is still a great desire of mine, and a real motivation," he says in farewell – and you can almost hear the anticipation in his voice. Well, if that's not success!

*Patrick Heidmann*



# ROOTED IN FILMMAKING

A PORTRAIT OF DIRECTOR JANNA JI WONDERS

Beside Lake Walchensee in Upper Bavaria, in her family's more than 100-year-old house, Janna Wonders is currently in the middle of the festival summer. "Of course, we are missing the immediate emotional warmth that we felt at the world premiere during the Berlinale," says the filmmaker with regard to current Corona restrictions. But even though her debut film could only be screened online in subsequent competitions, *WALCHENSEE FOREVER* (Bavarian Film Prize, Compass Perspective Award at the Berlinale) hits an international nerve, inspiring both viewers and jurors in the world "out there", which is so close and yet so far at present.

The story about several generations of women in her family, and their search for home, is currently touring Europe successfully, winning the Best Film Unipol Award at the Biografilm Festival in Bologna and the Golden Alexander Award at the Thessaloniki Documentary Festival: "Nice proof that the film theme of 'mothers and daughters' and 'finding female identity' works across the borders," the director comments with obvious pleasure.

For Wonders, working on the 110-minute documentary involved a search for her own roots, for inherited longings and traumas – and a confrontation with her restless, constantly searching Woodstock-generation mother, the photographer Anna Werner. "In my family, the boundaries between art and life, the private and the public were always blurred," Wonders recalls. Born the daughter of an American in a Californian hippie commune, she spent the formative years of her childhood at Lake Walchensee, however.

There, in the house of her beloved grandmother, café owner Norma Werner, music, painting, photography and poetry were practiced for generations. The refuge by the lake also became a fix-point for the so-called "Harem" – the spiritual women's community around Rainer Langhans, which Anna Werner joined at the end of the seventies.

Together with her foster brother, Munich-based film director Severin Winzenburg (*GOOD LUCK FINDING YOURSELF*), Wonders grew up in an environment where obsessive filming and being filmed was always part of self-awareness. Even as a toddler, she answered her mother's questions in front of a running camera – until she moved behind the lens

for the first time as a five-year-old girl and began asking her mom questions.

Nevertheless, the route to her own film work was by no means direct; it led through music, her youthful love of hip hop and punk – and an apprenticeship as an editor at MTV, right after graduating from high school. "At some point I knew: I wanted to get out of the editing room and tell my own stories," Wonders recalls. Relatively spontaneously, she teamed up with two friends from the subcultural scene in her new adopted city of Berlin. "We flew to San Francisco, drove my old Buick to Los Angeles, and started a cinematic discovery tour through the gangsta-rap strongholds of the city. We had no plan, just a few contacts that led us further and further into the scene," says the German-American, who composes tracks herself and has also performed as front woman for the Munich synthie-pop formation YA-HA!

The final product, the 62-minute movie *BLING BLING*, gave the initial spark for her subsequent studies at the University of Television and Film Munich, which resulted in several award-winning documentaries and (short) feature films. First and foremost: *STREET PUNK MOSCOW* (2005), a dark and dynamic portrait of the young punk music scene in the satellite towns of Moscow, and the buzzing coming-of-age drama *I REMEMBER* (2015), which took the director back to her father's Californian hippie village.

Wonders' works all have the same musical-rhythmic flow, which can be sensed as a subliminal urge to move forward in the dramaturgy and montage of *WALCHENSEE FOREVER* (2020); in the empathic, humanly direct approach to its subjects and protagonists, and the ability to switch smoothly between fiction and documentation, cosmopolitan world experience and autobiographical foundation.

Wonders is currently developing a feature-length film and thinking about "a mystery series with reference to Lake Walchensee". The unspoilt landscape of the alpine foothills once again seems to be a personal source of inspiration and strength – "the perfect place to recharge your batteries and come up with new ideas," as the filmmaker says.

*Verena Weidenbach*

# MOTIVATOR & FACILITATOR

A PORTRAIT OF PRODUCER FABIAN GASMIA



Seeing Luc Besson's action movie *LÉON – THE PROFESSIONAL* as an 18th birthday treat in 1995 left such a lasting impression on Fabian Gasmia that he decided that he wanted to become a film producer. "Over the past 25 years, I've never wanted to be anything else," says Gasmia who studied Production in Babelsberg and then attended the Atelier Ludwigsburg-Paris post-graduate program for International Production. "There might have been times when the financing for a film didn't come together or we went over budget on a project, but that didn't ever deter me from following my chosen path. What I really liked about *LEON* was the makers' approach to the sound design, camerawork and music," Gasmia recalls. "And the film is brilliant at showing the interplay of the different crafts in the creation of a work of art."

He had already been an avid follower of French cinema before *LÉON* and was able to intensify this interest during the year at the Atelier where he met fellow student Henning Kamm and subsequently set up their Hamburg/Berlin-based production company *DETAILFILM* in 2007.

In fact, the connection to France has been particularly fruitful for the company with minority or majority co-producing credits on films as diverse as Mia Hansen-Løve's *THINGS TO COME*, Olivier Assayas' *PERSONAL SHOPPER*, Stéphanie Robelin's *MR STEIN GOES ONLINE* and, most recently, Leos Carax's English-language musical *ANNETTE*, which is currently in post-production and stars Adam Driver and Marion Cotillard. Moreover, Gasmia's focus on international co-productions has included features by the Turkish directors Kutluğ Ataman (*KUZU – THE LAMB*) and Nuri Bilge Ceylan (*THE WILD PEAR TREE*) as well as Polish filmmaker Radek Wegrzyn (*FATHER, SON & HOLY COW*).

"I like so many different kinds of films that there isn't really one single common thread running through the films I've produced," Gasmia explains. "But it would please me if my films can help people master difficult situations in their lives thanks to the example of a film's protagonist who is being faced by the same challenges. I think that's one of our duties as storytellers."

While Gasmia's now extensive international network of contacts keeps the flow of projects coming

to him, the past five years have seen him casting the project net yet further with the establishment of two additional initiatives. At the beginning of 2015, he joined forces with Denmark's Zentropa to launch a Hamburg outpost and has already served as the local German partner on two of the mother company's feature films: Hans Petter Moland's *CONSPIRACY OF FAITH* and Christoffer Boe's *THE PURITY OF VENGEANCE*, both adapted from the *Department Q* series of novels by Jussi Adler-Olsen. The next collaboration with Zentropa is set to be Thomas Vinterberg's first foray into directing for television on the series *FAMILIES LIKE OURS* about climate change.

A third production strand then followed three years later, on the eve of the 2018 Berlinale with the setting up of the Berlin-based production company *Seven Elephants*, inspired by the example of *X Filme Creative Pool*. Gasmia came together with directors Julia von Heinz, Erik Schmitt and David Wnendt "to produce artistic, entertaining and emotional films." According to the quartet, their goal "is to create productions that are demanding in terms of content and reach a large audience."

The first production to go before the camera under this director-driven label has been von Heinz's latest feature, the political drama *AND TOMORROW THE ENTIRE WORLD*, which is screening in Venice's competition. Meanwhile, David Wnendt is preparing a screen adaptation of comedian and podcaster Felix Lobrecht's novel *SONNE UND BETON* and Erik Schmitt is set to follow *CLEO* with his own particularly original take on the sci-fi genre.

"While the initial focus here is on the three directors' projects, we will also be considering projects from other directors in the future and could imagine expanding the number of partners in the company which is my new home as a producer," Gasmia suggests.

"What I like about being a producer is that you have to be something of a generalist and cover so many different areas," he concludes. "I see myself as being a motivator and sparring partner for a director as well as serving as a facilitator. For me, it's not about working according to set patterns, but looking to see what is appropriate for each film."

*Martin Blaney*

A close-up portrait of Cosima von Spretti, a woman with long, dark brown hair and light blue eyes, smiling warmly. She is wearing a dark top and gold hoop earrings. The background is a plain, light grey color.

# SHARING A CREATIVE VISION

A PORTRAIT OF LEONINE'S HEAD OF CO-FINANCE  
AND CO-PRODUCTION, COSIMA VON SPRETI

"Originally, I wanted to work in development, but I became increasingly fascinated by the worlds of international production and distribution during my studies," recalls Cosima von Spretti who graduated from HFF Munich's Production and Media Economics department in 2013. She had her first taste of working in international sales at Films Distri-

bution (now Playtime) in Paris before returning to Germany to take up a post of Sales and Acquisitions Manager at the Tele München Group (TMG). Two years later, she was appointed as the group's Vice President Acquisitions & Co-Productions, in charge of development, financing and production of all of TMG's co-productions, such as THE NAME OF THE

ROSE and SANCTUARY. In addition, she was a part of the acquisitions team for German-speaking Europe and the international sales arm TM International.

Last year saw a career-defining moment when she was promoted to Head of Co-Finance and Co-Production at the brand new kid on the block, LEONINE, which resulted from the merger of TMG, Universum Film, i&u TV, Wiedemann & Berg Film, and W&B Television. "The focus of my work has definitely changed since coming to LEONINE," von Spreti explains. "My work now revolves around co-financing and co-producing opportunities for international projects as well as concentrating on world sales opportunities. My activities operate within the licensing division under LEONINE's CEO Fred Kogel. It's a really exciting time because there are so many different ways to set up projects and there is so much demand for European production at the moment."

She points out that LEONINE's production portfolio covers a wide range of formats – from TV series, feature films, TV shows, and entertainment formats, infotainment formats to content for social media – and explains when her team is considering coming onboard as a partner: "We are looking for original ideas of high quality with international appeal. Ideally, we don't just acquire for German-speaking territories," she notes, "because if we are a production partner on a project, we'd like to consider the worldwide distribution as well." Moreover, von Spreti's credo for being involved in a project is "the earlier the better: this puts us in a strong position for the distribution and selling process if we can be actively involved right from the development stage."

At the same time, LEONINE has not developed a standardized approach to how it becomes a partner in a project, but rather operates on a case-by-case basis: serving as a co-producer and handling international sales, or as co-producer and theatrical distributor, or as a co-developer and co-producer, to name various possibilities. For example, the LEONINE team was so impressed by the package for the HERZOGPARK society dramedy – to be produced by Letterbox Filmproduktion – that they agreed to take on international distribution for the six-part event series, with producer Yoko Higuchi-

Zitzmann commenting after the deal was signed that "with Cosima von Spreti, we have found a passionate sparring partner who shares our creative vision."

Meanwhile, Christian Alvert and Sigi Kamml's production outfit Syrreal Entertainment approached LEONINE to be their co-development partner for SANTIAGO, the modern interpretation of *The Count of Monte Cristo*. Alvert will be directing with co-creator Adolfo J. Kolmerer in two eight-part seasons at locations in Europe and Mexico. "We are attractive as a partner for German producers because of our access to international markets which could give that additional boost for their projects," von Spreti explains. "What I also enjoy about my position is the potential for synergies across LEONINE's group of companies: to see if our production houses could perhaps collaborate on the co-development of international projects if, for example, a project has a strong German theme or storyline."

Last year, von Spreti served as executive producer on the late Joseph Vilsmaier's last feature film DER BOANDLKRAMER UND DIE EWIGE LIEBE and is at the helm for the first screen adaptation of Margit Auer's bestselling THE SCHOOL OF MAGICAL ANIMALS as well as IMMENHOF 2 – DAS GROSSE VERSPRECHEN, the sequel to Sharon von Wietersheim's 2019 reboot of the 1950s classic, where principal photography started at the beginning of July. Furthermore, the cameras are set to roll in September for Marcus H. Rosenmüller's next feature, the summer comedy BECKENRAND SHERIFF, a co-production with Lieblingsfilm.

"There is never a dull moment working in this new environment that is LEONINE. Many opportunities and collaborations await and I couldn't be more excited to see what the future holds," adds von Spreti and gives a taste of an amazing development: "There are 10 books in the *Magical Animals* series and we are now entering the financing process for number 2 together with Alexandra and Meike Kordes and director Gregor Schnitzler. These books are such a huge brand and it's amazing how it has evolved. When we first became involved, 1.5 million books had been sold, and that's now risen to 4.5 million in the last two years!"

Martin Blaney



Corinna Harfouch © Dirk Dunkelberg

# VARIETY & DIVERSITY

A PORTRAIT OF ACTRESS CORINNA HARFOUCH

"I started drawing my pension last Wednesday!" At our interview appointment in a café in Berlin-Pankow, this sentence falls quite abruptly, and you can hear from Corinna Harfouch's laughter that she knows just how absurd it sounds. After all, she's recently returned from filming in Cologne, and after the interview she has to go on

to rehearsals for a musical stage project, and the following day for work on another film (and the obligatory prophylactic quarantine) in Hamburg. Despite the difficult working conditions caused by Corona, her diary is full until the end of the year. Even a pension notice won't change that.

Harfouch, born in 1954 in Suhl in the German state of Thuringia, has never really been one to stop. It is 40 years ago that she – still a student of acting in Berlin at the time – played her first leading theater role in *Romeo and Juliet*, and was also appearing in front of the camera for TV productions such as *POLIZEIRUF*. Her calendar has never been empty for long since then, taking extended breaks is not exactly her thing. And that's not just because she sometimes says yes rather than no a little too often, as she tells me. It's because she feels free when she is acting. "That hasn't changed over the years," she says. "I started acting as a child and discovered the immense freedom that this space offers me. I love acting, I feel comfortable in it. To this day."

The list of her works and successes is long, in cinema as well. Harfouch has been in major mainstream productions such as Bernd Eichinger's *THE GREAT BAGAROZY* or *SOLO FOR CLARINET* as well as in smaller, bold productions like *SEXY SADIE* by Matthias Glasner or children's films à la *BIBI BLOCKSBERG*. Her performance as Magda Goebbels in the Oscar®-nominated *DOWNFALL* caused a particular stir, also internationally. She has shot movies with Tom Tykwer, Caroline Link, Andreas Dresen and Dietrich Brüggemann, but also takes on supporting roles in blockbuster comedies (*FACK JU GOEHTE 3*) or Netflix series (*HOLIDAY SECRETS*). And last year she was awarded Best Actress for the title role in Jan-Ole Gerster's *LARA* at the Karlovy Vary Festival, 31 years after she had received the award a first time in the same location for Siegfried Kuehn's DEFA production *THE ACTRESS*.

She has fond memories of the trip to Karlovy Vary in 1988, when she traveled with her children and her mother in her own Trabant. But actually, festivals are not Harfouch's favorite pastime: "You hardly ever have time to watch other films or meet colleagues in peace. I find it all rather exhausting, so I prefer to let those who enjoy the occasions do it." Prizes don't mean that much to her, either, although she has won just about everything there is to win, from the Berlinale Camera and the German Film Award to the Grimme Prize, the Golden Camera or the Berlin Theater Prize. Actually, the trophies are never displayed at home; she prefers to give them away to friends.

Instead of continuing to think about work that is already done, Harfouch prefers to look ahead. She sums up: "I just like to move on to something new. After all, I want to experience something." Variety and diversity, therefore, are among the most important criteria when she decides to take on a project. "It really upsets me that I am seen in the same sort of roles far too often for my taste," she admits quite honestly. She even considered turning down the part in *LARA* because the character of a sixty-year-old woman struggling with herself and life in general appeared too familiar at first glance. "If it hadn't been Jan-Ole Gerster, whose *OH BOY* had impressed me so much, I wouldn't have accepted."

She has never wanted to direct a film herself, despite her constant desire to do something new. She recently appeared twice in front of the camera for colleagues making their directing debuts, and each had worked on the film's realization for more than six years. "I wouldn't have that kind of stamina," says Harfouch when she contemplates reworking the same script for years. She prefers a fresh challenge of a totally different kind: recently, the actress – who lives in the Brandenburg countryside – founded a theater in the neighboring village and she is converting an old pub to house it. "I want to do something I've certainly never done before, namely to produce theater with amateurs!" The anticipation is obvious in her eyes: "This is a development where I really don't know how it will end." That's one of the reasons why she can imagine acting in front of the camera rather less in future. She says this with a smile on her face, knowing full well that she has agreed already to play a police investigator in the Berlin *TATORT* series from 2022. So Corinna Harfouch is far from imagining life as a true pensioner.

*Patrick Heidmann*





© Malte Siepen

## BABY BITCHKA

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Sasha, 23, has been out roaming Berlin streets day and night. All she wants is to forget: her past, her ex, life and herself. She drinks excessively. She'd like to drop dead. This is when she meets Alex, 60. He drinks to forget as well. Both connect through their philosophy of life and their refusal to participate in the world's circus. But Sasha leads another fight: against people's perceptions of her and their projections onto her. What starts as a fast-paced game ends in a trip of self-hatred and despair.

**GENRE** Drama **YEAR OF PRODUCTION** 2020 **DIRECTOR** Anna Maria Roznowska **SCREENPLAY** Anna Maria Roznowska, Tamara Erbe **CINEMATOGRAPHY** Malte Siepen **CAST** Romina Küper, Michael Thomas **PRODUCER** Tamara Erbe **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **RUN-TIME** 62 min **LANGUAGE** German, English, Polish

**SALES** DFFB • p.palmer@dffb.de • www.dffb.de



© Bavaria Filmproduktion

## ENFANT TERRIBLE

When 22-year-old Rainer Werner Fassbinder storms the stage of the 'Antitheater' in Munich in 1967 and seizes the theater production without further ado, nobody suspects this brazen nobody to become one of the most important post-war German filmmakers. His passionate and driven character swiftly attracts a bunch of dedicated admirers made up of actors, narcissists and suitors. As if he senses his limited life span, he almost frantically creates film after film. While Fassbinder radically pursues his creative vision and views of society and people, he polarizes professionally and privately. Despite early setbacks, many of his films break through at the most renowned films festivals and are hailed and hated by audience, critics and fellow filmmakers. His anger and his longing for love as well as his self-exploitation, which he also imposes on everyone around him, have made him the most memorable and radical film director, an enfant terrible.

**GENRE** Biopic **YEAR OF PRODUCTION** 2020 **DIRECTOR** Oskar Roehler **SCREENPLAY** Klaus Richter **CINEMATOGRAPHY** Carl-Friedrich Koschnick **CAST** Oliver Masucci, Katja Riemann, Hary Prinz, Alexander Scheer, Erdal Yildiz **PRODUCERS** Markus Zimmer, Stefan Arndt, Uwe Schott **PRODUCTION COMPANY** Bavaria Filmproduktion, in co-production with X Filme Creative Pool, WDR, BR, ARTE **RUNTIME** 134 min **LANGUAGE** German **FESTIVALS** Cannes 2020 Official Selection, Hamburg 2020 (Opening Film)

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



© Jürgen Dicyk

# DAS GLASZIMMER

## DEAR MR. FÜHRER

When their home in Munich is bombed out, Anna and her son Felix seek sanctuary in Anna's childhood village in Bavaria. Her neighbour Feik was Anna's old schoolfriend and is now a loyal Nazi, the local bigwig who keeps the whole village in line. Anna has a tough time fitting in and playing the convinced National Socialist. Felix, though, feels drawn increasingly to his new friends Karri, Martha and Tofan, and Feik's speeches also impress him. As a city boy he wants to fit in – at all cost! When Feik informs Anna and Felix that her husband and his father Bernd is dead, they are devastated. While Anna mourns and secretly blames the Nazis for Bernd's death, Felix experiences what it means to be the son of a fallen hero. Suddenly he belongs, suddenly he is somebody in the village! Then one day while playing with his friends in a sawmill, Felix discovers a deserter. They all agree: the man must be reported. What Felix doesn't know, however, is that the deserter is his father. The film is based on the childhood memories of the scriptwriter Josef Einwanger.

**GENRE** Children & Youth, Drama, History **YEAR OF PRODUCTION** 2020 **DIRECTOR** Christian Lerch  
**SCREENPLAY** Christian Lerch, Josef Einwanger **CINEMATOGRAPHY** Tim Kuhn **CAST** Xari Wimbauer,  
 Luis Vorbach, Hannah Yoshimi Hagg, David Benkovitch, Lisa Wagner **PRODUCER** Robert Marciniak  
**CO-PRODUCERS** Frieder Scheiffele, Christian Hünemörder **PRODUCTION COMPANY** Lieblingsfilm, in co-  
 production with ZDF, Schwabenlandfilm **RUNTIME** 94 min **LANGUAGE** German

**SALES** ARRI Media International • [worldsales@arri.de](mailto:worldsales@arri.de) • [www.arri-media.de/international](http://www.arri-media.de/international)



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## IRGENDWANN IST AUCH MAL GUT IT'S GONNA BE FINE

Conservative undertaker Karsten is living a perfectly structured life and is preparing for a busy holiday week around Christmas, when a whole slew of catastrophes comes crashing down on his head: His budget dies, his car is falling apart, his estranged wife wants to finalize their divorce, his overly well-spirited assistant tries to remodel his funeral parlor into a brighter and happier place, and to top it all off his parents announce in the middle of Christmas dinner that they want to commit suicide together – in five days. Karsten can't stand losing either his instrument-maker father, who is suffering from severe Parkinson's disease, nor his perfectly healthy mother, a former chemist. So he does everything in his power to prevent their plans, recruiting friends, family, police, Argentinian Bandoneon players and even his ex-wife's lawyer. But the generational conflict about the right to determine your own death opens up a lot of old family wounds – and when Karsten's own health rapidly turns bad all of a sudden, it's more unclear than ever who needs saving first.

**GENRE** Drama, Tragicomedy **YEAR OF PRODUCTION** 2020 **DIRECTOR** Christian Werner **SCREENPLAY** Daniel Bickermann, Christian Werner **CINEMATOGRAPHY** Anne Bolick **CAST** Fabian Hinrichs, Franziska Walser, Michael Wittenborn, Maresi Riegner, Julia Richter **PRODUCER** Sebastian Sawetzki **PRODUCTION COMPANY** Venice Pictures, in co-production with ZDF Das kleine Fernsehspiel **RUNTIME** 94 min **LANGUAGE** German **FESTIVALS** Filmfestival Max Ophüls Preis Saarbrücken 2020 **AWARDS** Best New-comer Actress (Maresi Riegner) 2020

**SALES** Venice Pictures • [sebastian.sawetzki@venicepictures.de](mailto:sebastian.sawetzki@venicepictures.de) • [www.christian-werner.org](http://www.christian-werner.org)



© Bernd Wunder/Christoph Dammast

# DER MANN MIT DER KAMERA

## THE MAN WITH THE CAMERA

War correspondent Nathan Hold is confronted with attacks on his person after his picture of a dead refugee child is published. Gone underground in the solitude of the Italian Maremma, he evades questions of morality and ethics. Nathan returns to the roots of photography and falls in love with the interior designer Ewa, a clever and pretty young woman who opens up completely new sides of life for him. The medial flood of information accusing his brother Amon of being a con artist who scammed investors floats like the Sword of Damocles above everything. On the run from the law and from bounty hunters, Amon also goes underground and hides out in their parent's former holiday home. During the sudden reunion of the two brothers, the past and present collide and an atmosphere of suspicion, mistrust and betrayal arises. The threat of his own existence forces Nathan to abandon his own values and morals. In post-factual times, marked by fake news and felt truths, we have to use our mind more and listen to our inner self, to our gut feeling. We must not blindly believe everything.

**GENRE** Drama, Thriller **YEAR OF PRODUCTION** 2019 **DIRECTOR** Bernd Wunder **SCREENPLAY** Bernd Wunder **CINEMATOGRAPHY** Christoph Dammast **CAST** Lucas Prisor, Vladimir Burlakov, Katia Fellin, John Savage, Uwe Preuss **PRODUCER** Bernd Wunder **CO-PRODUCER** Katharina Rinderle **PRODUCTION COMPANY** Wunder Am Werk, in co-production with Latemar Film **RUNTIME** 98 min **LANGUAGE** English, German, Italian

**SALES** Wunder Am Werk • [bernd@wunderamwerk.com](mailto:bernd@wunderamwerk.com) • [www.wunderamwerk.com](http://www.wunderamwerk.com)





© Marion von der Mehden

# DIE PFEFFERKÖRNER UND DER SCHATZ DER TIEFSEE

## THE PEPPERCORNS AND THE TREASURE OF THE DEEP SEA

An unbeatable team of five teenage friends, the “Peppercorns” detective gang, unites to find out who is behind the kidnapping of a missing oceanographer who has discovered a means of getting rid of plastic waste in the ocean. A race against time begins to save her life and their future.

12-year-old Alice can hardly believe her luck: She is allowed to spend the holidays with her friend Tarun. But their plan to enjoy the summer is quickly turned upside down. Tarun’s mother Jaswinder, an avid marine researcher who has found a way to reduce the level of plastic waste in the oceans, is attacked at the research station by an unknown thief, and highly secret documents are stolen. Then one night, Jaswinder disappears without a trace from the research ship. Alice and Tarun go in search of her and come face to face with the dubious garbage mogul Robert Fleckmann who seems to know more about Jaswinder’s research than they had anticipated. Alice and Tarun suddenly find themselves embroiled in an adventure that they can only master with the help of their new Peppercorn friends: Jonny, Clarissa and Hanna...

**GENRE** Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTOR** Christian Theede **SCREENPLAY** Dirk Ahner **CINEMATOGRAPHY** Matthias Fleischer **CAST** Emilia Flint, Caspar Fischer Ortman, Leander Pütz, Charlotte Martz, Meriam Abbas, Linda Madita, Heino Ferch, Max Riemelt, Sonja Gerhardt **PRODUCERS** Michael Lehmann, Holger Ellermann **CO-PRODUCER** Kerstin Ramcke **PRODUCTION COMPANY** Letterbox Filmproduktion, in co-production with NDR, ARD, Senator Film, Nordfilm, Studio Hamburg **RUN-TIME** 90 min **LANGUAGE** German

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



© Projector23/Jieun Yi

# SOMMER-REBELLEN

## SUMMER REBELS

Rowdy Jonas, 11, longs to spend the summer vacation shooting the rapids and exploring the Slovakian countryside with his cool Grandpa Bernard, but his exasperated mother has already made plans to go to the seaside instead. Jonas sneaks away from his home in Dresden to take the train by himself to his grandpa's charming little town in Slovakia. When he arrives, he discovers that cool grandpa has become grumpy grandpa, and Jonas realizes why his mother didn't want him to go there – but the damage is done! Jonas is left on his own while his grumpy grandpa mopes. Luckily, his brave and tom-boyish neighbor Alex befriends Jonas and together they create a scheme to raise money for a raft of their own, unleashing a series of dodgy shenanigans. Their illegal racket creates an uproar in the village, lands Grandpa Bernard in jail for a crime he didn't commit, and causes Alex and Jonas' friendship to fray. Will Jonas find a way to repair the messes he's made?

Beautifully shot in the gorgeous summer sunlit landscape, with a charming, uplifting soundtrack, **SUMMER REBELS** is a bilingual comedy-adventure that offers humor and warmth for the whole family.

**GENRE** Adventure, Children & Youth, Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTOR** Martina Saková **SCREENPLAY** Sülke Schulz, Martina Saková **CINEMATOGRAPHY** Jieun Yi **CAST** Eliáš Vyskočil, Pavel Nový, Liana Pavlíková, Kaya Marie Möller, Szidi Tobias, Jana Olhová **PRODUCER** Martin Kleinmichel **CO-PRODUCER** Katarína Krnáčová **PRODUCTION COMPANY** Projector23, in co-production with Silverart **RUNTIME** 92 min **LANGUAGE** Czech, Slovak, German

**SALES** Pluto Film • info@plutofilm.de • www.plutofilm.de



© Seven Elephants/Oliver Wolff

## UND MORGEN DIE GANZE WELT AND TOMORROW THE ENTIRE WORLD

When Luisa leaves her wealthy parents to study law, her best friend introduces her to a rag-tag collective of Antifa activists drawn together by their will to fight for the cause and a disdain of conventions. In their mission to halt the continued rise of neo-Nazis across Germany, the group quickly comes to a crossroad: Does combatting hate justify violence? As Luisa struggles to understand whether her actions are motivated by personal allegiances or political convictions, she and the group must decide what to do when the ideological fight against fascism becomes concrete.

**GENRE** Political Drama **YEAR OF PRODUCTION** 2020 **DIRECTOR** Julia von Heinz **SCREENPLAY** Julia von Heinz, John Quester **CINEMATOGRAPHY** Daniela Knapp **CAST** Mala Emde, Noah Saavedra, Tonio Schneider, Luisa-Céline Gaffron, Andreas Lust **PRODUCERS** Fabian Gasmia, Julia von Heinz **CO-PRODUCERS** John Quester, Thomas Jaeger, Antoine Delahousse **PRODUCTION COMPANY** Seven Elephants, in co-production with SWR, WDR, BR, ARTE, Kings & Queens Filmproduktion, Haïku Films **RUNTIME** 101 min **LANGUAGE** German **FESTIVALS** Venice 2020 (In Competition), Hof 2020 (Opening Film)

**SALES** Films Boutique • [contact@filmsboutique.com](mailto:contact@filmsboutique.com) • [www.filmsboutique.com](http://www.filmsboutique.com)



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## HELMUT NEWTON – THE BAD AND THE BEAUTIFUL

He was one of the Great Masters of photography. Elegant, playful, inventive, provocative, inspirational – and himself inspired by sharp observation and the deep roots of his childhood in Berlin of the 1920s. Berlin was him, and he was Berlin. But he was a cosmopolitan too. In 2020 Helmut Newton would have become 100 years old. **THE BAD AND THE BEAUTIFUL** tells the extraordinary, and at times dramatic life of the Jewish photographer and takes a closer and very special look at his oeuvre which was not without controversy. The film lets – besides Helmut Newton, the great women's portraitist himself – exclusively women have their say: Marianne Faithful, Claudia Schiffer, Charlotte Rampling, Grace Jones, Nadja Auermann, Isabella Rossellini, Anna Wintour, his wife June Newton, and with a detached point of view Hanna Schygulla.

**GENRE** Art **YEAR OF PRODUCTION** 2020 **DIRECTOR** Gero von Boehm **CINEMATOGRAPHY** Pierre Nativel, Sven Jakob-Engelmann, Marcus Winterbauer, Alexander Hein, Pauline Penichout, Uli Fischer **PRODUCER** Felix von Boehm **CO-PRODUCER** Torsten Bönnhoff **PRODUCTION COMPANY** Lupa Film, in co-production with Monarda Arts **RUNTIME** 92 min **LANGUAGE** English, German, French **FESTIVALS** Tribeca 2020

**SALES** MK2 • [ola.byszuk@mk2.com](mailto:ola.byszuk@mk2.com) • [www.mk2.com](http://www.mk2.com)



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## UGOKU TOKAI - MOVING CITY

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Life is movement. The highest concentration of movement is the city. A person in Tokyo discovers twelve paths with a different sense of time. He begins to question his everyday moves. What makes us come alive? Will we go on the same way?

**GENRE** Art, Essay, Experimental, Road Movie **YEAR OF PRODUCTION** 2020 **DIRECTOR** Lars Ostmann  
**CINEMATOGRAPHY** Lars Ostmann **PRODUCER** Gerrit Gronau **PRODUCTION COMPANY** Filmuniversität  
Babelsberg **KONRAD WOLF** **RUNTIME** 95 min **LANGUAGE** Japanese

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





© Jesco Puluj

# WELTREISE MIT BUDDHA

## THE ODD MONK

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THE ODD MONK is an entertaining personal exploration of contemporary Buddhism. In his debut film, German filmmaker Jesco Puluj travels around the world to meet various monks and nuns and asks them: What is the essence of Buddhism? And should he become a Buddhist himself? In doing so, he questions popular clichés and shows the viewer how to redefine his own relationship to religion and how to benefit from the teachings of Buddha.

**GENRE** Adventure, Educational, History, Religion, Road Movie **YEAR OF PRODUCTION** 2019 **DIRECTOR** Jesco Puluj **CINEMATOGRAPHY** Jesco Puluj **PRODUCER** Jesco Puluj **PRODUCTION COMPANY** Panna Pictures **RUNTIME** 83 min **LANGUAGE** Japanese, Mongolian, Nepali, Chinese, English **FESTIVALS** Lunenburg Doc Fest 2019

**SALES** solidmovies • thomas@solidmovies.com • www.solidmovies.com



© Busse &amp; Halberschmidt/Cedar Island Films

# THE WHALE AND THE RAVEN

A remote island in the Pacific, populated by ravens and two whale researchers. A small town with the promise of a second industrial boom. And a First Nation village, torn between the wish to protect its territory and the pressure to cope with big investors.

How are the people in the Canadian Great Bear Rainforest handling the arrival of the oil and gas industry? And what voice do whales have in the debate when the sound of tanker engines might drive them away?

Filled with stunning footage, a soundscape composed of recordings of the natural world and animated storytelling, **THE WHALE AND THE RAVEN** is a portrait of a remarkable marine ecosystem. Beneath this wealth of beauty lies something even deeper: a reminder that our shared world requires care, vigilance, and fierce compassion if it is to continue to exist.

**GENRE** Ecocinema **YEAR OF PRODUCTION** 2019 **DIRECTOR** Mirjam Leuze **CINEMATOGRAPHY** Athan Merrick **PRODUCER** Marcelo Busse **CO-PRODUCERS** Henrik Meyer, Andrew Williams **PRODUCTION COMPANY** Busse & Halberschmidt Filmproduktion, in co-production with Cedar Island Films **RUNTIME** 101 min **LANGUAGE** English **FESTIVALS** DOK.fest Munich 2019, Vancouver 2019, Planet in Focus 2019, Dhaka 2020, DocPoint Helsinki 2020, World Community Courtenay 2020, Cinequest San José 2020 **AWARDS** Women In Film & TV Vancouver Artistic Merit Award 2019, Science Communication Award Cinemare Int'l Ocean Filmfestival 2019, Special Mention Dhaka 2019

**SALES** National Film Board of Canada • n.bourdon@nfb.ca • www.thewhaleandtheraven.com



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# DER ENGEL DER GESCHICHTE

## THE ANGEL OF HISTORY

A border in Europe. A painting by Paul Klee. A poem by Walter Benjamin. A film about borders, escape and migration. About yesterday and today, and how difficult it is to recognize one behind the other.

**GENRE** Documentary, Experimental, History, Literature, Society **YEAR OF PRODUCTION** 2019  
**DIRECTOR** Eric Esser **CINEMATOGRAPHY** Michael Zimmer **PRODUCER** Eric Esser **PRODUCTION COMPANY** MakeShiftMovies **RUNTIME** 10 min **LANGUAGE** German **FESTIVALS** FilmZ Mainz 2019, Warsaw Jewish FF 2019, Flensburger Kurzfilmtage 2019, Festival Internacional de Cinema em Balneário Camboriú 2019, L'Aquila FF 2019, Zebra Poetry Berlin 2019, Independent Days Karlsruhe 2020, Watersprite Int. Student Festival Cambridge 2020, Int. Short Film Week Regensburg 2020, Laurus FF Kazakhstan 2020, contrast Bayreuth 2020, Short Movie Club Minsk 2020, Rencontres documentaires Nancy 2020, Short of the Year Madrid 2020, Kinoki Int. Student FF Mexico 2020, Apox Croatia 2020, Tlanchana Festival de Cine y Arte Digital Mexico 2020, Festival of Nations Austria 2020, Southern Cone Int. FF Chile 2020, Student Short Showcase Netherlands 2020, Black Int. Cinema Berlin 2020, Kunstgriff Rolle Heide 2020, Encounters South Africa International Doc Fest 2020, Filmfest Dresden 2020, Odense 2020 **AWARDS** Best Non-Fiction Flensburger Kurzfilmtage 2019, Short of the Year: Award of Merit 2020, Best Short Documentary Student Short Showcase 2020

**SALES** MakeShiftMovies • eric.esser@makeshiftmovies.info • www.makeshiftmovies.info



© Ronja Hemm

## FOR YOUR SAKE

Nepal is facing a generational change. Two daughters of a Tamang family are preparing to study abroad. Their hopes for a better life are high, but the price is immeasurable. They have to leave behind what is the Tamang people's greatest good: their family. In their home village, the sisters seek a conversation with their mother and grandmother, who still lead arduous lives in the old tradition. They never got to go to school, and that is not the only thing that distinguishes the three generations as children of their time. Recently, things have changed a lot. And yet the women have one thing in common: For their family, they give their all.

**GENRE** Documentary, Society, Women **YEAR OF PRODUCTION** 2020 **DIRECTOR** Ronja Hemm **CINEMATOGRAPHY** Jonathan Brunner **PRODUCER** Ronja Hemm **PRODUCTION COMPANY** Hochschule Mainz **RUNTIME** 38 min **LANGUAGE** Tamang **FESTIVALS** Palm Springs ShortFest 2020, Barcelona Women's FF 2020 **AWARDS** Best Student Documentary Palm Springs ShortFest 2020

**SALES** Ronja Hemm • ronjahemm@yahoo.de • www.ronjahemm.de



© Max Hattler

## SERIAL PARALLELS

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This experimental animation approaches Hong Kong's built environment from the conceptual perspective of celluloid film, by applying the technique of film animation to the photographic image. The city's signature architecture of horizon-eclipsing housing estates is reimagined as parallel rows of film strips: SERIAL PARALLELS.

**GENRE** Animation, Experimental **YEAR OF PRODUCTION** 2019 **DIRECTOR** Max Hattler **CINEMATOGRAPHY** Iresa Cho, Zhang Riwen, Max Hattler **ANIMATION** Zhang Riwen, Iresa Cho **PRODUCER** Max Hattler **PRODUCTION COMPANY** Relentless Melt **RUNTIME** 9 min **FESTIVALS** Encounters Bristol 2019, Clermont-Ferrand 2020, Rotterdam 2020, Stuttgart Int. Festival of Animated Films 2020, Monstra Lisboa 2020, Hiroshima Int. Animation Festival 2020, Odense 2020, Animafest Zagreb 2020, Short Film Festival Hamburg 2020, and many many more (visit [www.maxhattler.com/serialparallels](http://www.maxhattler.com/serialparallels) for more) **AWARDS** Jury Mention FIVA Argentina 2019, Best Editing San Giò Verona 2019, Honorable Mention Videoformes Festival 2020, Best Film Kinodot 2020, Special Mention Vienna Shorts 2020, Honorary Mention Prix Ars Electronica 2020, Off-Limits Award Annecy 2020

**SALES** Max Hattler • [festivals@maxhattler.com](mailto:festivals@maxhattler.com) • [www.maxhattler.com](http://www.maxhattler.com)





# NEXT GENERATION SHORT TIGER

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## ALLES IN BESTER ORDNUNG

Actress and screenwriter Natja Brunckhorst has made her directorial debut ALLES IN BESTER ORDNUNG, a highly personal and yet humorous exploration of how much (or how little) we really need to have as possessions. The contrasts between Marlen (Corinna Harfouch) and Fynn (newcomer Daniel Sträßer) couldn't be any more extreme if they tried: Marlen's apartment is packed to the rafters with objects too valuable or important to throw away, while Fynn plans to go through life with only 100 things in his possession. The fact that they can't keep their hands off each other and end up falling in love holds true to the old adage that opposites really do attract...

**GENRE** Tragicomedy, Romantic Comedy **CATEGORY** Feature **DIRECTOR** Natja Brunckhorst **SCREENPLAY** Natja Brunckhorst, Martin Rehbock **CAST** Corinna Harfouch, Daniel Sträßer, Joachim Król **PRODUCER** Joachim Ortmanns **PRODUCTION COMPANY** Lichtblick Film, in co-production with WDR, SWR, ARTE **LANGUAGE** German

### CONTACT

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



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## ALMOST FLY

While the social upheaval in 1990 can be felt across the entire country, three school friends are confronted with the realities of the West-German province and dream of greater things. As they suddenly discover hip-hop, courtesy of the US base nearby, their entire life changes.

**GENRE** Comedy, Coming-of-Age Story, Drama **CATEGORY** Series **DIRECTOR** Florian Gaag **SCREENPLAY** Florian Gaag **PRODUCERS** Quirin Berg, Max Wiedemann, Elena Gruschka, Hannes Heylmann & Anke Greifeneder (TNT Serie) **PRODUCTION COMPANY** W&B Television **LANGUAGE** German

### CONTACT

W&B Television  
 f.kurra@w-b.film  
 www.w-b-television.de



© Flare Film

## FOLLOW ME

Director Joya Thome has been reunited with cinematographer Lydia Richter and co-author Philipp Wunderlich for her documentary FOLLOW ME after their successful collaboration on her award-winning feature debut KÖNIGIN VON NIENDORF from 2017.

The film tells the story of two teenage girls on different continents, connected only through their screens and their passion for gymnastics. In the midst of the dazzling social media world, they begin to find out who they are and what they want from life.

FOLLOW ME encourages viewers to also remain true to their individual desires and needs in a digital world, and to use the Internet as a platform for self-realization both in terms of content and art.

**GENRE** Children & Youth, Coming-of-Age Story, Sports **CATEGORY** Documentary **DIRECTOR** Joya Thome **PRODUCERS** Katharina Bergfeld, Martin Heisler **PRODUCTION COMPANY** Flare Film **LANGUAGE** English, German

### CONTACT

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



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## ICH GLAUB, ICH MUSS NACH JUCHITÁN

An examination of matriarchal structures in Mexico, I NEED TO GO TO JUCHITÁN originates from cinematographer and director Sonja Aufderklamm's desire to portray the reality of a society structured differently to the accepted norm.

The film observes three women in their everyday lives. Adelina is 70, Martina 35 and Adela 20. They work in a bistro at the famous market that is the economic heart of the town of Juchitán in the state of Oaxaca. The women cook, trade and look after their elders, get lovesick and know how to party. Fish, meat and corn from the region are delivered by the men, who support these loud and cheerfully dressed women who have the say. But capitalism and machismo are also ever present in Juchitán, making for a field of tension.

**GENRE** Art, Ecology, Society **CATEGORY** Documentary **DIRECTOR** Sonja Aufderklamm **PRODUCER** Julia Bruton **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB), in co-production with RBB **LANGUAGE** Spanish

### CONTACT

DFFB  
p.palmer@dffb.de  
www.dffb.de



© Warner Bros. Ent./Reiner Bajaj

## NEBENAN

Internationally acclaimed German actor Daniel Brühl has made his directorial debut with the dark comedy NEXT DOOR penned by the author Daniel Kehlmann and based on an original idea by Brühl who also appears in front of the camera in the lead.

Set against the background of gentrification and social inequalities in Berlin, Brühl's very personal project centers on a film star who is being confronted by his neighbor (played by BABYLON BERLIN's Peter Kurth) with revelations that threaten to destroy his private life and career.

NEXT DOOR marks Brühl's second collaboration with Daniel Kehlmann after he starred in Wolfgang Becker's 2015 adaptation of the novelist's bestselling book ME & KAMINSKI.

**GENRE** Dark Comedy **CATEGORY** Feature **DIRECTOR** Daniel Brühl **SCREENPLAY** Daniel Kehlmann **CAST** Daniel Brühl, Peter Kurth, Aenne Schwarz, Rike Eckermann, Gode Benedix **PRODUCER** Malte Grunert **PRODUCTION COMPANY** Amusement Park Film, in co-production with Gretchenfilm, Erfttal Film & Fernsehproduktion, Warner Bros. Pictures **LANGUAGE** German

### SALES

Warner Bros. Entertainment  
philipp.walz@warnerbros.com  
www.warnerbros.com



© Marc Müller/Getty Images for TNT Serie

## PARA - WIR SIND KING

Sometimes, disaster is just one decision away from delight: PARA - WE ARE KING, the new TNT Serie Original production from the makers of 4 BLOCKS, follows four young women in Berlin-Wedding, searching for happiness in a world in which light and darkness lie close together.

Four young women and best friends: Jazz, Fanta, Hajra and Rasaq grew up on Wedding's gritty streets. On the brink of adulthood they face an uncertain future. Just one thing is clear: they have big dreams. Hope rises when a chance find offers them an opportunity to make a quick buck. Torn between doing the right thing and the desire for more fun and a better future, their friendship is put to the test.

**GENRE** Coming-of-Age Story, Drama **CATEGORY** Series **DIRECTOR** Özgür Yildirim **SCREENPLAY** Hanno Hackfort, Katharina Sophie Brauer, Luisa Hardenberg; concept by Hanno Hackfort, Richard Kropf, Bob Konrad **PRODUCERS** Quirin Berg, Max Wiedemann, Sven Miehe, Hannes Heyelmann & Anke Greifeneder (TNT Serie) **PRODUCTION COMPANY** W&B Television **LANGUAGE** German

### CONTACT

W&B Television  
f.kurra@w-b.film  
www.w-b-television.de



© Constanze Schmitt, David Schmitt

## SCHOKO (WT)

Sarah Blaßkiewitz's feature debut centers on Ivie, a 30-year-old woman with African roots living in Leipzig, who is searching for permanent employment as a teacher whilst working at her best friend's solarium. One day, her younger half-sister Naomi turns up unexpectedly from Berlin at her front door. Ivie had previously not even known of her existence and now learns that their father has died in Africa. The question is whether she will travel to Senegal for the funeral with Naomi. But, first of all, they have to get to know each other, triggering a rollercoaster of feelings and alienating her friends and work colleagues who suddenly see her in a new light...

**GENRE** Comedy, Drama **CATEGORY** Feature  
**DIRECTOR** Sarah Blaßkiewitz **SCREENPLAY** Sarah Blaßkiewitz **CAST** Haley Louise Jones, Lorna Ishema, Anne Haug, Maximilian Brauer, Anneke Kim Sarnau **PRODUCERS** Milena Klemke, Yvonne Wellie, Jakob D. Weydemann, Jonas Weydemann **PRODUCTION COMPANY** Weydemann Bros. **LANGUAGE** German **AWARDS** The Baltic Event Works in Progress Award Tallinn 2019

### CONTACT

Weydemann Bros.  
[info@weydemannbros.com](mailto:info@weydemannbros.com)  
[www.weydemannbros.com](http://www.weydemannbros.com)



© Nina Reichmann

## STILLE POST

Khalil, an elementary school teacher in Berlin, gets hold of images of war from his Kurdish hometown of Cizre. The footage eventually leads him to join a network of video activists fighting for more attention in the media. In helping them, he hopes to reconnect with his long-lost sister, who is working as a camera operator in the combat zone. With his actions becoming increasingly influenced by the distant conflict, Khalil is forced to question not only his values but also his entire life in Berlin.

**GENRE** Drama **CATEGORY** Feature **DIRECTOR** Florian Hoffmann **SCREENPLAY** Florian Hoffmann **CAST** Hadi Khanjanpour, Kristin Suckow, Jeanette Hain, Aziz Capkurt **PRODUCERS** Alexander Wadouh, Roxana Richters, Anna Werner **PRODUCTION COMPANY** Chromosom Film **LANGUAGE** German, Kurdish

### CONTACT

Chromosom Film  
[roxana@chromosom-film.de](mailto:roxana@chromosom-film.de)  
[www.chromosom-film.de](http://www.chromosom-film.de)





© Heimatfilm/Wolfgang Emenbach

## TÖCHTER

Best friends Betty and Martha set off for Switzerland with a dying father on the backseat, who has but one wish: accompanied suicide in a special institute. It's to be a final journey, but nothing ever ends as one has imagined it, and certainly not when it comes to life.

With defensive humor of the gallows kind and a truthfulness that hurts, TÖCHTER tells the story of two women in the middle of their lives, of farewells that spare nobody and of fathers who disappear too soon, all via a grotesque journey southwards, through Switzerland, Italy and to Greece, always deeper into the depths of one's own history. And the question is not where do we come from, but: How do we find our way back out again?

**GENRE** Drama, Road Movie **CATEGORY** Feature  
**DIRECTOR** Nana Neul **SCREENPLAY** Lucy Fricke, Nana Neul **CAST** Birgit Minichmayr, Alexandra Maria Lara, Josef Bierbichler, Giorgio Colangeli, Andreas Konstantinou **PRODUCER** Bettina Brokemper **PRODUCTION COMPANY** Heimatfilm, in co-production with Heretic, Simila[r], Warner Bros. Film Productions Germany, Little Shark Entertainment **LANGUAGE** German

### SALES

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



© Martin Valentin Menke

## DIE ZUKUNFT IST EIN EINSAMER ORT

Frank, a man without a criminal record, attacks a money transporter and then turns himself in to the police. His behavior is a mystery. In prison he meets the unscrupulous and suspicious Fuad, who is protected by his clan. To get closer to him, Frank intervenes in the insider drug business and gets caught between the rival German and Arab inmates. The only person with whom Frank is able to build a relationship of trust and form an emotional bond is one of the guards, Susanna. What he does not know: she is part of Fuad's business and is having a sexual relationship with him. But what only Frank knows is that his wife and his daughter died in a car accident. Fuad was the hit-and-run driver and has gone unpunished. Frank seeks revenge.

**GENRE** Drama, Thriller **CATEGORY** Feature  
**DIRECTORS** Martin Hawie, Laura Harwarth  
**SCREENPLAY** Martin Hawie, Laura Harwarth  
**CAST** Lucas Gregorowicz, Katharina Schüttler, Denis Moschitto **PRODUCER** Andreas Brauer  
**PRODUCTION COMPANY** HUPE Film Fiktion  
**LANGUAGE** German

### SALES

Patra Spanou Film  
 film@patraspanou.biz  
 www.patraspanou.com

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# GERMAN FILMS SERVICE + MARKETING



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

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

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

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

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

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

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**Bernhard Simek** Regional Coordinator: Eastern Europe, Documentary Film  
**Chen Zhang** Accounts

## RANGE OF ACTIVITIES

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, San Sebastian, Locarno, Sundance, Karlovy Vary, Toronto, New York, Shanghai, Warsaw, Moscow, and Busan
- Organization of umbrella stands for German sales companies and producers at international television and film markets
- Staging of Festivals of German Films in selected international territories in cooperation with the Goethe-Institut
- Staging of industry screenings in key international territories
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, home entertainment, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual Next Generation Short Tiger short film program, which presents a selection of shorts and is internationally premiered in Cannes
- Publication of informational literature about current German films and the German film industry, as well as international market analyses and special festival brochures
- A website ([www.german-films.de](http://www.german-films.de)) offering information about new German films, a film archive, information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best 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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# FACE TO FACE WITH GERMAN FILMS

T H E W R I T E R S



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