

GFAQ

GERMAN FILMS QUARTERLY



WITH ARTICLES
AND PORTRAITS ON
**FACE TO FACE WITH
GERMAN FILMS 2024**
DIRECTORS **ANDREAS DRESEN**
& **JULIA VON HEINZ**
PRODUCER **JAMILA WENSKE**
ACTOR & EUROPEAN SHOOTING
STAR **KATHARINA STARK**
SALES COMPANY **EPSILON FILM**



ISSUE 1-2024

Promoting the best of

GERMAN CINEMA



1954 - 2024



german
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films

Dear Readers,

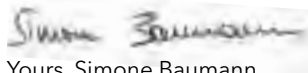
2024 has begun with some great news: for the second year running, the German entry has again made it to the final list of five nominees for the Best International Feature Film category at the 96th Academy Awards®. The social drama *THE TEACHERS' LOUNGE* by İlker Çatak will be in the running for Germany.

But there is also positive news to report from the German cinema landscape: box office in Germany recovered in 2023 and is approaching the pre-pandemic level. German productions have also been attracting many filmgoers back to the cinemas and broke the 10 million Dollar barrier at the box office with such films as *MANTA*, *MANTA: LEGACY* (13 million), *DIE DREI ??? - ERBE DES DRACHEN* (11.6 million) and *SUN AND CONCRETE* (10 million).

Numerous German productions also appeared at international film festivals around the world. *ANSELM* by Wim Wenders, *AFIRE* by Christian Petzold and *THE TEACHERS' LOUNGE* by İlker Çatak featured in the line-ups of many film festivals. There were some great awards, for example, in Karlovy Vary for *EMPTY NETS* and *DANCING ON THE EDGE OF A VOLCANO*, as well as in Zurich for *HOLLYWOODGATE* or in Tallinn for *FALLING INTO PLACE*. This positive energy is also with us at the beginning of 2024. The upcoming Berlinale in February will have almost 50 German productions and co-productions screening in its programme. Three German productions - *FROM HILDE, WITH LOVE* by Andreas Dresen, *DYING* by Matthias Glasner and *ARCHITECTON* by Victor Kossakovsky - will be vying for the Golden Bear in the Competition. Meanwhile, the German productions *DIRECT ACTION* by Guillaume Cailleau and Ben Russell (DE/FR, CASKFILMS) and *IVO* by Eva Trobisch can be seen in the Encounters section.

We are also especially pleased that our talent campaign *FACE TO FACE WITH GERMAN FILMS* is now embarking on its ninth edition. This year will again see seven young and impressive personalities from different crafts serving as our ambassadors to represent German cinema at many events on the international stage. Moreover, this edition will be focusing on a historical reappraisal. After reports emerged in 2020 about Alfred Bauer, the first director of the Berlinale, and his role in the Nazi regime, investigations were also instigated on the past of other film institutions and people who had connections with him. One of these people was Dr Günter Schwarz, the first managing director of the Export-Union des deutschen Films GmbH. There is an article reporting on the findings of this investigation as presented in the study entitled "Multifunctionary in the Nazi film export system - Biographical study on Dr Günter Schwarz (1902-1966)" by Andreas Malycha and Wolf-Rüdiger Knoll.

However, there is another reason why 2024 will be a very special year for GERMAN FILMS. We will be marking the 70th anniversary of our founding in 1954. We would like to take this opportunity to look back on 70 years of German cinema abroad. There will be a spotlight on 70 years of GERMAN FILMS at various events throughout the year such as film festivals with a German focus (Raindance Festival or Tallinn) as well as at all of the German Film Weeks. A film programme with outstanding German films from seven decades has been specially compiled for the anniversary. In addition, there will be reviews of films from this period in our newsletter each month. Join us in looking forward to a very special (anniversary) year!



Yours, Simone Baumann
Managing Director



°efp european shooting stars

2024

at the 74th
berlin
international
film festival



Thibaud
Dooms
● Belgium



Katharina Stark
● Germany



Éanna
Hardwicke
● Ireland



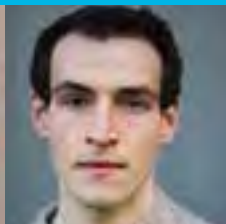
Margarita Stoykova
● Bulgaria



Džiugas Grinys
● Lithuania



Suzy Bamba
● France



Salome Demuria
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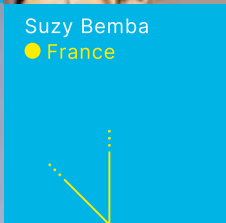
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● Sweden



Kamila
Urzędowska
● Poland



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● Italy



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WRITER & DIRECTOR

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WRITER & DIRECTOR

SOLEEN YUSEF
WRITER & DIRECTOR

BANAFSHE HOURMAZDI
ACTOR

MONA CATHLEEN OTTERBACH
PRODUCTION DESIGNER

JAN BÜLOW
ACTOR

FACE TO FACE WITH GERMAN FILMS

THE FILMMAKERS



In its ninth year, the international talent campaign known as FACE TO FACE WITH GERMAN FILMS, initiated by German Films, continues its mission to promote the global distribution of German films and enhance the recognition of German filmmakers on the international stage. Since 2016, German Films has been steadfast in organizing the annual FACE TO FACE WITH GERMAN FILMS campaign, showcasing emerging and exceptional talents in the German film industry to audiences worldwide. This ongoing effort has successfully established a platform that garners recognition both nationally and internationally.

Presenting seven distinct, remarkable, and diverse individuals, FACE TO FACE WITH GERMAN FILMS - THE FILMMAKERS showcases each person's unique and fascinating journey into the film industry. From many different perspectives, these individuals demonstrate the vibrant and diverse nature of work and creativity within the film industry. Our FACES 2024 are actor Jan Bülow, writer and director Mehmet Akif Büyükcatalay, actor Banafshe Hourmazdi, writer and director Moritz Müller-Preißer, production designer Mona Cathleen Otterbach, and writers and directors Eva Trobisch and Soleen Yusef.

"We at German Films see it as our task to support upcoming talents from the German film industry and to accompany them on their way to becoming successful filmmakers," Simone Baumann, Managing Director of German Films, explains. "It is particularly important to us to show that the film industry is incredibly diverse and that we have fantastic talents in a wide variety of trades here in Germany. We are proud to present seven filmmakers as ambassadors for our campaign this year, whose diverse CVs and professional backgrounds symbolize creativity in the film industry."

JAN BÜLOW

The German actor Jan Bülow was born in Berlin in 1996. He studied acting at the Ernst Busch Academy of Dramatic Arts in Berlin, but left school early without graduating. This was followed by an engagement at the Schauspielhaus Zurich. His first role there was the title role in HAMLET by William Shakespeare, staged by artistic director Barbara Frey.

Since 2012, Jan has also appeared on the big screen, including in RADIO HEIMAT (2016) by Matthias Kutschmann and ABGESCHNITTEN (2018) by Christian Alvart.

In LINDENBERG! MACH DEIN DING by Hermine Huntgeburth, a biopic about the young Udo Lindenberg, Jan played the lead role, singing several of the famous German singer's songs himself. His performance won him the Bavarian Film Award for Best Young Actor in 2020, and the character also earned him a nomination for Best Actor at the German Film Awards. In THE UNIVERSAL THEORY (DIE THEORIE VON ALLEM, 2022) by Timm Kröger, Jan again took on the lead role. In this black-and-white thriller he plays a young physicist attending a conference in the Alps, where strange things happen. The feature film had its world premiere in the main competition at Venice Film Festival 2023.

Jan recently filmed the series KAFKA (ARD, director David Schalko, 2023), which deals with the difficult relationship between the well-known German-language writer and his tyrannical father.

MEHMET AKIF BÜYÜKCATALAY

Mehmet Akif Büyükcatalay was born in Bad Hersfeld in 1987 and grew up in Hagen. He studied Media Arts at the Academy of Media Arts in Cologne, graduating with honors. He was a fellow of the "Studienstiftung des deutschen Volkes" (German National Academic Foundation).

In 2019, Mehmet directed ORAY, his graduation film, which not only received numerous international awards at prestigious festivals but also won the Best First Feature Award at the

Berlinale 2019. Through his production company filmfaust, he collaborates with his colleague Claus Reichel to produce international and award-winning feature and documentary films, such as Deren Ercenk's *BERZAH* and Cem Kaya's *LOVE, DEUTSCHMARKS AND DEATH*, which captivated both audiences and critics. These films garnered multiple awards at important festivals, including Oberhausen Short Film Festival and the Berlinale. In these films, Mehmet acts as a creative producer, guiding the projects from their initial conception to their grand premiere on the big screen.

filmfaust focuses on auteur films with personal signatures and an artistic-political vision, concentrating on marginalized, post-migrant and artistically challenging voices. For his upcoming project *HYSTERIA*, Mehmet wrote the screenplay as well as producing and directing the film. The movie is expected to premiere in 2024. He lives and works in Cologne.

BANAFSHE HOURMAZDI

Banafshe Hourmazdi was born in the Ruhr area in 1990, and grew up in Germany. She studied acting at the Academy of Performing Arts Baden-Wuerttemberg (ADK Baden-Württemberg) from 2009 to 2012 and then completed a master's degree in acting at Zurich University of the Arts (ZHdK). Her greatest successes include the feature film *NO HARD FEELINGS (FUTUR DREI)*, directed by Faraz Shariat, (2020). The film received numerous international nominations and awards – Banafshe was awarded the Götz George Young Talent Award for Best Ensemble at the First Steps Awards 2019.

In recent years, Banafshe has appeared in numerous TV productions, including the series *MAPA* (ARD, directed by Jano Ben Chaabane, 2019), *LOVING HER* (ZDF, directed by Leonie Krippendorff, 2021 and directed by Eline Gehring, 2022), and *OH HELL* (MagentaTV, directed by Lisa Miller, Simon Ostermann, 2021), as well as the feature films *KOKON* (directed by Leonie Krippendorff, 2019) and *PHANTOMS & GHOSTS (WO KEINE GÖTTER SIND, WALTEN GESPENSTER)*, directed by Bastian Gascho, (2021).

Most recently, she worked on the feature film projects *EIN FEST FÜRS LEBEN* (directed by Richard Huber, 2022) and *TURNING TABLES (KLANDESTIN)*, directed by Angelina Maccarone, (2023). She is also taking on a role in Burhan Qurbani's new film *NO BEAST SO FIERCE (KEIN TIER SO WILD - WT)*, which is due to be released in 2024.

MORITZ MÜLLER-PREISSER

Moritz Müller-Preißer (*1991) is a German director and writer. Originally from Hamburg, he studied Media Engineering and Social Sciences in Cologne and Duesseldorf before enrolling to study film direction at the University of Television and Film Munich (HFF München). Moritz's focus is on human-centred, subcultural stories, apart from the norm, exploring what is true in reality. He is particularly interested in merging documentary and fiction layers to emphasize the story.

His cinematic works have been showcased at numerous international festivals, earning accolades and recognition. Moritz received many awards for his short documentary film *HAEBERLI* (2020); the film has been screened at numerous festivals worldwide, including a finalist nomination at the Student Oscars®. Both his films *WE ARE DATA* (2018) and *HAEBERLI* (2020) have also been placed on the shortlist at the BAFTA Student Film Awards.

In his latest film, the feature documentary *GOD'S OTHER PLAN* (2024), Moritz continues his exploration of sensitive narratives, this time focusing on a queer blended family in Utah/ USA striving for acceptance within their Mormon families.

Moritz is currently working on several future feature films and series to be produced in 2024, including turning his short documentary *HAEBERLI* into a feature film.

MONA CATHLEEN OTTERBACH

Mona Cathleen Otterbach, born in 1991, gained her first experience in the creative field of production design during her internship at the Film Academy Baden-Wuerttemberg in 2010. After

she had finished her Bachelor of Arts in Architecture at the Academy of Fine Arts in Stuttgart and the École Spéciale d'Architecture in Paris in 2014, she was drawn back to film. She started her production design studies at the Film Academy Baden-Wuerttemberg in fall 2014, graduating in spring 2017.

Mona Cathleen became known with feature films such as *SWEET DISASTER* by Laura Lehmus and *FRANKY FIVE STAR* by Birgit Möller, for which she was honored with the special award for Best Production Design in the feature film category at the Filmz Festival Mainz in 2023. All of her projects have a connection to surreal worlds and deal playfully with reality. This is also the case in her new project *MILK TEETH* by Sophia Bösch, based on the novel by Helene Bukowski. The film celebrates its world premiere at the International Film Festival Rotterdam (IFFR) in January 2024 and is expected to be released in cinemas in autumn/winter 2024.

She is currently working on other feature films such as *SEVEN DAYS OF FEBRUARY* by Tatjana Moutchnik and *DREI KAMERADINNEN* by Milena Aboyan, the latter is based on the book "Sisters in Arms" by Shida Bazyar.

EVA TROBISCH

Eva Trobisch was born in Berlin in 1983. She first worked as an assistant in the theatre, then for several years in various roles in film. In 2009, she began studying direction at the University of Television and Film in Munich (HFF München). Her short films have won several awards. In 2013, she attended the NYU Tisch School of the Arts in New York to study film dramaturgy on a scholarship from the German National Academic Foundation, and began a Master's degree in screenwriting at the London Film School in 2015. Her first feature film *ALL GOOD (ALLES IST GUT)* won Best Director, Best Acting and the FIPRESCI Award at the Munich Film Festival in 2018, celebrated its international premiere in Locarno, where it was awarded Best Debut Film, received the Woman in Motion Award at Cannes Film Festival, and the German Film Critics' Award.

In 2020, Eva was appointed to the jury of the Berlinale competition series Encounters. Her second feature film *IVO* will premiere at the A-list festival in Berlin in 2024. As a partner in Trimafilm, she is developing several films in a team with Trini Götze, Mariko Minoguchi and David Armati Lechner, and is currently preparing her own third feature film *ETWAS GANZ BESONDERES (WT)*, which she will shoot in spring 2024 as a co-production by Trima- and Komplizenfilm with if-production.

SOLEEN YUSEF

Soleen Yusef was born in Duhok/Iraqi Kurdistan in 1987. At the age of nine she and her family had to flee to Germany because of the political circumstances. She attended the Academy of Stage Arts, where she was trained as a singer and an actor. Eventually, she ended up working in the film industry for a few years and was a production and direction assistant at Mïtosfilm.

In 2008 she started studying feature film directing at the renowned Baden-Wuerttemberg Film Academy. Her short movie *NOŠ [cheers to you]* was shown in competition at several national and international film festivals. *TRATTORIA* premiered at the 62nd Berlin International Film Festival in 2012.

Soleen Yusef received the distinction of the Germany Scholarship in 2012. She also participated, as a Baden-Wuerttemberg scholarship holder, in the UCLA Workshop at the Film Academy in Los Angeles in 2013. *HOUSE WITHOUT ROOF*, her first feature film, achieved even greater success. Since then, Soleen Yusef has been working as a director for several national and international series productions, including *SKYLINES* for Netflix and *DEUTSCHLAND 89* for Amazon Prime. In 2022 she worked as a lead director and writer on the miniseries *SAM - A SAXON* for Disney+.

Soleen Yusef is currently fulfilling a dream with a very personal, first children's movie called *WINNERS*, which will be shown in the section Generations at the Berlinale 2024.

A close-up portrait of Julia von Heinz, a woman with light brown hair pulled back, wearing large hoop earrings and a black top. She has a serious expression and is looking directly at the camera against a dark background.

I ALWAYS NEED A PRESSING CONCERN FOR A FILM

A PORTRAIT OF DIRECTOR JULIA VON HEINZ

“My work as a director is linked inextricably to issues that concern me.” If you ask Julia von Heinz whether her motivation is still the same after more than 20 years behind the camera, she replies without hesitation: “Originally, I wanted to make films out of political activism. It would be too easy to say that’s what drives me today. But it still helps me a lot if I have a concern with my film. It can be political or personal. But I need this pressing concern in order to muster the strength, creativity and patience required for every project.”

After making several short films alongside her training as a media designer and her cinematography course at Beuth University of Applied Sciences in Berlin, as well as her feature film debut *WAS AM ENDE ZÄHLT*, which received the German Film Award after its Berlinale premiere, she focused less on her own stories during the first few years of her career. “If you don’t go through one of the established film schools in Germany, where you learn the craft of directing and are eased into your career, you can’t necessarily gather the money to realise your own projects,” she explains in our interview. She is referring to the mainstream audience successes she directed, such as *HANNI & NANNI 2* or *ICH BIN DANN MAL WEG*. “First, I had to prove that I could do my job. So, commissioned work gave me a vital opportunity to show what I could do, it helped me to develop some visibility, to gain the confidence to realise my own material – more personal material.”

Nowadays, von Heinz openly shares her own, often painstakingly-gathered experience with the next generation in her second job as a professor at the University of Television and Film in Munich: “I find teaching – like making films – really rewarding. Passing on my knowledge and learning in turn from the next generation is truly inspiring.”

She wants to help shape the industry of the future through her work at the university: “For too long, stories have always been told from the same perspectives: male, heteronormative, white. But a lot has changed in recent years. We professors can shape the selection process accordingly. We can help decide who will tell their

stories in future. After all, I know myself how important such visibility is. Who knows if I would have dared to make my own films if I hadn’t seen colleagues like Doris Dörrie, Caroline Link or, of course, Margarethe von Trotta, who had already done so before me.”

In her own work, von Heinz, who is – rather appropriately – sitting in front of a poster of Alfonso Cuarón’s autobiographical film *ROMA* in her office at the HFF during our video call, has long since reached a phase in which she is primarily interested in telling stories with a strong personal connection. The spectrum ranges from *MY FATHERS*, a documentary short film about her own father, to the award-winning series *ELDORADO KADEWE*. And not forgetting, of course, *AND TOMORROW THE ENTIRE WORLD*, inspired by her own experiences, which tells the story of a young activist’s politicization and was invited to compete in Venice in 2020.

The contacts and encounters arising from this film and its progress (as a German Oscar nominee, for example) have given her career another new direction. She is now also represented by an agency in the USA; her new film *TREASURE*, which will celebrate its world premiere at the Berlinale in February 2024, was the first to be shot in English.

The adaptation of Lily Brett’s novel *TOO MANY MEN*, in which a father and daughter duo explore their Jewish roots on a trip to Poland, was again realised with – alongside US partners – the production company Seven Elephants, for which she collaborates with Fabian Gasmia, David Wnendt and Erik Schmitt. And it is a direct outcome of its predecessor. “On the night of our Venice premiere, I had an interview with *Variety* and mentioned that Lena Dunham was the ideal candidate for the protagonist in my next film,” von Heinz recalls with a laugh. “A day later, her agent got in touch with me – and now she’s actually my leading lady alongside Stephen Fry.”

Patrick Heidmann



THE PERSONIFIED CINEMA FOSSIL

A PORTRAIT OF DIRECTOR ANDREAS DRESEN

"First and foremost, we are telling this as a story about average young people. After all, you're not born a hero." This is how Andreas Dresen describes his new film, *IN LIEBE, EURE HILDE* - a remarkable categorization, since his protagonists are certainly not what we would call average. The film focuses on the young resistance fighter Hilde Coppi, who was executed by the Nazis in 1943.

But this narrative style is typical of the 60-year-old director, who explores the full spectrum of human behaviour in his films with great sensitivity and a feel for both tragic and comic nuance. Even if the context of *IN LIEBE, EURE HILDE* differs from his previous films, which were set in the present or the recent past, he and his screenwriter Laila Stieler remain true to their style. It is not about "heroizing portrayal" or, as Dresen says: "We don't emphasize history, we show the timeless quality in the protagonists' youthfulness. Museum-worthy, sepia-toned historicizing gets on my nerves."

He explains his view of the characters as follows: "I like people and contradictory characters; I feel close to them. Rash judgements are anathema to me. Of course, this is reflected in my stories and the way I view the characters. I try to avoid a direct, simplistic approach." This also explains why Dresen, who comes from Gera in East Germany, has become one of Germany's leading directors in recent decades. His numerous awards include the German Film Award for *WOLKE 9* (2008), the passionate love story of two 70-year-olds that received the 'Coup de cœur du jury' in Cannes and was nominated for a European Film Award in the category Direction, the 'Prix un certain regard' for *HALT AUF FREIER STRECKE* (2011), a drama about a family man suffering from a brain tumour, or the six German Film Awards - including for Best Film and Best Director - for *GUNDERMANN* (2018), a remarkably nuanced biography of the East German singer-songwriter of the same name.

Dresen is not a filmmaker who attributes such successes to his individual vision alone. As a matter of principle, he refrains from using the phrase "a film by...": "That sounds like the director is solely responsible, which I don't like. A

film is made as a team, it's the result of work by a group of people who trust each other and share an artistic and political vision." In the tragicomedy *HALBE TREPPE* (2002), which was made without a fixed script and features improvised dialogue, the words "a film by" can be found in the end titles, but they are followed by the names of all those involved. Fittingly, the major exhibition on his work showing at the Film-museum Potsdam until 31 December 2024 is subtitled "Andreas Dresen and Team".

Dresen's ego-free attitude is also reflected in his aesthetics: "The viewer should be taken on a journey without thinking about how people have worked to get him there. The best thing is when the audience is so absorbed in the story, they don't realise that a bunch of tricks have been deployed behind the camera." This approach also characterizes his work as a theatre and opera director. Ironically, Dresen's production company, which he runs with Andreas Leusink, is named after a visionary lone wolf: *Iskremas* is the invented name of the main character in the Soviet film *SHINE, SHINE, MY STAR* (1969), an art-obsessed actor who passes on revolutionary messages to his audience during the turmoil of the Russian Civil War. For Dresen, who received his film training in the GDR, "art is always political, even when it tells private stories." However, he does not aim to "incite the audience, but to tell moving stories from which people can draw their own conclusions."

Although Dresen, who was a judge of administrative law in the state of Brandenburg from 2012 to 2023, reflects deeply on the social and political situation, he also has a longing for the fairytale. He made the children's book adaptation *TIMM THALER UND DAS VERKAUFTE LACHEN* in 2017. Next, he would like to make the family film *AUGUSTE, THE CHRISTMAS GOOSE*: "In tough times like these, there is also a desire for stories that take you to a different, fairytale-like world." He believes the best place for this is definitely the big screen: "I'm not interested in making films to generate click counts or sell advertising. I don't get on so well with series. I'd rather be a cinema fossil."

Rüdiger Sturm



ON THE LOOKOUT FOR QUALITY

A PORTRAIT OF PRODUCER JAMILA WENSKE

"It's crazy what we've achieved in such a short time even with the pandemic coming in between," says Jamila Wenske who took over the running of the Berlin-based production company Achtung Panda! Media from Helge Albers in summer 2019.

In less than five years she has been involved in two films invited to Cannes, one premiering in San Sebastián, another at the Max Ophüls Filmpreis Festival in Saarbrücken, and she will now have her latest production - Asli Özarslan's ELBOW (ELLBOGEN) – celebrating its world world premiere in the Generation 14plus competition during this year's Berlinale.

Jamila, who studied Film Production at the film school in Babelsberg at the same time as such filmmakers as Robert Thalheim and Maja Classen, had already made a name for herself in the German and international film landscape before she took over the reins at Achtung Panda!, having also participated in such training programmes as the Franco-German Masterclass L'Atelier, ACE, EAVE PUENTES and the SHIFT Female Leadership Programme.

As the joint owner and shareholder with Sol Bondy of One Two Films for 10 years, she had been involved in films as diverse as Juho Kuosmanen's THE HAPPIEST DAY IN THE LIFE OF OLLI MÄKI, Isabel Coixet's THE BOOKSHOP and Vadim Perelman's PERSIAN LESSONS.

Prior to Jamila arriving at Achtung Panda!, the company had focused since its founding in 2015 on producing documentaries, but she expanded the outfit's output to include the co-production of European arthouse fiction. This consequently saw her working again with the OLLI MÄKI producer Aamu Film on Kuosmanen's next feature project COMPARTMENT NO.6 which won the Jury Grand Prix in Cannes in 2021, as well as Birgit Möller's romantic dramedy FRANKY FIVE STAR starring Lena Urzendowsky and THE WOODCUTTER STORY by Mikko Myllylahti, which premiered in the Semaine de la Critique in Cannes in 2022.

Co-production has also been the order of the day for her latest German project: Asli Özarslan's ELBOW was made with French and Turkish partners.

Looking back at the output for these first five years, Jamila notes that there isn't any common thematic thread to the films. "What's more important for me is that I want to focus on making films by, with and about women and these can be either documentaries or fiction films. If I make a film with LBTQIA subject matter, I would only want to do this with someone from that community," she explains. "And when I am going to work with male directors, I want to make sure that they have a feminist perspective – and that certainly was the case with Juho and Javier Marco [director of the 2021 co-production JOSEFINA]."

Although she enjoys reading the works of such authors as Philip K. Dick and Stanislaw Lem, science fiction is one genre that she can't imagine considering.

"I am not into technical gimmicks, however, it would be fun to make a near future drama," Jamila says. "As far the thriller genre, for example, is concerned, I would only consider that if it is addressing socially relevant issues."

In the meantime, Achtung Panda! has a diverse bag of projects lined up for the next two years.

Jamila serves as a co-producer on Vasilis Kekatos' debut feature OUR WILDEST DAYS which she describes as "the Greek answer to AMERICAN HONEY", Lucia Garibaldi's A BRIGHT FUTURE, whose first feature LOS TIBURONES was awarded at Sundance 2019 and she is currently working with writer-director Lola Randl on the social mystery drama DAS ANGSTTIER, based on Randl's eponymous 2022 novel, set to shoot in 2025.

Moreover, she will partner with Oma Inge Film, the co-producer of Nora Fingscheidt's breakout film SYSTEM CRASHER, on her first foray into TV series with the tragicomic romantic drama TAMIM which should be going into production at the end of 2024.

"The series will be shot in German and Arabic and centers on a young engineer with Syrian roots who has been living in Germany for the past 10 years. He has built a new life, and now he hopes to find true love", Jamila explains.

Martin Blaney

A close-up portrait of a young woman with wavy brown hair and light brown eyes, wearing a black V-neck top. She is looking directly at the camera with a slight smile. The background is a plain, light-colored wall.

LIFE-AFFIRMING AND ART-LOVING

A PORTRAIT OF EUROPEAN SHOOTING STAR 2024 KATHARINA STARK

"When I was eight years old, my Christmas wish to my parents was to become an actor," says Katharina Stark. Her parents, a pastoral counselor and a chaplain in a hospice, had no idea what to make of their middle child's wish. The family, who live in the small Allgäu community of Fellheim, had no connection at all with art or theatre. "But my parents gave me a voucher saying that they would give me unconditional support to help realise my dream." 17 years later, the 25-year-old's Christmas wish has certainly been granted. The newcomer received excellent reviews for her leading role in the Disney+ mini-series *DEUTSCHES HAUS* (*THE INTERPRETER OF SILENCE*). At the Berlinale 2024, she will be one of ten candidates for the EFP (European Film Promotion) "European Shooting Star" award. This is all the more remarkable, since very few people had heard of Katharina Stark before her role in the acclaimed series.

She graduated from the famous Otto Falckenberg drama school in Munich eighteen months ago. However, there was no indication that fame would come so quickly. If things had followed the usual pattern in the industry, which relies on well-known names and faces to promote expensive films and series, the tall young actor with the dark-blonde curls would probably have had no chance of getting the job. But Annette Hess, author and showrunner of *DEUTSCHES HAUS*, and Isabel Prahll, director of three of its five episodes, were looking for an actor with a very special charisma. Stark was cast in the role of a young interpreter at the Frankfurt Auschwitz trials in 1963, when a group of possible perpetrators, 22 defendants in all, were tried for the first time in Germany over a period of 20 months. Eva Bruhns, Stark's character, interprets the statements by Polish witnesses in court; and in the series, as representative of many Germans, she recognizes the extent to which the Holocaust has been suppressed in West German post-war society.

"I never asked why I was chosen for the part after three intense rounds of casting," Stark recalls - and incidentally, she spoke no Polish when she was accepted. She did her swotting up on Polish before and during filming. "I only read later, in interviews with the makers, how I had radiated

the hope that was needed to carry such a difficult story. How they believed I could take the audience by the hand with the combination of naivety and ruthlessness that was vital for the role." Stark found out about her "lottery win" getting such a breakthrough role when she was living in New York, where she was intending to continue her studies at the Lee Strasberg Theatre and Film Institute after graduating from German drama school. "There were so many missed calls from my agent on my mobile phone when I got up in the morning that I thought the news couldn't be totally negative," she recalls, laughing. The five-hour series was filmed mainly in Poland a few months later, from August to December 2022. "Most of all, it was a learning process in complexity and acting logistics, as I had never acted in anything longer than 90 minutes before, not even on stage," Stark tells me.

Meeting Katharina Stark, you encounter a hugely life-affirming, art-loving individual. Someone who was so good at school that she skipped a year and graduated at the age of 16. A young woman who makes music, playing several instruments and singing, who has been known to attend a two-month hip-hop dance workshop in London in her free time, or who works on scripts and future film projects with her younger sister. At 17, she was already living largely independently in Munich after her parents "let her go" so that she would no longer have to commute the 130 kilometres twice weekly to acting workshops and youth theatre engagements in Munich. Those were the projects Stark pursued while other youngsters of her age were thinking about their outfits, make-up or first visits to the village disco. Katharina Stark, who comes across as down-to-earth nonetheless, started thinking big very early when it came to acting - and that has obviously paid off. Now, she is sure to be on the radar for upcoming German and international film projects.

Eric Leimann



Julia Weber and Alice von Einem © Epsilon Film / Picture People

A PERFECT MATCH

A PORTRAIT OF SALES COMPANY EPSILON FILM

“We have been welcomed with open arms” say Julia Weber and Alice von Einem (formerly Buquoy) about becoming part of the Beta Group family of companies to head up the new world sales outfit Epsilon Film.

Julia and Alice are, of course, no strangers to the world of international sales – or the film industry as a whole: before embarking on this new chapter in their professional lives, Julia had been Head of International Acquisitions and Sales at Munich-based sales company Global Screen, with Alice working with her as SVP TV & Theatrical Sales & Acquisitions International before they made the move at the end of last September.

“It seems like a perfect match for us to come together with Beta to set up this new subsidiary when you see what both sides can bring to the table,” Julia explains. “For our part, we can offer our many years of experience and knowhow as well as an extensive international network of contacts. At the same time, we have a big player like Beta behind us with all of its infrastructure and the various companies working in distribution and production.”

The boutique operation, which will be officially launched at this year’s European Film Market at the Berlinale, is starting out modestly with only three employees on the payroll.

While Julia and Alice have been appointed as Epsilon Film’s joint managing directors and will also oversee the sales and acquisition activities, they will be joined by another former Global Screen colleague, Matthias Ziegler, who will draw on his experience in the field of production to concentrate on the nitty gritty of film financing and production for the projects the new company decides to board.

“The lean structure for the company means that we can operate very quickly and in a flexible way,” Alice suggests. “So, when we speak to a producer, we can decide quickly both creatively and commercially about whether we want to get involved in a project.”

“I think that there are several elements to Epsilon’s USP,” Julia continues. “Apart from our long-standing experience in the business and the network we’ve built up of international producers, distri-

butors and broadcasters, what Alice and me have in common is our passion that when we fall in love with a project, we will really be behind it and do everything that we can to also make the conditions for the producer as favourable as possible. Epsilon has the agility of a small boutique to act quickly, but the clout of a large player through the setup with the Beta Group. And one shouldn’t forget the importance of good old German reliability!”

As Alice points out, Epsilon won’t be restricting itself territory-wise for either its acquisition or sales activities, and the same goes for the genres of the films selected for the new company’s sales line-up.

“We want to build on our long and successful experience of working in the sector of family entertainment and on IP-based content,” she explains.

Any concerns that Epsilon could be faced with competition from its sister company Beta Cinema are swiftly dispelled.

“There may be a certain overlap with projects from German producers and for a producer to approach us both,” Julia notes. “But we are in a constant exchange of information and ideas with Dirk [Schürhoff] and his team on projects, so there won’t be any conflicts. After all, we’ve known each other now for more than 20 years!”

There isn’t any hard and fast rule when it comes to the specific stage when Epsilon might come on-board a project.

“This could be at any stage,” Julia declares. “This might be from the very first idea or it can be at the rough cut or with the finished film. It depends on the individual project and the partners and the situation in the market.”

“The projects we will be working with could also benefit from synergies within the Beta Group,” Alice adds. “For example, they have an excellent TV sales division with a great track record, and very good partnerships all over the world that we could tap into and benefit from.”

Martin Blaney

CAREER-MINDED AND OPPORTUNISTIC

A biographical study of Günter Schwarz

In January 2020, in the weeks leading up to the 70th Berlin International Film Festival (Berlinale), reports began to circulate in the German press suggesting that the role of Alfred Bauer, the festival's first director from 1951-1976, in the Reichsfilmintendanz, the central institution coordinating film production in the Nazi regime, had been more significant than previously understood to be the case.

The Berlinale management immediately cancelled the Silver Bear - Alfred Bauer Prize and commissioned the independent Leibniz Institute for Contemporary History (IfZ) to undertake a closer investigation of Bauer's position in the Nazi film bureaucracy.

A preliminary study by Dr. Tobias Hof was published by the IfZ in September 2020 and this was then followed two years later by a more extensive investigation, entitled "Showcase in the Cold War. New research on the history of the Berlinale in the Alfred Bauer era (1951-1976)", by Dr. Wolf-Rüdiger Knoll and Dr. Andreas Malycha.

The researchers' focus on Alfred Bauer's activities in the German film industry before 1945 inevitably also then cast a spotlight on the roles played by other industry figures with whom he had been in close contact during the "Third Reich".

One of these people was Dr. Günter Schwarz, the first managing director of the Export-Union des deutschen Films GmbH.

In order to achieve the greatest possible transparency about Schwarz's professional background before 1945, German Films Service + Marketing GmbH entered into a cooperation agreement with the IfZ for the preparation of a biographical study authored by Malycha and Knoll.

Drawing upon documents from various archives and studies on the German film industry during the "Third Reich" and the immediate post-war period, they chart Schwarz's career as well as highlighting apparent inconsistencies and contradictions between those still existing historical records and Schwarz's own account of his actions as presented during his denazification process.

A career in film

Born in Heddesdorf near the town of Neuwied on the River Rhine in 1902, Schwarz had entered the film industry in 1927 as an assistant at the German film industry's "umbrella" organisation SPIO which was subsumed into the Reich Film Chamber (Reichsfilmkammer, RFK) in 1933.

Malycha and Knoll point out that the seizure of power by the Nazis in 1933 apparently led Schwarz to adapt to the new political reality: in May 1933, he applied for membership in the NSDAP, although this was not formally granted until July 1937 under the membership number 2894404.

During his denazification process after the war, Schwarz declared that he



had joined the NSDAP because he and his staff had been afraid of losing their jobs in the RFK if they didn't become members. Moreover, he claimed to have ceased paying membership fees in summer 1944 and left the party in July 1944, although a formal resignation does not appear on his membership card.

From 1935, Schwarz quickly climbed up the career ladder as a functionary in the cultural apparatus of the "Third Reich": in 1936, he became managing director of the General Association of Film Producers and Distribution in which production, distribution and export areas as well as studios were combined.

Two years later, he was appointed managing director of Deutsche Film-Export GmbH and made the equivalent of a departmental head responsible for film export at the RFK.

At the Film Chamber, he was charged, among other things,, "with clarifying which and how many films from abroad could be shown in Germany within the framework of binational agreements and how much raw film stock could be made available to friendly or allied countries."

Schwarz gave a completely different spin on the *raison d'être* for his business trips to friendly or occupied countries such as Italy, Poland, Denmark, or Hungary when he spoke in October 1945 during the denazification proceedings about the selection of German films destined for export.

"I have always been opposed to political films being exported abroad and spoke in favour of only apolitical films and those interesting in terms of acting and music being produced for export," Schwarz declared. "This rejection of a Nazi export monopoly and the demand for the separation of politics and export largely had the effect of me being sidelined at the Chamber [RFK] and the Ministry of Propaganda, but abroad it resulted in the film industry figures and film organisations maintaining export links with Germany."

In an attempt to present himself in the role of a victim, Schwarz moreover claimed that the

Ministry of Propaganda had received complaints from the heads of certain foreign organisations "that I am proceeding in strictly business terms in my export activities and do not uphold National Socialist interests. This even led to an open battle lasting many years with the A.O. [foreign organisation of the NSDAP] in Berlin."

In 1942, Schwarz moved to work in the foreign department of UFA-Film GmbH (Ufi), a super-corporation which had been created consisting of UFA and its competitors such as Tobis, Terra, Bavaria Film and Wien-Film along with Nazi-controlled foreign production companies.

Whilst here, Schwarz also sat on the so-called "International Advisory Board of the German Film Industry" which gathered "all leading personalities interested in German film export" including high-ranking representatives of the Ministry of Propaganda, Ufi, and the Foreign Ministry.

According to this board's minutes, Schwarz attended every meeting - save for when he was on a business trip abroad - until its penultimate session in December 1944.

However, Schwarz claimed during his denazification proceedings in autumn 1945 that he had left his post at the RFK in summer 1944 "as the orders and measures in film export became more and more nonsensical, [with] the Ministry of Propaganda assuming a purely dictating position."

This was also the point when he resigned from the NSDAP due, in his own words, to "[the] repeated difficulties I have had abroad and the need to maintain a completely neutral position in film deals for the Deutsche Filmexportges.[ellschaft], particularly in neutral foreign countries."

The study's authors suggest that Schwarz's argument that he was now concentrating on working in the private film industry however remains "doubtful from a historical perspective" since they could point to the International Advisory Board receiving reports from Schwarz about official trips to Paris, Stockholm in Vienna in the summer and autumn of 1944.

Denazification Proceedings

Once the war was over, Schwarz endeavoured to present himself as a supposedly apolitical official who had been working in the field of film exports when he appeared at denazification tribunals in Berlin, Göttingen, Hanover and Wiesbaden.

Based on a selection cited in the study of character references aimed at giving credibility and substantiation to Schwarz's accounts, one could have the impression that he had made critical comments about the Nazi apparatus to numerous neighbours, was basically an anti-fascist and had offered support to the politically persecuted.

"But how can such statements be interpreted? Did these reports largely correspond to the truth or were they just statements made as a favour?," are questions that authors Malycha and Knoll pose.

"A conclusive judgement on the truthfulness of these statements cannot be made without corresponding personal correspondence between those involved, although the available material from the time before 1945 speaks a different language," they suggest.

After 1945

Even before the denazification tribunals assigned him with the Category V ("Persons Exonerated"), Schwarz was already looking to re-enter the film industry, moving to Wiesbaden in 1948 where the SPIO and Freiwillige Selbstkontrolle (FSK) organisations were being relaunched.

With his background in the business of film export, he took over the management of Deutsche Film-Export and became the "permanent officer of the producers association for export matters" before then being appointed as the first managing director of the Export-Union der Deutschen Filmindustrie e.V in November 1953.

As Knoll and Malycha's extended study on Alfred Bauer notes, Schwarz also successfully campaigned as the German delegate to the inter-

national interest group for film producers FIAPF for the Berlinale to be recognised and established as a top-tier film festival with the so-called A-festival status which was subsequently granted at FIAPF's conference in Washington in 1955.

The two researchers point out that Schwarz's networking activities were "of enormous importance" for the festival and his contribution to Berlin then being seen de facto on a par with the festivals in Cannes and Venice "can hardly be overestimated."⁽²⁾

Conclusions

Summarising the findings of their research, Malycha and Knoll suggest that the sources analysed relating to Schwarz's biography "do not paint the picture of a convinced or even fanatical National Socialist, but rather that of a career-minded and thus opportunistic technocrat and multi-functional in the Nazi cultural apparatus."

While the available documents do not show "that Schwarz ever attempted to undermine the cultural policy agenda of the Nazi regime as he repeatedly stressed in his denazification proceedings", he was nevertheless not alone in moves to conceal his role in the Nazi cultural apparatus and present himself as an apolitical film functionary and anti-fascist - as shown, for example, by the two recent studies on Alfred Bauer.

The study's authors conclude that, "although Schwarz only rarely appeared personally as a propagandist of the National Socialist ideology of rulership, he made his contribution to the propagandistic - and in this case cultural-political - expansion of the Nazi regime in Europe through the medium of film whilst always regarding himself as being apolitical - and continued to do this after 1945."⁽¹⁾

Martin Blaney

1/ Quotations in this report come from the biographical study by Andreas Malycha and Wolf-Rüdiger Knoll - Multifunktionär im NS-Filmexportwesen - Biographische Studie über Dr. Günter Schwarz (1902-1966) - which has been published in Andreas Wirsching (Ed.): Kino im Zwielficht. Alfred Bauer, der Nationalsozialismus und die Berlinale. Metropol Verlag, Berlin 2024

2/ Wolf-Rüdiger Knoll and Andreas Malycha, Showcase in the Cold War. New research on the history of the Berlinale in the Alfred Bauer era (1951-1976), Berlin, October 2022.

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ALLE DIE DU BIST

EVERY YOU EVERY ME

What if the person you love the most suddenly becomes a stranger in your eyes? Nadine, a dedicated factory worker, tries to revive her relationship by reconnecting with her deepest emotions. But who did she once see in him that she can no longer find? EVERY YOU EVERY ME, a romantic social drama about the painful process of falling out of love and the initial magic of falling in love.

GENRE Drama, Love Story / Romance **YEAR OF PRODUCTION** 2024 **DIRECTOR** Michael Fetter Nathansky **SCREENPLAY** Michael Fetter Nathansky **CINEMATOGRAPHY** Jan Mayntz **CAST** Aenne Schwarz, Carlo Ljubek, Sara Fazilat, Youness Aabbaz, Naila Schuberth, Sammy Schrein, Jule Nebel-Linnenbaum, Alexandra Huber, Moritz Klaus, Dagmar Sachse, Peter Brachschoß, Sven Seeburg, David Hürten, Skyla Theissen **PRODUCERS** Virginia Martin, Michael Fetter Nathansky, Lucas Schmidt, Lasse Scharpen, Wolfgang Cimera **PRODUCTION COMPANIES** Contando Films, Studio Zentral / Network Movie **CO-PRODUCTION COMPANIES** ZDF - Das kleine Fernsehspiel, Nephilim Producciones **RUNTIME** 108min **LANGUAGE** German **FESTIVALS** Berlinale 2024, San Sebastián International Film Festival 2023 **AWARDS** Winner of WIP Europa Award + WIP Europa Industry Award 2023 at San Sebastián International Film Festival

WORLD SALES Be For Films
 pamela@beforfilms.com • www.beforfilms.com



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ALLES FIFTY FIFTY

EVERYTHING'S FIFTY FIFTY

Marion and Andi thought they were happily divorced until their old love unexpectedly reignites during a family vacation with their son Milan. *EVERYTHING'S FIFTY FIFTY* is a sharp-witted comedy about love, divorce, and parenting, revealing that all the parenting guides in the world can't truly prepare you for the adventure of family. The movie follows Golafshan's Ibiza-set hen party caper *JGA* and reunites him with producers Justyna Muesch, Quirin Berg and Max Wiedemann at Leonine-company Wiedemann & Berg. Leonine Studios has set the release date for March 3rd.

GENRE Drama **YEAR OF PRODUCTION** 2023 **DIRECTOR** Alireza Golafshan **SCREENPLAY** Alireza Golafshan **CINEMATOGRAPHY** Matthias Fleischer **CAST** Laura Tonke, Moritz Bleibtreu, Valentin Thatenhorst, David Kross **PRODUCERS** Max Wiedemann, Quirin Berg, Justyna Muesch **CO-PRODUCER** Stefan Gärtner **PRODUCTION COMPANY** Wiedemann & Berg Film in co-production with SevenPictures Film **RUNTIME** 112 min **LANGUAGE** German

WORLD SALES Picture Tree International

pti@picturetree-international.com • www.picturetree-international.com



© Constantin Film

DAS BESTE KOMMT NOCH!

THE BEST IS YET TO COME!

Although they could not be more different, Arthur (Michael Maertens) and Felix (Til Schweiger) have always felt like best friends – one a pedantic philistine, the other a rascal living life in the fast lane. To help his burnt-out friend, Arthur lends him his medical card for a check-up at the hospital and learns that Felix is terminally ill. Because Arthur doesn't have the heart to tell Felix the truth straight out, Arthur gets so tangled up that Felix ends up thinking his best friend is dying! And so Felix begins to look after Arthur, who is in perfect health. In the end, Arthur gets to know life (again) and Felix realizes what it means to love.

THE BEST IS YET TO COME! was produced by Viola Jäger from Olga Film, Christoph Müller from Constantin Film and Til Schweiger from Barefoot Films. Til Schweiger is also its director and editor. It was released December 7th by Constantin Film.

GENRE Comedy **YEAR OF PRODUCTION** 2023 **DIRECTOR** Til Schweiger **SCREENPLAY** Maggie Peren **CINEMATOGRAPHY** Sebastian Meuschel, René Richter **CAST** Til Schweiger, Michael Maertens, Neda Rahmanian, Franziska Machens, Emma Schweiger, Peter Simonischek **PRODUCER** Viola Jäger **CO-PRODUCERS** Christoph Müller, Til Schweiger **EXECUTIVE PRODUCER** Martin Moszkowicz **PRODUCTION COMPANY** Olga Film/Munich in co-production with Constantin Film Produktion **RUNTIME** 110 min **LANGUAGE** German

WORLD SALES Picture Tree International

pti@picturetree-international.com • www.picturetree-international.com



© CHR Filmproduktion

DER DESERTEUR

THE DESERTER

May 1945: The end of the War in the Tyrolean Alps. The injured SS soldier Anton has deserted. On the run he discovers a remote mountain alp. Hannah, a Jewish woman, is hiding here. She tends to his wounds. There is great mistrust between the two but together they cope with the harsh everyday life. They are looked after by 16-year-old peasant girl Charlotte. At night, they hear fighting between the German troops and Italian partisans. Over time, a cautious familiarity develops between Anton and Hannah - he, who has done and seen terrible things, she, who has lost her family and been struggling with fear and loneliness up here in the mountains. They grow closer. Hannah finds out that Anton was no ordinary soldier. He was part of the SS, a man of conviction. Brutal truths come to light. The war is as good as over, but what kind of future awaits them? Georg turns up: He's been looking for Anton, hunting him down. He was the one who shot Anton - his best friend. Georg is fighting a battle that has long been hopeless, driven by hatred and the will to destroy everything and everyone in his path. The Deserter is a story about war and guilt, but also about compassion and humanity.

GENRE Drama, History, Thriller **YEAR OF PRODUCTION** 2024 **DIRECTOR** Christoph Baumann
SCREENPLAY Christiane Heckes **CINEMATOGRAPHY** Christian Weischer **CAST** Sebastian Fischer, Anna Kaminski, Sandro Kirtzel, Lana-Mae Lopacic **PRODUCER** Julia Jückstock **CO-PRODUCER** Christoph Baumann **PRODUCTION COMPANY** CHR Filmproduktion **RUNTIME** 93 min **LANGUAGE** German

WORLD SALES Marilu Pictures, Marina Anna Eich
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© Martin Rottenkolber

DER WALD IN MIR

FOREST WITHIN ME

Jan's (23) greatest passion is his animals. The reclusive biology student's apartment is filled with aquariums, terrariums, and cages. His fellow student Alice (23), an environmental activist, is attracted to his eccentric sensitivity. Jan gets involved in the group's actions when he tries to prevent Alice from getting arrested. When the two finally fall in love, Jan is elated. But the strong emotions, social life, and Alice's proximity seem to be too much for him. In his exaggerated perception, he sees signs of a threat that he must actively fight against. Jan increasingly falls into a delusional, sometimes manic, state that leads to a dramatic breakdown and his admittance to a psychiatric hospital. There, Jan seems to stabilize because Alice continues to support him. Her love helps Jan find his way back to life. However, the apparent healing cannot withstand the pressure of events: Jan is evicted from his apartment, and the university has expelled him. Jan falls into a deep depression, which even Alice slowly despairs over. Eventually, he flees to the forest and finds himself in the comfort of nature. At first, Alice can't find him. But eventually, she meets a fox with a familiar face. She follows him into a new life.

GENRE Drama, Love Story / Romance **YEAR OF PRODUCTION** 2024 **DIRECTOR** Sebastian Fritzsich
SCREENPLAY Marcus Seibert **CINEMATOGRAPHY** Bernhard Keller **CAST** Leonard Scheicher, Lia von Blarer **PRODUCERS** Harry Flöter, Jörg Siepmann **PRODUCTION COMPANY** 2Pilots Filmproduction GmbH **RUNTIME** 91 min **LANGUAGE** German **FESTIVALS** Max Ophüls Preis 2024

WORLD SALES 2Pilots Filmproduction GmbH
 joerg@2pilots.de • www.2pilots.de



© BlueEyes Fiction

DIE CHAOSSCHWESTERN UND PINGVIN PAUL

THE CHAOS SISTERS FEAT. PENGUIN PAUL

In the Martini family, chaos has four names: Livi, Tessa, Malea and Kenny. Just in time, Penguin Paul finds these four on the run from his kidnappers. But on their mission to save Paul from the nasty magician duo Mary & Marc, only one thing will help this time: working together!

GENRE Family Entertainment **YEAR OF PRODUCTION** 2023 **DIRECTOR** Mike Marzuk **SCREENPLAY** Korbinian Wandinger, Mike Marzuk **CINEMATOGRAPHY** Richard van Oosterhout **CAST** Lilit Serger, Max Giermann, Felix Klare, Denis Moschitto, Janine Kunze, Momo Beier, Cara Vondey, Rona Regjepi, Michael Lott, Giovanni Francesco **PRODUCERS** Corinna Mehner, Carolin Dassel **CO-PRODUCERS** Hans Eddy Schreiber, Sebastian Schelenz, Peter Trenkwald, Josef Reidinger, Bastie Griese, Jens Wolf **PRODUCTION COMPANY** blue eyes Fiction **RUNTIME** 99 min **LANGUAGE** German

WORLD SALES The Playmaker Munich
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© Storming Donkey Productions

DIE UNLANGWEILIGSTE SCHULE DER WELT - AUF KLASSENFAHRT

MISSION: SCHOOL OF FUN

Boredom at school was yesterday, because here the school day becomes a cinematic adventure! Max does not have it easy, after all, he attends probably the most boring school in the world and on top of everything has nerd Frieda as a seat neighbor. Hell, not only for an action fan like him. But then Rasputin Rumpus shows up, inspector of the boredom-fighting authority - and this calls the principal Schnittlich on the scene, who wants to seize power over all schools with his "rulebook of prohibitions". Now it's up to Max and his classmates. They have to prevent this plan and they don't have much time...

GENRE Children & Youth **YEAR OF PRODUCTION** 2023 **DIRECTOR** Ekrem Ergün **SCREENPLAY** Sabrina J. Kirschner **CINEMATOGRAPHY** Eric Ferranti **CAST** Felicitas Woll, Max Giermann, Serkan Kaya, Lucas Herzog, Erna Westphal, German von Beug, Nasya Bozna, Leni Kramer, Otto Emil Koch, Giorgio Perone **PRODUCER** Stefanie Plattner **CO-PRODUCERS** Timm Oberwelland, Theodor Gringel, Skady Lis, Tobias Alexander Seiffert **PRODUCTION COMPANY** Storming Donkey Productions **RUNTIME** 88 min **LANGUAGE** German

WORLD SALES The Playmaker Munich
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DURCH DIE NACHT MIT WANDA WANDALIS UND DIE KROSSEN KERLE

THROUGH THE NIGHT WITH WANDA WANDALIS AND THE CRISPY GUYS

In this anarchically rampant feature film, Pachet Fulmen as Wanda Wandalis slogs through the projections and charades of an invented, borrowed, faked and lied-about female artist persona. Wanda moves "through the night" in the style of pandering TV formats with similar-sounding names. Wanda meets Didi (played by Dietrich Kuhlbrodt), encounters Krosse Kerle, pop-up marketing encounters graying gender roles with broken-romantic allures. During her nocturnal "wanderings" through the streets of Hamburg, Wanda breaks up power structures in a bizarrely incurable way with the use of numerous cliché images, raps with a male choir about sad uniformity, on the pain threshold of female being and appearance, of spectators and self. With several musicians and participants from the Hamburg art and culture scene, as well as songs specially produced for Wanda Wandalis.

GENRE Adventure, Art, Comedy, Erotic, Fantasy, History, Music, Road Movie, Romantic Comedy, Tragicomedy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Pachet Fulmen **SCREENPLAY** Pachet Fulmen **CINEMATOGRAPHY** Karla Bauer, Pachet Fulmen, Ray Juster, Joscha Sliwinski, Fantasia Dresden e.V. **CAST** Pachet Fulmen, Dietrich Kuhlbrodt, William Schmidt, Dustin Leitold, Christine Benics, Tanja Kuck, Kuno Seltmann, Hayo Schauder, Philomena Lauprecht, Philip Prinz, Eiko Weishaupt, Demien Bartók, Daniel Synelnikov, Henning Pfeiffer, Daniel Jasser, Eckhard Haschen, Leonid Kharlamov, Moritz Brettschneider, Niko Kohen, Niclas Barchfeld **PRODUCER** Pachet Fulmen **PRODUCTION COMPANY** Pachet Fulmen Studios **RUNTIME** 73 min **LANGUAGE** German

WORLD SALES Pachet Fulmen Studios
contact@pachetfulmen.com • www.pachetfulmen.com



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GEISTER

GHOSTS

When David (36) hears the news that his friend Andreas (40) took his life, the days of their once close friendship have long been a thing of the past. They hardly knew each other anymore. And yet, David can't shake off the feeling of guilt over the suicide of his once best friend. David travels back home to the tiny small town near the German-Polish border where they both grew up, but what was originally planned to be a short visit to attend the funeral service, turns into a journey into a fractured past. When the deceased Andreas suddenly appears as a ghost that only he can see, David initially attempts to shake off the apparition, but the ghost turns out to be as persistent as the question of why Andreas took his own life, and even more so, what keeps him still in this world and whether David had a role in this.

GENRE Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Hans Henschel **SCREENPLAY** Hans Henschel, Christoph A. Klimke **CINEMATOGRAPHY** Bastian Esser **CAST** Ali Berber, Manolo Bertling, Amal Keller, Ute Lubosch, Gabija Siurbyte **PRODUCERS** Esther Friedrich, Alexander Weimer **PRODUCTION COMPANY** MovieBrats Pictures/Berlin **RUNTIME** 81 min **LANGUAGE** German **FESTIVALS** Filmfestival Max Ophüls Preis 2024

WORLD SALES MovieBrats Pictures/Berlin
hello@moviebratspictures.com • www.moviebratspictures.com



© Leis Bagdach

IM ROSENGARTEN

IN THE ROSE GARDEN

Berlin rap star Yak (38), plagued by a crisis of meaning at the height of his career, receives an unexpected message: his almost forgotten father, who returned head over heels to his home country of Syria over 30 years ago, is lying in a coma in a hospital in Cologne - and has brought Yak a surprise: a 15-year-old half-sister called Latifa, who only speaks Arabic. Unwillingly reunited, the siblings embark on an odyssey across Germany. The journey becomes a search for one's own roots, the meaning of (folk) music; and the answer to the question of all questions: what does "home" really mean?

GENRE Road movie **YEAR OF PRODUCTION** 2024 **DIRECTOR & SCREENPLAY** Leis Bagdach
CINEMATOGRAPHY Andreas Bergmann **CAST** Kostja Ullmann, Safinaz Sattar, Verena Altenberger, Tom Lass, Petra Schmidt-Schaller, Husam Chadat, Ursula Werner, Bayan Layla, Thomas Arnold **PRODUCERS** Holm Taddiken, Arek Gielnik **PRODUCTION COMPANY** Neufilm & Indi Film **RUNTIME** 100 min **LANGUAGE** German, Arabic

WORLD SALES Neufilm
 info@neufilm.com • www.neufilm.com



© Pandora Film Produktion - Frédéric Baier

IN LIEBE, EURE HILDE

FROM HILDE, WITH LOVE

Berlin, 1942: it was the most beautiful summer for Hilde - madly in love with Hans and joyfully pregnant. But amid the passion there is grave danger. Hans becomes involved in the anti-Nazi resistance, with a group of young people who will later be called the "Red Orchestra". Hilde joins in too, writing leaflets and helping to communicate through an illegal radio receiver. She is arrested by the Gestapo and gives birth to her son in prison. Despite her desperate situation, Hilde develops a quiet inspirational strength, but she only has a few months left with her son.

GENRE Drama **YEAR OF PRODUCTION** 2024 **DIRECTOR** Andreas Dresen **SCREENPLAY** Laila Stieler **CINEMATOGRAPHY** Judith Kaufmann **CAST** Liv Lisa Fries, Johannes Hegemann, Lisa Wagner, Alexander Scheer **PRODUCERS** Claudia Steffen, Christoph Friedel **PRODUCTION COMPANY** Pandora Film Produktion **RUNTIME** 124 min **LANGUAGE** German **FESTIVALS** Berlinale 2024

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



© Jakob Fiedler/Wood Water Films

JENSEITS DER BLAUEN GRENZE

BEYOND THE BLUE BORDER

GDR, August 1989: Hanna and Andreas became a target of the secret police and had to give up their plans for their future studies and desired professions. Instead, they face arbitrariness, mistrust and reprisals. Their only chance for a self-determined life lies in fleeing across the Baltic Sea. Fifty kilometres of water separate them from freedom - and only a thin connecting rope around their wrists saves them from absolute loneliness.

GENRE Coming-of-Age Story, Drama, History, Literature **YEAR OF PRODUCTION** 2024 **DIRECTOR** Sarah Neumann **SCREENPLAY** Sarah Neumann **CINEMATOGRAPHY** Nikolaus Schreiber **CAST** Lena Urzendowsky **PRODUCER** Karoline Henkel **PRODUCTION COMPANY** Wood Water Films GmbH **RUNTIME** 102 min **LANGUAGE** German **FESTIVALS** Filmfestival Max Ophüls Preis 2023

WORLD SALES Wood Water Films GmbH
mail@woodwaterfilms.com • www.woodwaterfilms.com



© Daniel Dornhöfer

MAX UND DIE WILDE 7 - DIE GEISTER-OMA

MAX AND THE WILD BUNCH - THE GHOSTLY GRANNY

MAX AND THE WILD BUNCH - THE GHOSTLY GRANNY picks up where MAX AND THE WILD BUNCH left off. At the Geroldseck Castle retirement home, Max has finally found a gang that will let him join in! It may be the oldest and wrinkliest gang in the world - but that doesn't matter. In the seniors Vera, Horst and Kilian, he has found the best friends a 10-year-old could wish for. Max had hoped for a great new school year. But as if it wasn't enough that he continues to be bullied, he is now also supposed to play in a senior soccer team against his classmates. On top of that the castle is haunted by a ghost! A new adventure awaits...

GENRE Adventure, Family Entertainment **YEAR OF PRODUCTION** 2024 **DIRECTOR & SCREEN-PLAY** Winfried Oelsner **CINEMATOGRAPHY** Andreas Löv **CAST** Lucas Herzog, Uschi Glas, Thomas Thieme, Günther Maria Halmer **PRODUCERS** Tonio Kellner, Andrea Simml, Jakob Zapf **PRODUCTION COMPANIES** Neopol Film, Neue Bioskop **RUNTIME** 87 min **LANGUAGE** German

WORLD SALES OneGate Media
wiebke.farwig@onegate.de • www.onegate.de



© Leonie Huber

SHAHID

Director Narges Shahid Kalhor no longer wants to be called „Shahid“ (martyr) as her surname and casts an actress as herself, who is supposed to set about changing the family name. All of a sudden, her bizarre great-grandfather appears. A man who was declared a martyr in Iran after his heroic death a hundred years ago and thus bequeathed to his descendants the honorific “Shahid”. He seeks to prevent his great-granddaughter from going through with her plan. The temporal layers blend into each other and a nerve-racking quarrel arises between the director and her actress. While the format of the film shifts between reality, fiction, theatre and musical, everyone’s plans come to nought: The director founders on the obstacles of bureaucracy, the actress on the director’s demands, the great-grandfather on the descendant’s stubborn will, and finally the film itself on its own premise. In the process, the film questions all kinds of radical ideologies – while not taking itself all too seriously either. SHAHID is a personal film about the balancing act between coming to terms with the past, with the present, and with one’s own self.

GENRE Art, Comedy, Drama, Tragicomedy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Narges Kalhor **SCREENPLAY** Narges Kalhor, Aydin Alinejad **CINEMATOGRAPHY** Felix Pflieger **CAST** Baharak Abdolifard, Nima Nazarinia, Thomas Sprekelsen, Carine Huber, Saleh Rozati **PRODUCER** Michael Kalb **PRODUCTION COMPANY** Michael Kalb Filmproduktion/Dinkelscherben **RUN-TIME** 84 min **LANGUAGE** German, English, Farsi, Hebrew **FESTIVALS** Berlinale 2024

WORLD SALES Michael Kalb Filmproduktion/Dinkelscherben
info@michael-kalb.de



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WOW! NACHRICHT AUS DEM ALL WOW! MESSAGE FROM OUTER SPACE

Annabell ("Billie", 11) and Dino (11) are sure: they have received signals from aliens! No one believes them. During a visit to the ESA spaceport, they are accidentally shot into space, where they go in search of the aliens - a breathtaking adventure begins!

GENRE Children & Youth, Family Entertainment **YEAR OF PRODUCTION** 2023 **DIRECTOR** Felix Binder **SCREENPLAY** Marc Meyer **CINEMATOGRAPHY** Sonja Rom **CAST** Ava-Elizabeth Awe, Felix Nölle, Ronald Zehrfeld, Lavinia Wilson, Alwara Höfels, Daniel Christensen, Anatole Taubmann, Ludwig Trepte, Isabella Parkinson **PRODUCERS** Ewa Karlström, Andreas Ulmke-Smeaton, Bernd Schiller **CO-PRODUCER** Martin Moszkowicz **PRODUCTION COMPANY** SamFilm GmbH in co-production with Constantin Film Produktion, Alias Entertainment GmbH **RUNTIME** 102 min **LANGUAGE** German

WORLD SALES The Playmaker Munich
worldsales@playmaker.de • www.playmaker.de



© Antje Starost Film Produktion

7 ODER WIE HALTE ICH DIE ZEIT AN

7 OR HOW TO STOP THE TIME

A leap in time with a look ahead - 13 years after the premiere of 7 OR WHY I EXIST we meet them again: the 7 children from all over the world. How did they find their way into becoming adults? The film shows their philosophical context on life and future of a generation between 20 and 30. When they were children, they already impressed and inspired us with their curiosity about "difficult" questions. As young adults, they let us share their feelings and thoughts. They give us the opportunity to watch them reflecting, and "in the process of the gradual production of thoughts while speaking" (Heinrich von Kleist). That's what makes it so fascinating. Then as now.

GENRE Biopic, Coming-of-Age Story, Family Entertainment **YEAR OF PRODUCTION** 2023
DIRECTORS Antje Starost, Hans Helmut Grotjahn **SCREENPLAY** Antje Starost, Hans Helmut Grotjahn **CINEMATOGRAPHY** Hans Helmut Grotjahn **CAST** Vanessa Cachimuel Montalvo, Albrecht Felsmann, Chrysanthi Schmitt Haralampidi, Basile Grondin, Jonathan Reinhardt, Vici Petri, Vivi Vassileva **PRODUCER** Antje Starost **PRODUCTION COMPANY** Antje Starost Film Produktion
RUNTIME 86 min **LANGUAGE** German, French, Spanish **FESTIVALS** Internationale Hofer Filmtage 2023

WORLD SALES Starostfilm Verleih & Vertrieb
 starostfilm-verleih@t-online.de • www.starostfilm.de



© POISON

A BODY LIKE MINE

While Puck dares to do wild things, such as queer post porn and wrestling, her creator artist is often insecure and vulnerable. In *A BODY LIKE MINE*, an artist struggles with the discrepancy between herself and her alter-ego character Puck, who is often misunderstood, judged and fetishized. Puck's activism consists of her visibility as a proud Black person and of staging herself as part of images that bodies like hers traditionally have been banished from. Puck dares controversial positions, such as the right to perform as a "sub" in a BDSM context, without being forced to justify this, only due to her skin color. Through the collaboration between director Maja Classen and Puck, *A BODY LIKE MINE* delivers refreshing and unconventional perspectives on current discussions about race and gender.

GENRE Experimental, Documentary **YEAR OF PRODUCTION** 2023 **DIRECTOR** Maja Classen
SCREENPLAY Maja Classen, Puck **CINEMATOGRAPHY** Alina Albrecht **PRODUCER** Saralisa Volm
PRODUCTION COMPANY POISON **RUNTIME** 35 min **LANGUAGE** English **FESTIVALS** Doc.Berlin
 Documentary Film Festival 2023 **AWARDS** Best German Documentary Film 2023

WORLD SALES POISON

office@poison-berlin.com • www.poison-berlin.com



© Frank Sputh

BIN MARTHA, KOLUMBIANERIN I'M MARTHA, COLOMBIAN

The film is a slowcumentary, the nearly three-hour portrait of a young Afro-Colombian woman, a slow, closely observing documentary, probably the world's most intense portrait of an Afro-Colombian woman and of Afro-Colombian life and thought to date. In a long conversation, she talks about her life in Colombia, about her first trip abroad, about love, sex and tenderness, about nationality, patriotism and politics, about health and education, about spirits and shamans, about women and men, about plants and animals, about order and discipline, about God and the world. Martha was born in the Chocó department in northwestern Colombia. She grew up there in a small village, lived for a while in Quibdó, the capital of Chocó, and six months in Cartago, a city in the Valle del Cauca department, before she came to Cali, the capital of this department. She now commutes between Chocó, where her parents live, Cali and Santafé de Bogotá, the capital of Colombia. She lived in Cali for a while with her sisters Yulisa, María and Yasnury. During this time I got to know them and was allowed to observe their life together there for two months and document it for this film.

GENRE Documentary Films **YEAR OF PRODUCTION** 2023 **DIRECTOR** Frank Sputh **SCREENPLAY** Frank Sputh **CINEMATOGRAPHY** Frank Sputh **PRODUCER** Frank Sputh **PRODUCTION COMPANY** one hand media Frank Sputh **RUNTIME** 178 min **LANGUAGE** Spanish, English, German **FESTIVALS** Mindfield Film Festival Albuquerque 2023, Canadian Cinematography Awards 2023, Bright International Film Festival London 2023 **AWARDS** Silver Award - Best Documentary Feature, Mindfield Film Festival Albuquerque 2023

WORLD SALES one hand media Frank Sputh
frank.sputh@gmx.de



© Julia Lemke/LICHTBLICK Film

DANCING HEARTBEATS

Who says that women can't break dance? Frieda, Viola and Jilou are three of the most successful women in the male-dominated breaking world. At different points in their careers, the three friends are facing new challenges and life-changing decisions. The documentary accompanies the dancers during their hard training, international battles and their fight for recognition and equal rights.

B-girl Jilou is at the height of her career and counts as one of the best in the world. While she is currently winning one battle after the other, Frieda is still grappling with an injury. As a B-girl from day one, she has to acknowledge her increasing age and start building a life outside her professional sports career. B-girl Viola is focused on becoming recognized as a dancer and combines breaking with modern dance. For her, every battle is equally a fight for her identity as an artist. Coming from very different backgrounds, they all have found a second home in the breaking scene. With their courage, endurance and passion, they paved the way for the next B-girls generation.

GENRE Dance, Women, Art, Music, Sports **YEAR OF PRODUCTION** 2023 **DIRECTOR** Lisa Wagner **SCREENPLAY** Lisa Wagner, Elke Brugger **CINEMATOGRAPHY** Julia Lemke **CAST** Viola Luise Barner, Frieda Frost, Jilou Rasul **PRODUCER** Lino Rettinger **PRODUCTION COMPANY** Lichtblick Film- und Fernsehproduktion GmbH **RUNTIME** 93 min **LANGUAGE** German **FESTIVALS** 57th Hof International Film Festival 2023

WORLD SALES Lichtblick Film- und Fernsehproduktion GmbH
 niko.koerner@lichtblick-film.de • www.lichtblick-film.de



© Nele Dehnenkamp

FOR THE TIME BEING

When Michelle married her teenage friend Jermaine on the bleak visiting floor of a maximum-security prison, she hoped they would soon share a life in freedom. Jermaine claims to be wrongfully convicted. He is serving a sentence of 22 years to life at the notorious Sing Sing prison near New York City. For years, Michelle fights tirelessly to prove his innocence while also caring for her teenage children, Paul and Kaylea, as a single-mother. In a grueling routine of short phone calls, letter-writing and brief visits to the correctional facility, she dreams of an idyllic family life outside of the prison walls. With Paul and Kaylea setting off into their own lives, Michelle's quest becomes more urgent. Then, a new piece of evidence is discovered in Jermaine's legal case, raising her hopes for his imminent release. Almost a decade in the making, FOR THE TIME BEING is an intimate exploration of female resilience and a timely look at the far-reaching consequences the ailing U.S. justice system.

GENRE Biopic, Love Story, Human Rights **YEAR OF PRODUCTION** 2023 **DIRECTOR** Nele Dehnenkamp **SCREENPLAY** Nele Dehnenkamp **CINEMATOGRAPHY** Nele Dehnenkamp **PRODUCERS** Nele Dehnenkamp, Christine Duttlinger **PRODUCTION COMPANY** Filmakademie Baden-Württemberg **RUNTIME** 90 min **LANGUAGE** English **FESTIVALS** International Leipzig Festival for Documentary and Animated Film DOK Leipzig 2023 **AWARDS** Gedanken-Aufschluss Preis at DOK Leipzig 2023

WORLD SALES Filmakademie Baden-Württemberg
festivals@filmakademie.de, sigrid.gairing@filmakademie.de • www.filmakademie.de



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GHOST TRAIN

Berlin, December 1948: Ilya Trauberg, a young Soviet director, dies under mysterious circumstances. A year earlier, he had been appointed to the board of DEFA, which later became the largest film studio in the GDR. In a city that in 1948 was a "hot spot" for conflicts of interest between the socialist East and the capitalist West.

It was only at the end of the 1980s, when she was a teenager, that his granddaughter and director, Darya Khrenova, learnt that Ilya Trauberg was her grandfather. With the death certificate in her hand and the childhood memory of her grandmother's meaningful sentence "Ilya was poisoned", she starts searching for Ilya Trauberg, who seems to have disappeared from the history of cinema, the public and even from his own family.

GENRE History **YEAR OF PRODUCTION** 2024 **DIRECTOR** Darya Khrenova **SCREENPLAY** Darya Khrenova **CREATIVE PRODUCER** Linda Matern **CINEMATOGRAPHY** Alexandra Ivanova, Stephan Buske, Richard Marx **PRODUCERS** Linda Matern, Darya Khrenova **PRODUCTION COMPANY** Bildschoen Filmproduktion **RUNTIME** 90 min **LANGUAGE** German, Russian

WORLD SALES Bildschoen Filmproduktion, Linda Matern
info@bildschoen-multimedia.de



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PETRA KELLY - ACT NOW!

Petra Kelly was one of the most influential political figures of the 20th century. For her, feminism, environmental activism, peace and human rights issues were one. She was the figurehead of the peace movement in the 70s and 80s and co-founder of the first Green Party in Germany. She fought relentlessly for radical social change, feminism, disarmament and a society at one with nature. Petra Kelly firmly believed that a single person could change the world. Her far-sighted transnational thinking and global action, her commitment to peace and human rights beyond the East-West bloc thinking of the time - all of this makes her an icon for the 21st century.

GENRE Documentary Films **YEAR OF PRODUCTION** 2024 **DIRECTOR** Doris Metz **SCREENPLAY** Doris Metz **CINEMATOGRAPHY** Sophie Maintigneux **PRODUCER** Birgit Schulz **PRODUCTION COMPANY** Bildersturm Filmproduktion **RUNTIME** 104 min **LANGUAGE** German, English

WORLD SALES New Docs
 elina.kewitz@newdocs.de • www.newdocs.de



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SO GEHT ZUKUNFT! KLIMA.WANDEL. PERSPEKTIVEN. WHEN I THINK ABOUT TOMORROW - RAYS OF HOPE IN THE CLIMATE CRISIS

The climate crisis affects us all. In this documentary we meet three young people who find themselves strung out between hope and fear of the future. They are three very different characters but are a symbol for a greater story and could sit in any classroom. Through different means they have found ways of dealing with their future. While schoolgirl Runa has so far felt little of the effects of climate change on her parents' farm in the southern Black Forest she cannot help but fear what is to come, Jendrik from Bremerhaven worries his city is not doing enough. And for Vito from Frankfurt, a vegan diet is the answer to dealing with the climate crisis. Together with these young people, we discover inspiring climate protection innovations as they meet scientists and experts of renewable energies, mobility and food industry that have the potential to counteract climate change and give hope. This captivating documentary encourages us to take the climate crisis seriously, reflect on our fears and hopes for the future and discuss the solutions.

GENRE Environment/Ecology, Educational **YEAR OF PRODUCTION** 2023 **DIRECTORS** Patrick Fait & Nadja Varsani **SCREENPLAY** Nadja Varsani **CINEMATOGRAPHY** Patrick Fait **PRODUCER** Carl-A. Fechner **PRODUCTION COMPANY** fechnerMEDIA **RUNTIME** 33 min **LANGUAGE** German

WORLD SALES fechnerMEDIA
info@fechnermedia.de • www.fechnermedia.de



© Bernhard Hetzenauer

THOSE NEXT TO US

In breathtaking words, Germán López Rosales from Mexico talks about his experience during a human-smuggling operation from Mexican border town Laredo to San Antonio, Texas. Locked up inside a tractor-trailer, eight out of 39 immigrants died that day next to Germán because of extreme heat and lack of water. Two others died later in the hospital. Distant wide angle shots of the deserted Texan landscapes, suburbs and highways create a strong contrast to Germán's intimate testimony.

GENRE Drama, Experimental, Road Movie **YEAR OF PRODUCTION** 2023 **DIRECTOR** Bernhard Hetzenauer **SCREENPLAY** Bernhard Hetzenauer, Germán López Rosales **CINEMATOGRAPHY** Bernhard Hetzenauer **CAST** Germán López Rosales **PRODUCERS** Bernhard Hetzenauer, Marko Mijatovic, Irene Hetzenauer, Andrew Carlberg **PRODUCTION COMPANY** Bernhard Hetzenauer **RUNTIME** 30 min **LANGUAGE** Spanish **FESTIVALS** Telluride Festival 2023, Málaga Film Festival 2024, Diagonale 2024

WORLD SALES sixpackfilm
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1014

My mother, Carol Frieda Herman P. Hirsch, *Chaya bas Moshe ve Yehudit*, died on June 23, 2022, at home, the way she wanted her last weeks to be. Self-determined, surrounded by majestic trees outside the windows, with birds chirping in the background. With her books in shelves nearby. Even when she lacked the energy to read, she was glad to have those books near her. And she enjoyed the smells of good food, her music and other simple things as long as it was possible.

The choice to use film material that was way past its sell-by date corresponds with how, as one approaches the end of one's life, things fall apart, gradually. A tribute.

GENRE Experimentell, Hommage **YEAR OF PRODUCTION** 2023 **DIRECTOR** Deborah S. Phillips
SCREENPLAY Deborah S. Phillips **CINEMATOGRAPHY** Deborah S. Phillips **MUSIC** Wolfgang in der Wiesche
PRODUCER Deborah S. Phillips **PRODUCTION COMPANY** Deborah S. Phillips **RUN-TIME** 9 min
LANGUAGE English, German, Yiddish **FESTIVALS** Rotterdam International Film Festival 2024

WORLD SALES Lightcone & Arsenal Berlin
 miguel.arnas@lightcone.org, ara@arsenal-berlin.de
 www.lightcone.org/fr/filmmaker-244-deborah-phillips



© Asbirg Naranjo

DER NACHBAR

THE NEIGHBOR

The pensioner Mr. Kummer is desperate to attend a Christmas party of his estranged family, who have invited him by surprise. An illness slowly makes its way into his life. He himself knows nothing about it for a long time. The eternal bachelor lives a withdrawn life, but enjoys talking to the young neighbors about historical events. Unexpectedly, his brother, whom he hasn't seen for a long time, calls him and invites him to spend the holidays with him. A story about the loss of illusion, based on a true story.

GENRE Drama **YEAR OF PRODUCTION** 2023 **DIRECTOR** Asbirg Naranjo **SCREENPLAY** Asbirg Naranjo **CINEMATOGRAPHY** Jakob Gehrman **CAST** Erwin Geisler, Paula Essam **PRODUCER** Asbirg Naranjo **PRODUCTION COMPANY** andersona films Asbirg Naranjo **RUNTIME** 16 min **LANGUAGE** German **FESTIVALS** Long Island International Film Expo, New York 2023, Weyauwega Film Festival Wisconsin 2023, Weihnachtsfilmfestival Berlin 2023, WIFFEN - Women's International Film Festival Nigeria 2024 **AWARDS** Best International Film, Long Island International Film Expo 2023

WORLD SALES andersona films Asbirg Naranjo, Asbirg Naranjo
 asbirg@andersona.de



© Alisi Telengut

LAKE BAIKAL - BAIGAL NUUR

The formation and history of Lake Baikal in Siberia are reimagined, featuring the voice of a Buryat woman who can still recall some words in her endangered Buryat-Mongolian language.

GENRE Environment/Ecology, Experimental **YEAR OF PRODUCTION** 2023 **DIRECTOR** Alisi Telengut **SCREENPLAY** Alisi Telengut **CINEMATOGRAPHY** Alisi Telengut **CAST** Marina Dorzhieva **PRODUCERS** Alisi Telengut, Fabian Driehorst **PRODUCTION COMPANY** Fabian&Fred **RUNTIME** 9 min **LANGUAGE** Mongolia-Burjati **FESTIVALS** Golden Ger Film Festival 2023, Annecy International Animation Film Festival 2023, Toronto International Film Festival 2023, Uppsala International Short Film Festival 2023, Tallinn Black Nights Film Festival 2023, Sundance Film Festival 2024 **AWARDS** Nouveau Cinema: Dada Prize 2023

WORLD SALES Fabian&Fred
distribution@fabianfred.com • www.fabianfred.com



TIEFSEE, BABY

DEEP SEA, BABY

There's something going on down there in the deep sea, baby! Wanda Wandalis swims tirelessly in the bloody deep sea, unimpressed by popups and drifting products. Music by Anik Lazar. The short film is the 2nd decoupled music video for Pachet Fulmen's feature film DURCH DIE NACHT MIT WANDA WANDALIS UND DIE KROSSEN KERLE, alongside another short film based on music by Hayo Feelin, this music video is animated on the basis of drawings and paintings. Partly realized at the German Institute for Animated Film e.V., Dresden.

The bathtub in which the bloodbath with intermediate creature Luis takes place, belongs to Didi, who plays Wanda's 90-year-old companion in the feature film.

GENRE Art, Music, Tragicomedy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Pachet Fulmen **SCREEN-PLAY** Pachet Fulmen **CINEMATOGRAPHY** Pachet Fulmen, Ray Juster, Fantasia Dresden e.V. **CAST** Pachet Fulmen, Dustin Leitold **PRODUCER** Pachet Fulmen **PRODUCTION COMPANY** Pachet Fulmen Studios **RUNTIME** 4 min **LANGUAGE** German, English

WORLD SALES Pachet Fulmen Studios
contact@pachetfulmen.com • www.pachetfulmen.com



© Pachet Fulmen

WANDA WANDALIS

Wanda Wandalis, the short music-based video spiced up with hand-drawn animations for the prawling spin-off of Pachet Fulmen's anarchic feature film debut: this is how the artist Wanda Wandalis slashes her way through the night in high heels, based on a song by Hayo Feelin and her own song stories. Wanda tips over bubbling clichés of images of femininity and male power on the top of her high heels.

We find subtle quotes from feminist film history, which in the car scene refer to the final scene in Wanda (1970) by Barbara Loden and reverse the power structure.

GENRE Art, Comedy, Experimental, Fantasy, Love Story / Romance, Music, Romantic Comedy **YEAR OF PRODUCTION** 2024 **DIRECTOR** Pachet Fulmen **SCREENPLAY** Pachet Fulmen **CINEMATOGRAPHY** Pachet Fulmen, Ray Juster, Joscha Sliwinski, Fantasia Dresden e.V. **CAST** Pachet Fulmen, Dietrich Kuhlbrodt, Hayo Schauder, Christine Benics, Tanja Kuck, Kuno Seltmann, William Schmidt **PRODUCERS** Pachet Fulmen, Dietrich Kuhlbrodt, Hayo Schauder, Tanja Kuck, Christine Benics, William Schmidt **PRODUCTION COMPANY** Pachet Fulmen Studios **RUNTIME** 7 min **LANGUAGE** German, English

WORLD SALES Pachet Fulmen Studios
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BEBEN QUIVER

In a bubble of superficiality, Sandra carved out a sanctuary through her Sonic Flow, but now she faces difficult choices to be able to stay visible. Beneath the threat of fading relevance, a force within Sandra begins to stir: a portal to supernatural perception.

Born in Reykjavik, Berglind Thrastardottir completed a Master's in Clinical Psychology at Columbia University, but decided to apply her knowledge to creative pursuits. She has been studying Directing at the Deutsche Film- und Fernsehakademie in Berlin since 2017.

GENRE Adventure, Coming of Age Story, Drama, Science Fiction **CATEGORY** Short **DIRECTOR** Berglind Thrastardottir **SCREENPLAY** Berglind Thrastardottir **CINEMATOGRAPHY** Eli Börnicke **CAST** Michelle Glick, Xenia Seeberg, Clayton Nemrow, Roxanne Rittmann, Sibylle Maria Dordel **PRODUCER** Elisabeth Köller **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **LANGUAGE** English

CONTACT

Deutsche Film- und Fernsehakademie Berlin (DFFB), Anna Laura Wenzel
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CHAOS UND STILLE CHAOS AND SILENCE

A woman living on a roof.
A composer searching for silence.
A pianist giving away her grand piano.
A city out of balance.

CHAOS AND SILENCE is the third feature film by writer-director-producer Anatol Schuster after his award-winning LUFT (2017) and FRAU STERN (2019).

The tragicomedy is the first production to be handled by the Frankfurt-based company Zwillingfilm Schuster founded in 2022, and was supported during its development stage by a grant from the Wim Wenders Stiftung. His films explore the poetry between fiction and documentary.

GENRE Music, Tragicomedy **CATEGORY** Feature **DIRECTOR** Anatol Schuster **SCREENPLAY** Anatol Schuster **CINEMATOGRAPHY** Julian Krubasik **CAST** Sabine Timoteo, Anton von Lucke, Maria Spanring, Michael Wittenborn **PRODUCER** Anatol Schuster **PRODUCTION COMPANY** Zwillingfilm GmbH in co-production with Saarländischer Rundfunk **LANGUAGE** German **GERMAN DISTRIBUTOR** Neue Visionen Filmverleih GmbH

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Zwillingfilm GmbH, Anatol Schuster
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www.zwillingfilm.de



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GANGERLS GLÜCK (AT) GANGERLS HAPPINESS (WT)

Gangerl (over 80), an aging dropout, embarks with a young film crew on a gruelling odyssey across the Indo-Pacific to the indigenous people of West Papua to discover the values lost in our consumerist society; A journey to find understanding for the mortality within his generation and himself.

“After more than 30 years on the high seas, far away from the consumer world, I now look at our planetina completely different way. I am fascinated by people who have never been in contact with money. They celebrate a life together in a community of alternative values. What do they do differently? That’s where I learnt to bei human.”

Wolfgang “Gangerl” Clemens

GENRE Action, Adventure, Ecology, Road Movie
CATEGORY Documentary **DIRECTOR** Julian Wittmann **SCREENPLAY** Julian Wittmann **CINEMATOGRAPHY** Markus Schindler **CAST** Wolfgang “Gangerl” Clemens **PRODUCER** Thomas Wittmann **CO-PRODUCERS** Melanie Haft, Jan Haft, Gabi Röhr, Anton Röhr **PRODUCTION COMPANY** Schau Hi Films in Co-Production with Nautilusfilm and MFF **LANGUAGE** German **GERMAN DISTRIBUTOR** Majestic Filmverleih GmbH | Majestic Sunseitn

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DIE GEDANKEN UNSERER VORFAHREN

THE THOUGHTS OF OUR ANCESTORS

Journalist and TV presenter Kokutekeleza Musebeni’s THE THOUGHTS OF OUR ANCESTORS is set in a utopian future free of wars, hierarchies and discrimination where a young Black woman must decide whether to inherit or erase the trauma of her ancestors.

The Afrofuturistic hybrid, which mixes documentary with fiction, is Musebeni’s fourth short film after the short documentary STRONG HAIR, MAYBE IT’S ADHD? and the multi-award-winning hybrid short THE DOOR OF RETURN. THE THOUGHTS OF OUR ANCESTORS is the first collaboration between Musebeni, who is currently studying Documentary Film at HFF München, and producer and HFF graduate Seren Sahin (KILLING BAGHEERA).

GENRE Fantasy/Science Fiction, Hybrid **CATEGORY** Short **DIRECTOR** Kokutekeleza Musebeni **SCREENPLAY** Kokutekeleza Musebeni, Beatrix Rinke, Lara Milena Brose **CINEMATOGRAPHY** Moritz Dehler **CAST** Paula Essam, Nola Essam, Komi Togbonou, Kokutekeleza Musebeni **PRODUCER** Seren Sahin **CO-PRODUCER** Kokutekeleza Musebeni **PRODUCTION COMPANY** University of Television and Film Munich (HFF Munich) with backing from Freundeskreis der HFF München **LANGUAGE** German

CONTACT

Seren Sahin
ancestorsfilm@yahoo.com



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KUNDSCHAFTER DES FRIEDENS 2

Cuba, of all places, is the setting for another great new adventure by our group of agents. During the funeral of their old mentor, the long since retired members of former East Germany's foreign espionage service are once again challenged in their ideals to save the last bastion of socialism from the imminent sell-out. This is when they come up against their greatest adversaries to date: full board and Cuba Libre!

The dream team of Henry Hübchen, Thomas Thieme, Winfried Glatzeder who starred as the former spies in the first outing of KUNDSCHAFTER DES FRIEDENS are now joined for the sequel by Katharina Thalbach and Corinna Harfouch.

GENRE Action/Adventure, Comedy, Drama
CATEGORY Feature **DIRECTOR** Robert Thalheim **SCREENPLAY** Peer Klehmet, Robert Thalheim **CINEMATOGRAPHY** Henner Besuch
CAST Henry Hübchen, Katharina Thalbach, Corinna Harfouch, Thomas Thieme, Winfried Glatzeder, Rainer Reiners, Francisco del Solar
PRODUCERS Andreas Banz, Matthias Miegel and Robert Thalheim **PRODUCTION COMPANY** Kundschafter Filmproduktion GmbH in cooperation with ZDF and Arte **LANGUAGE** German, Spanish **GERMAN DISTRIBUTOR** Majestic Filmverleih GmbH

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TAFITI - AB DURCH DIE WÜSTE TAFITI - ACROSS THE DESERT

Young meerkat Tafiti doesn't follow Grandpapa's strict rules about never getting involved with animals of other species and brings home a bushpig called Bristles who unintentionally causes an accident when Grandpapa is bitten by a poisonous snake. According to an old legend, a mythical blue flower could save Grandpapa, so Tafiti sets off on a perilous journey into the desert to find the flower with a guilty Bristles joining him in the search. Overcoming many dangerous situations on the way to finding the flower, a deep friendship develops between Tafiti and Bristles. Grandpapa realises his stubborn attitude and Bristles becomes a new non-meerkat family member.

GENRE Animation, Children's Film, Family Entertainment **CATEGORY** Feature **DIRECTOR** Nina Wels **SCREENPLAY** Julia Boehme, Nicholas Hause **PRODUCERS** Helmut G. Weber, Talin Özbalik, Thomas Springer **CO-PRODUCERS** Frank Geiger, Mohammad Farokhmanesh **PRODUCTION COMPANY** Tradewind Pictures GmbH in co-production with Little Dream Entertainment GmbH **LANGUAGE** English **GERMAN DISTRIBUTOR** Little Dream Pictures GmbH

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 www.sola-media.com



© Wolfgang Emmerbach / One Two Films

THE GIRL FROM KÖLN

Based on true events, Ido Fluk's third feature film **THE GIRL FROM KÖLN** is the wild story of Vera Brandes, a rebellious German teenager who organised Keith Jarrett's Köln Concert in 1975, one of the best-selling piano records of all time. It's a whirlwind of a film about music, youth and the act of creation. Vera, still in high school when she started producing and promoting music concerts in Cologne, puts everything on the line for a single concert at the Opera House. When a broken piano is placed on the stage, the endeavor risks becoming a disaster.

GENRE Biopic, Drama, Music **CATEGORY** Feature **DIRECTOR** Ido Fluk **SCREENPLAY** Ido Fluk **CINEMATOGRAPHY** Jens Harant **CAST** Mala Emde, John Magaro, Michael Chernus, Alexander Scheer, Jördis Triebel, Ulrich Tukur, Susanne Wolff, Shirin Eissa, Enno Trebs, Leo Meier, Leon Blohm, Daniel Betts, Mary-Lou Sellem, Tonio Schneider, Nikolai Kinski, Julius Feldmeier, Uwe Preuss, Lea Draeger, Jürgen Reißmann **PRODUCERS** Sol Bondy, Fred Burle **CO-PRODUCERS** Ewa Puszczynska, Dries Phlypo, Erik Glijnis, Leontine Petit, Élena Diesbach, Fabien Arséguel, Tobias Lehmann **PRODUCTION COMPANY** One Two Films in co-production with Extreme Emotions, Lemming Film, Alamode Filmproduktion, MMC Movies **LANGUAGES** English, German **GERMAN DISTRIBUTOR** Alamode Film

WORLD SALES

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 www.bankside-films.com



© Moritz Dehler

WO IST DAS HAUS MEINES FREUNDES?

WHERE IS THE FRIEND'S HOME?

In the process of honest self-exploration, two friends share the most personal moments and break silences, seeking to confront unspoken desires.

GENRE Experimental **CATEGORY** Documentary, Short **DIRECTOR** Amina Maher **SCREENPLAY** Amina Maher **CINEMATOGRAPHY** Siddhant Sarin **CAST** Paolo Lagana, Amina Maher **PRODUCER** Amina Maher **PRODUCTION COMPANY** AWA Films **LANGUAGE** OMU, English, with German and French subtitles

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SHAREHOLDERS



www.agdok.de



www.ag-kurzfilm.de



www.deutsche-kinemathek.de



www.ffa.de



www.fff-bayern.de



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www.medienboard.de



www.produzentenallianz.de



www.produzentenverband.de



www.vdfe.de

SUPPORTERS



www.kulturstaatsministerin.de



www.ffa.de



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www.filmstiftung.de



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www.film.mfg.de



www.mdm-online.de



www.moin-filmfoerderung.de



www.mv-filmfoerderung.de



www.nordmedia.de

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 German Kinemathek Museum for Film and TV, the German Documentary Association, Bavarian Film Fund, Film Fund North Rhine-Westphalia, Berlin-Brandenburg Film Fund, 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, MOIN Filmförderung Hamburg Schleswig-Holstein, Film- und Medienstiftung NRW, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, MV Filmförderung, and Nordmedia) make a financial contribution towards the work of German Films.

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

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

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

RANGE OF ACTIVITIES

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