

GfQ

GERMAN FILMS QUARTERLY



ISSUE 1-2022

WITH ARTICLES AND PORTRAITS ON
FACE TO FACE WITH GERMAN FILMS 2022
DIVERSITY IN GERMAN FILMMAKING #5 - WORLD SALES ET AL.
DIRECTORS **SABRINA SARABI & FRANZ BÖHM**
PRODUCER **LISA BLUMENBERG**
ACTOR & EUROPEAN SHOOTING STAR **EMILIO SAKRAYA**

german
●●● films

European shooting stars 2022

Timon Sturbej Slovenia



Souhaya Yacoub Switzerland



Marie Reuther Denmark



Gracija Filipović Croatia



Hanna van Vliet The Netherlands



Alexandra Martel France



João Nunes Monteiro Portugal



Claire Quirke Ireland



Evlm Ahmad Sweden



Emilio Sakraya Germany



at the 72nd Berlin international film festival

European Shooting Stars are Europe's top up-and-coming actresses and actors, selected annually by an international jury.

presented by °efp european film promotion

films. talent. spirit. europe!

Participating national film institutes: Croatian Audiovisual Centre, Danish Film Institute, German Films, Instituto do Cinema e do Audiovisual I.P. / ICA (Portugal), Screen Ireland / Fís Éireann, SEE NL (The Netherlands), Slovenian Film Centre, Swedish Film Institute, SWISS FILMS, UniFrance

°efp is supported by



European Shooting Stars is additionally supported by



www.efp-online.com



Dear Readers,

The hopes of the international cinema industry were very high for 2022 – hope that the pandemic would finally be over, that cinemas would be able to open permanently and without restrictions, and that festivals and film markets would once again take place physically, with business as usual. Omicron put the brakes on those hopes right at the start of the year – with festivals such as Sundance and Rotterdam unfortunately having to go online at short notice.

But at the same time, there is light at the end of the tunnel – the EFM has had to go online, but at least the Berlinale is taking place physically. And that is good for German films and the start of the 2022 cinema year. It is also pleasing that two German films have made it into the Berlinale Competition this year: Actor-director Nicolette Krebitz' romance drama AEIOU – A QUICK ALPHABET OF LOVE, and Andreas Dresen's human rights drama RABIYE KURNAZ VS. GEORGE W. BUSH. The screenplay for this film was written by Laila Stieler, who participated in our FACE TO FACE WITH GERMAN FILMS campaign in 2020.

While that season of FACE TO FACE focused only on screenwriters, German Films will now be presenting the new 2022 talent campaign FACE TO FACE WITH GERMAN FILMS – THE FILMMAKERS at Berlinale. It is the second year that German Films broadened its scope to include various disciplines in order to display the diversity of exceptional talent across the entirety of this collaborative craft. Included are talent across a range of sectors such as film editing, documentary directing, cinematography or acting. Who are the new FACES 2022? Find out in this magazine!

German Films promotes up-and-coming talent not only with FACE TO FACE, but also in the form of an annual nomination for the German EUROPEAN SHOOTING STAR in cooperation with European Film Promotion (EFP) – and we have been doing so for 25 years! In this anniversary year, the German-Moroccan actor Emilio Sakraya (ELECTRO GHETTO, 4 BLOCKS, THE SALVATION OF THE WORLD AS WE KNOW IT), who has just finished shooting Fatih Akin's new film RHEINGOLD, is Germany's Shooting Star. Congratulations!

Another key focus of our work is supporting up-and-coming producers and talents in the creative field, e.g., through the Berlinale Visitors Programme. Especially for newcomers, it has been difficult to make new contacts and establish themselves within the international film network during the pandemic. Because there is so much catching up to do, German Films will continue its cooperation with various film markets and talent programmes in 2022.

Generally speaking, a lot of interest in German films is still being shown at many international festivals, and we hope to see plenty of new German films and talents in the competitions of 2022!

Yours, Simone Baumann
Managing Director

GREEN FILM SHOOTING

The magazine for sustainability in the media world

Solutions for green filmmaking

- * Innovative energy storage on set
- * Cleaning clothing without water or chemicals
- * Remote film production
- * Efficient software
- * Circular economy in the cinema
- * Eco-friendly mobility for film production

Yes. We Can!



www.greenfilmshooting.net

IN THIS ISSUE

INTRODUCTION Simone Baumann	3	STONE AND MAKOTO Rita Ziegler	34
ARTICLES AND PORTRAITS			
FACE TO FACE WITH GERMAN FILMS 2022	6	TUNTEN ZWECKLOS NO FAGS Mirek Balonis, Jutta Riedel	35
DIVERSITY IN GERMAN FILMMAKING #5 – WORLD SALES COMPANIES, FEDERAL GOVERNMENT COMMISSIONER FOR CULTURE AND THE MEDIA AND FILM / TV ACADEMIES	10	WETTERMACHER WEATHERMAKERS Stanislaw Mucha	36
A FRESH PERSPECTIVE A portrait of director Sabrina Sarabi	14	NEW SHORTS	
DIRECTING WITH DETERMINATION A portrait of director Franz Böhm	16	FLUFFY TALES Alison Kuhn	38
HOLDING THE BATON A portrait of producer Lisa Blumenberg	18	GÖR BRAT Anna Roller	39
BEYOND ALL PIGEONHOLES A portrait of actor & European Shooting Star Emilio Sakraya	20	ICH HABE KEINE ANGST! I'M NOT AFRAID! Marita Mayer	40
NEW FEATURES			
EIN GROSSES VERSPRECHEN QUIET FREEDOM Wendla Nölle	22	LEBEN IN EINER BLASE LIVING IN A BUBBLE Natalie MacMahon, Nikola Drvoshanov	41
DIE HÄSCHENSCHULE – DER GROSSE EIERKLAU RABBIT ACADEMY – MISSION EGGPOSSIBLE Ute von Münchow-Pohl	23	SOMNAMBULE Oona von Maydell	42
DER PFAD THE PATH Tobias Wiemann	24	UNKRAUT THE SKY IS A SQUARE Agnes Maagaard	43
DIE ZUKUNFT IST EIN EINSAMER ORT FUTURE IS A LONELY PLACE Martin Hawie, Laura Harwarth	25	VLOG #8998 KOREAN KAROTTENKUCHEN & OUR MAKEUP ROUTINE Ji Su Kang-Gatto	44
NEW DOCUMENTARIES			
BLÄTTERDACH ROOF OF LEAVES Anna Caroline Arndt	26	ZOON Jonatan Schwenk	45
BRINGS – NIX FÜR LAU BRINGS – ALL OR NOTHING Andreas Fröhlich, Wilm Huygen	27	UPCOMING PRODUCTIONS	
FUOCO SACRO – SUCHE NACH DEM HEILIGEN FEUER DES GESANGS FUOCO SACRO – A SEARCH FOR THE HOLY FIRE OF SONG Jan Schmidt-Garre	28	BUBA (WT) Arne Feldhusen	46
HEROES Alexander Kleider	29	BONN (WT) Claudia Garde	46
DIE KONFERENZ DER VÖGEL THE CONFERENCE OF THE BIRDS Schahab Kermani	30	DANCING ON THE EDGE OF A VOLCANO Cyril Aris	47
LADIES ONLY Rebana Liz John	31	DIE DREI ??? – ERBE DES DRACHEN (WT) THE THREE ??? – LEGACY OF THE DRAGON (WT) Tim Dünschede ...	47
LOVE, DEUTSCHMARKS AND DEATH AŞK, MARK VE ÖLÜM Cem Kay	32	ILSE Claudia Engl, Judith Hoersch	48
PA-JILL HARMONY UND AKTION PA-JILL HARMONY UNDER PRESSURE Sibylle Kappes	33	LIEBESDINGS Anika Decker	48
		SENECA Robert Schwentke	49
		WIR KÖNNTEN GENAUSO GUT TOT SEIN Natalia Sinelnikova	49
		German Films Profile	50
		German Films Team	51
		Shareholders & Supporters	52
		Film Exporters	54
		Imprint	55

MATTHIAS LUTHARDT
WRITER & DIRECTOR

JULIA KOVALENKO
FILM EDITOR

JERRY HOFFMANN
ACTOR & DIRECTOR

ZAMARIN WAHDAT
CINEMATOGRAPHER & DIRECTOR

SARAH NOA BOZENHARDT
WRITER & DIRECTOR

SARA FAZILAT
ACTOR, PRODUCER & WRITER

ANNE ZANDER
ACTOR

photo © German Films / Marcus Höhn / The Dream Factory



FACE TO FACE WITH GERMAN FILMS

THE FILMMAKERS

FACE TO FACE – GERMAN TALENT IN THE SPOTLIGHT

The faces of German film are by no means just the actors in front of the camera or the directors and screenwriters behind it. They are also the talented filmmakers in other trades, as German Films has been showing since last year by featuring the FACE TO FACE campaign launched in 2016, which functions as an annual platform creating international visibility for German film talent.

Having already focused intentionally on a wider range and diversity of German filmmaking in 2021, German Films is now building on this idea in 2022 – and presenting seven creatives who are impressive representatives of the growing diversity in the domestic industry.

The FACES 2022 are united by their passion for the medium and a desire to help shape the German film industry as it moves into a new era. All the participants will therefore be contributing their own unique perspectives and motivations: from the need for adequate representation and inclusion, the desire for equal opportunities to efforts to produce high-quality, up-to-date entertainment. “The way to achieve this is also to a large extent through content – with films and series from Germany that reveal the potential that has gone untapped far too often in recent decades, while at the same time captivating viewers,” says German Films’ Managing Director Simone Baumann. “It is a great honour to welcome seven talented filmmakers as ambassadors for our campaign this year. Their works address issues as diverse as their professional backgrounds and personal stories. Year after year, our focus on FACES demonstrates what Germany has to offer in terms of film and series and where the journey may still lead,” Baumann continues.

SARAH NOA BOZENHARDT (Writer & Director)

Sarah Noa Bozenhardt was born in Freiburg. She was only 12 years old when she moved with her family to the Ethiopian capital Addis Ababa. To this day, that time continues to influence her life and career, and relationships the author and director

forged in her second homeland are reflected in her documentary work.

Bozenhardt first studied at Emily Carr University of Art + Design in Vancouver, where she graduated with honours from the Bachelor’s programme in *Film, Video & Integrated Media* with the documentary short MEDANIT. Since 2016 she has been studying documentary directing in the Master’s programme at the renowned Filmuniversity Babelsberg KONRAD WOLF in Potsdam.

In her documentary works, Bozenhardt often deals with socio-political themes of womanhood. Her short film MEDANIT (2015) explores the reciprocal relationship between a blind single mother and her daughter. Her feature-length film AMONG US WOMEN, co-directed with Daniel Abate Tilahun – and also her graduation film, follows changes in midwifery and the story of a community of women in the Ethiopian village of Megendi. The ambitious project celebrated its world premiere at DOK Leipzig 2021, where it received a special mention in the international competition.

SARA FAZILAT (Actor, Producer & Writer)

After graduating from high school in Bremen, Sara Fazilat attended the Royal Academy of Dramatic Art and the Guildhall School of Music and Drama in London before beginning to study film production at the DFFB in Berlin in 2012. This was followed by a scholarship to Columbia University in New York.

As an actor, she has not only appeared on a wide variety of theatre stages, but has also appeared in front of the cameras for various TV and cinema productions. In 2017, she participated in the Berlinale Talents programme. She took the leading role in her own graduation film NICO, for which she was also the producer and a co-writer. The film, which tells the story of how a racist attack changes the life of a young woman, had its international premiere at Shanghai International Film Festival and was subsequently shown at festivals in San Francisco, Oslo, Sydney and Cambridge. Among the awards Fazilat received for NICO are the Max Ophüls Prize (as an actor) and the First Steps Award (as a producer).

In 2022, she is not only invited to Rotterdam Lab, but will also be seen in the new films by Michael Bully Herbig or *Un Certain Regard* winner Ali Abbasi, among others. In addition, she is writing another feature film as well as her first series.

JERRY HOFFMANN (Director & Actor)

At the age of only 18, Jerry Hoffmann played his first leading role in Burhan Qurbani's *SHAHADA*, which was invited to the Berlinale competition. After this, he studied acting at the Otto Falckenberg School in Munich and Berlin University of the Arts, and became an ensemble member at the Maxim Gorki Theater. He has appeared in leading roles in cinema films such as *HEIL* and *ABIKALYPSE*, and also starred in the award-winning Swiss film *NEEDLE PARK BABY*. In 2022 we will be able to see him in the Turkish Netflix series *A SUBMARINE STORY*.

Since 2015, the native of Hamburg has also been more and more active behind the camera, studying Film & Television Production at Loyola Marymount University in Los Angeles on a Fulbright scholarship. This was followed by a Master's degree in film direction at Hamburg Media School, from which he graduated with the highly acclaimed short film, *I AM*. The science-fiction arthouse thriller premiered at the 42nd Max Ophüls Prize Film Festival, was presented at the 55th Karlovy Vary International Film Festival, and was nominated for the First Steps Award. In addition, *I AM* was nominated for the Student Academy Awards in 2021 and received the HBOMax Best Short Film Award at St. Martha Vineyard African American Film Festival.

JULIA KOVALENKO (Film Editor)

Julia Kovalenko came to Germany from Kazakhstan with her family at the age of almost nine. Straight after graduating from high school, she started her first job in the editing department of the Düsseldorf production company Capture MM and discovered her fascination for the profession. At the University of Applied Sciences in Dortmund, she initially studied Design Media Communication

with a focus on film before switching to the Film Academy Baden-Württemberg to hone her skills. As a scholarship holder of the Baden-Württemberg Foundation, she was given the opportunity to participate in the Hollywood Extension Workshop at UCLA in 2015. She completed her education with a diploma in editing/montage in 2016.

Since then, the editor has proven just how well she knows her craft, not only with short films such as Jerry Hoffmann's award-winning *I AM*, but also with a number of cinema and television productions. In 2019, Kovalenko celebrated her greatest success so far with *SYSTEM CRASHER* by Nora Fingscheidt, for which she and Stephan Bechinger were co-editors. The two received the German Film Award and the Günter Rohrbach Film Award for this critically acclaimed, unexpected success. Most recently, she has worked with director Thomas Stuber and fellow editor Kaya Ina on the series *HAUSEN* as well as the episodic film *DARK SATELLITES*, which will be released in 2022.

MATTHIAS LUTHARDT (Director & Writer)

Born in the Netherlands and raised in various places in Germany, Matthias Luthardt discovered his love for France and European cinema during a six-month stay in Lyon. As a literature student in Tübingen, he made friends with filmmakers, and together with them he soon tried his hand at his own first shorts. After finishing his master's thesis on the films of Krzysztof Kieslowski, he decided to become a director himself. He went on to study directing at the Konrad Wolf Academy of Film and Television in Potsdam, during which he participated in the Atelier Ludwigsburg-Paris, an advanced training year for young European film producers. Luthardt's graduation and debut film, *PING PONG*, celebrated its world premiere at the Semaine de la Critique in Cannes in 2006. The coming-of-age drama received awards, not only there but also at the Munich Film Festival, Karlovy Vary and Giffoni, as well as being nominated for the First Steps Award and the Fassbinder Prize of the European Film Academy. Subsequently, the passionate soccer player, who also passes on his knowledge to young filmmakers as a lecturer, directed the feature film *DER TAG, AN DEM ICH MEINEN*

TOTEN MANN TRAF as well as various documentary productions. His new film THE FOX, a German-French co-production, is scheduled for release in 2022.

ZAMARIN WAHDAT **(Cinematographer & Director)**

Cinematographer and director Zamarin Wahdat was born in Kabul and grew up in Hamburg. In view of the lack of prospects on the German film scene, first she moved to England to study for her bachelor's degree at Brighton School of Media, Film and Music at the University of Sussex. This was followed by a master's degree in image design and screenwriting at the Tisch School of New York University, where she learned all the facets of film-making, from editing to directing and camera work. As part of her professor Carol Dysinger's team, she collaborated on the latter's film LEARNING TO SKATEBOARD IN A WARZONE (IF YOU'RE A GIRL), which won the Academy Award for Best Documentary Short in 2020.

That same year, Wahdat won Best International Short Film at the Sundance International Film Festival for her directorial debut, BAMBIRAK, which tells a father-daughter story set against the backdrop of everyday German racism. Wahdat, who is a member of the International Collective of Female Cinematographers (ICFC) and has been selected for the American Society of Cinematographers' Vision Mentorship Program 2020/21, is currently working on a feature-length version of BAMBIRAK as well as a documentary about young activist Sarah Mardini.

ANNE ZANDER **(Actor)**

Born in Berlin, Anne Zander enjoyed the performing arts from an early age, which eventually led to her desire to work in acting. Training at a Berlin drama school was followed by a study of digital media culture at the Film University Babelsberg KONRAD WOLF and her first practical experience in film production. As a deaf person, her own experiences in professional and private everyday life have also led her to be especially

committed to more diversity and inclusion in the German film and media industry.

After various theatre engagements and roles in the series AUS DEM TAGEBUCH EINES UBERFAHRERS and the feature film FENSTER BLAU, Zander will be appearing in two major productions in 2022. In the ZDF drama DU SOLLST HÖREN, she will take her first leading role as a deaf mother alongside Claudia Michelsen and Kai Wiesinger – performing for the first time in sign language throughout the film. In addition, the avid roller derby skater, who has already competed in European competitions, is also appearing on camera for Barbara Ott in the Netflix film FOR JOJO.

Patrick Heidmann

photo © Canva



DIVERSITY IN GERMAN FILMMAKING #5

WORLD SALES COMPANIES, FEDERAL GOVERNMENT COMMISSIONER FOR CULTURE AND THE MEDIA AND FILM / TV ACADEMIES

And yet it moves! Galileo Galilei's famous quote about planet Earth could also be applied to the German film and TV world. When German Films launched its major survey on diversity in the industry at the end of 2020, speaking with activists as well as with representatives of various institutions, this did not seem quite as certain. Almost in unison, they complained about a lack of diversity among personnel in front of and behind the camera, as well as in the subjects being realised artistically. A good year later, deficits are still evident. But lighthouse projects have also emerged, which were already in the creative pipeline at the time and are now highly successful on TV and in film, enjoying excellent attention from the general public.

One example worth mentioning is the mini-series *ELDORADO KADEWE – JETZT IST UNSERE ZEIT* by German director Julia von Heinz. This six-part drama was broadcast on German television starting on December 27, in a good broadcasting slot "between the years" as they say in Germany, i.e., when the family visitors have departed after Christmas, and peace has returned to the sofa.

ELDORADO KADEWE is set in Berlin during the twenties and early thirties and tells the story of a department store dynasty against the backdrop of the rise of National Socialism in Germany. But von Heinz also focuses the series on the love story between two women trying to find their way in the tense atmosphere created by sexual libertinage and massive social oppression in the roaring twenties. Other strong roles are played by people of different genders, skin colours, sexual orientations, and physical as well as psychological and social predispositions. Von Heinz develops the whole thing comparatively true to life; almost organically from the story that is asking to be told.

The fact that projects like this are evidence of movement in the German industry is confirmed by the new study *Visibility and Diversity in TV* by the MaLisa Foundation, which – together with its partner institutions – published new findings on diversity in German television in October 2021. The study examined the diversity dimensions of gender, age, sexual orientation, attribution of origin and disability. Progress has certainly been made by comparison with the MaLisa study of 2017, but there is still a need for more action, as those re-

sponsible emphasize. The foundation initiated by actor Maria and her daughter, Burda publisher and musician Elisabeth Furtwängler, launched both studies together with the four major TV broadcasting groups and film funding bodies in Germany. The study was led once again by Prof. Dr. Elizabeth Prommer of the Institute for Media Research at the University of Rostock.

Commenting on the key findings of her research, Prommer notes: "We see that TV programming still shows a predominantly white and male world. But there has been progress in individual fields. For example, fictional TV stories feature nearly equal numbers of women and men. The proportion of protagonists who could be read as people with an immigrant background, Blacks or persons of colour is also highest here. These positive developments are most evident in the more recent productions of 2020."

Because quite a significant number of cinema films in Germany are made with the support of TV stations or in co-production with them, these results can also be translated to the big screen to some extent. The Federal Government supports, indeed it demands such developments. This has intensified with the change of the Minister of State for Culture from Monika Grütters (CDU) to Claudia Roth (Green) in December 2021. "The Federal Government Commissioner for Culture and the Media (BKM) stands for cultural diversity, independent critical media, and an open and free social order," the federal authority states. "While respecting the state's duty of neutrality, this includes continuously developing and improving the framework conditions for the cultural and media sector at the federal level."

In addition to taking gender equality, environmental sustainability and the interests of people with disabilities into account, the new Film Funding Act, for example, now explicitly stipulates "working towards more diversity in the film sector as a mandatory task of the German Federal Film Board (FFA)". This can be achieved with a variety of measures, such as targeted sensitization and training of the funding bodies, or more diversity in their composition. "However, it is also important for broadcasters and platforms to clearly communicate their own expectations as clients and licensees;

in some cases, they have already found gratifyingly direct words in this respect," says the authority, and "all those involved must feel committed to this central goal. Because German films and German series must be as diverse as our society in order to do justice to their artistic and social role, to justify their funding with public money, and also to be successful at the box office, on TV, or on streaming platforms."

These clearly formulated demands from the political arena are being received well by their counterparts on the cultural scene. For example, the German Film Academy states in the German Films survey on diversity: "We have been dealing intensively with the topic for a year and a half, which is not least due to the initiative of our board members Meret Becker and Dennesch Zoudè." As the German Film Academy, they are dealing with the topic on two levels: "On the one hand, we have been able to realize several awareness-raising workshops for our members on various dimensions of discrimination." On the other hand, a diversity working group is dealing with the question of possible structural discriminations within the Academy and formulating new goals accordingly.

The German Academy for Television (DAfF) sees its task as lending voice to creative people in the various trades, from the development to the production of German television programmes. It has been "committed to maintaining and promoting diversity at all levels from the very beginning," according to its responses to German Films.

As an association of creative professionals in the television industry, it believes it is vital to promote growing awareness of the importance of social as well as creative industry diversity, intersectionality, and inclusion. "Checklists, codes of conduct and similar tools can be stimulating and helpful. However, if they are imposed indiscriminately on every project, as a regulatory obligation with no deeper understanding of creative processes, they can also hinder the necessary balancing of different aspects and demands within the framework of what is feasible in each case," say the DAfF spokespersons. "If such aids are demanded, a sense of reality and a feel for proportion and differentiation in their application must be required and practised in return. After all, diversity can be achieved,

among other things, not only within a single project but quite possibly through a range and multiplicity of differing projects."

The DAfF also notes a growing awareness in the industry overall, not least because the pressure to justify a lack of diversity is growing. Filmförderung Hamburg, for example, has developed a diversity checklist, and UFA has made a self-commitment to meet by 2024. Nevertheless, the DAfF also emphasizes that despite being fully aware of fictional programmes' influence on the creation of social awareness and opinion, they "must not be overloaded with social relevance in a didactic manner, because well-meant does not always equate with well-made."

German industry representatives who work intensively with foreign countries include international distributors such as Picture Tree International, which markets successful German arthouse productions. Their perspective on the problem of the lack of diversity in German film and television production has been sharpened as a result. In the German Films survey, the world distributor Global Screen, for example, responded: "Diversity is a top priority for us! Our American partner Will Smith is a visionary pioneer in this field with his company Westbrook Inc., and we are aligning our acquisition and sales more and more accordingly. Through the collaboration between Westbrook and Ebony Life (producer Mo Abudu), we are also expanding our links to the African continent and want to bring to the big screen authentic material in which Old Europe and Africa meet on an equal footing."

Meanwhile, Global Screen is certainly finding what it is looking for in Germany, e.g., with the series WESTWALL and HINTERLAND. "We are interested in all film and series projects that tell authentic stories and live out diversity, either in front of or behind the camera. Even in the case of historical, European material, which is still in demand among our clients, we make sure that it takes a clear stand against right-wing ideologies and in favour of pluralism and diversity," says Global Screen.

Meanwhile, TV stations abroad are looking for more strong female characters, "but the topic of inclusion and diversity could be in even greater demand." As a subsidiary of Will and Jada Pinkett

Smith's Westbrook Inc., which already made an important contribution to the Oscar quota achieved in 2015 and 2016 with its Oscar boycott call (#Oscars-SoWhite), Global Screen is standing up for mandatory quotas.

In Germany, they said, the production scene has also become far more diverse in the meantime. "We have numerous female producers who are realizing some outstanding material with very high budgets; we have been working with them for years and have also been able to support them in their careers. The same goes for our activities with producers from immigrant backgrounds." They added that they see a global trend in this, and that it has been very much driven by Netflix. "Netflix has taken themes and stories that were traditionally arthouse and brought them out of their niches, made them prominent, diverse and young."

In the German Films survey, Films Boutique also emphasizes: "As an international distributor, topics such as diversity, intersectionality and inclusion are playing an ever more important role. In other words, as a rule we try to find films that address these issues." The LGBTQ community is now fairly well represented in films and series, they say, "but mostly in the sense that LGBTQ is the theme [or at least a central theme] of the film or series." People with immigrant backgrounds are still not represented enough, they admit, and nor are people with disabilities.

Maren Kroymann provided the answers for world distributor M-Appeal. And she emphasizes among other things: "I was always looking for feminist films, too, as this is one of the main interests in my work, but a film needs to have a certain market potential to be suitable for our lineup, and at the time films containing feminist themes tended to be very niche. This has changed in recent years, luckily, as awareness of gender equality has progressed in western societies."

Solveig Langeland responded to German Films for the world distributor Sola Media, which specializes in children's and family films. She says, "We believe that we also have an educational mission in children's and family films. Since May 2020, we only invest in films with a diverse cast, ones that reflect our society with its ethnic diversity. We are

very selective in our choice of films. Sometimes the reality is a little different, however, as we also purchase finished films where we have little or no influence in this regard. But we still try to make our own small contribution wherever possible." In order to advance Sola Media's key theme of inclusion, the company is currently developing its own animated film on the subject.

However, Solveig Langeland also describes how complicated it can be to introduce such a topic, not only to the German market but also worldwide: "For us, the biggest hurdles are in the international arena. Since our portfolio centres on children's films, many cultures are even more reluctant to open up in certain areas. We try to approach the issue with the utmost sensitivity and create solutions tailored to different societies and their needs." Diversity knows no boundaries, one might say, alluding to the MaLisa study quoted at the beginning of this article – but the greatest art may still lie in conveying it with subtlety.

Susanne Hermanski



A FRESH PERSPECTIVE

A PORTRAIT OF DIRECTOR SABRINA SARABI

A young woman vacillating between frustration and rebellion. A young man searching for himself: torn between passion and compulsion, great talent and exaggerated ambition, he gets irretrievably lost along the way. A depiction of the narrow, self-fixated world of art, and a portrait of the provinces...

Born in 1982, so far Sabrina Sarabi has made only two feature films – but she is already among the most important voices of recent German cinema. Despite all their differences, Sarabi's debut, *PRELUDE*, and *NO ONE'S WITH THE CALVES* have in common that they are remarkable stories, told in an intense, emotional, and occasionally very open way – a dazzling openness that touches us particularly. And they are outstanding acting productions. Sarabi is among the most interesting voices of the German film landscape; a cinema that abandons middle-class conditions and upper-class urban apartments and takes a fresh, untainted look at the way things really are. This is cinema with an interest in social realities without lapsing into social kitsch, and in new experiences. Curiosity is important to Sarabi, along with productive doubt.

"There's nothing worse than claiming something you don't believe in," Sarabi says during our conversation in a cafe in Berlin-Mitte, "a director must be able to tolerate questioning and a lack of clarity. That rubs off on the film and its audience."

Sarabi was born in Kassel in northern Hesse, the daughter of an Iranian immigrant. However, she spent most of her childhood in Krefeld in the west of the Republic. But she encountered another world mainly through her family: "If the Iranian Revolution in 1979 had turned out differently, my life could have been very different, too". Her father came to West Germany to study, long before the revolution. The rest of the family gradually followed. "The Iranian element is certainly very important to me," says Sarabi, "even though I have never been there. Because unlike some other parts of my family, we never travelled there." Nevertheless, Sarabi says she feels a very strong connection to Iranian culture. Despite its security, in her childhood she also had a sense of being "slightly different."

But it was not Iran's great cinematic tradition that brought Sarabi to filmmaking. "In my childhood I watched very commercial films. I used VHS to record everything, carefully cut out the commercials, and showed the results to my whole family." In her youth, a different art form took centre stage: music. For a while, she wanted to study the violin. So she went to Utrecht in the Netherlands, where she took violin lessons, and at the same time began to study theatre and film studies. "During a directing workshop, I realised how much it interested me." She began studying film directing at the KHM in Cologne in 2006.

What has influenced her in particular? One influence, she admits, has been the French director, Maurice Pialat: "I like his whole approach, his very naturalistic, documentary works. The characters have a lot of versatility, they have so many facets." Among more recent filmmakers, she adds, it's Andrea Arnold, "who is a major role model for me. And Maren Ade. With both of them I have the feeling that they do a lot of intense research, that everything, even the small moments in between, is worked out with great intricacy – I like that very much."

These influences can be spotted in her own films, although the two works are very different. *NO ONE'S WITH THE CALVES* premiered in Locarno, where lead actress Saskia Rosendahl won the award for "Best Actress". It was made very quickly after Sarabi's debut, which many filmmakers fail to achieve. She produced both films with Weydemann Bros. "They offered excellent, reliable cooperation," says Sarabi, who is also realising her next projects, a new feature film and a series, with the company.

Her films – and this must be seen as a compliment in this country – are not at all "typically German". Sarabi's cinema is a cinema of excess, visions, small escapes and those forgotten dreams of everyday life. Curious, tentative, lustful and sensual, hedonistic in some respects, Sarabi often succeeds in bringing to the screen what many other European women directors can only talk about: a woman's perspective.

Rüdiger Suchsland



DIRECTING WITH DETERMINATION

A PORTRAIT OF DIRECTOR FRANZ BÖHM

There's no need to even mention the hackneyed cliché of the directorial wunderkind when it comes to Franz Böhm. True, the young filmmaker is just 22 years old and made his feature film debut with the documentary DEAR FUTURE CHILDREN in 2021. But his career to date owes less to a wonder and more to hard work, good planning and a great deal of determination.

Böhm, who was born near Stuttgart in 1999, discovered his love and passion for film as a pre-pubescent teenager. Things were not always easy at home, so films became a bit of an escape from everyday life for him; a "safe space", as he himself puts it in our conversation. The multitude of participants mentioned in the credits soon awakened his interest in how things actually happen during the making of a film – and the dream of being there himself one day. But instead of shooting clips with his cell phone camera or waiting until it was time to apply for a degree in direction after leaving school, the teenager opted for learning by doing.

He took jobs and worked as an intern on sets in the area, from commercial shoots to feature films. "From the first time I made coffee and blocked off the street as a set runner, I immediately knew that this was the right environment for me, that it was where I saw my future," he recalls. It quickly became clear to him that the director's job was particularly exciting, but that's exactly why Böhm thought it was important to gain some insight into as many different film professions as possible: "I asked practically everyone I met on set what makes a good director. And quite often the answer was that he really knows his way around the individual departments and their work."

It didn't take long for him to put the experience he had gained into practice. At the age of 16, he made his first short film; in 2017, the medium-length documentary CHRISTMAS WISHES about youth homelessness was the opening film at the BW Youth Film Award, followed two years later by the short GOOD LUCK at the British Independent Film Festival. Still, a first feature-length film before his 30th birthday? Unrealistic, Böhm was told repeatedly, but he didn't let that discourage him: after all, at the premiere of DEAR FUTURE CHILDREN at the Max Ophüls Prize Film Festival he was only 21 years old. The film, which was

largely crowdfunded, and for which he and his team accompanied three young activists in Hong Kong, Uganda and Chile, subsequently won the audience award at the Hot Docs Festival. It was released in German, Canadian, Swiss and British cinemas in the autumn of 2021, when Böhm had just begun studying for a master's degree at the National Film and Television School in London.

Incidentally, he does not see himself as a purely documentary filmmaker; the next project, currently in preparation, is to be fictional. "I think less in terms of genres or formats – in fact, it does not even necessarily have to be the medium of film. For me, the story and the topic are most important – and the question of how I can best serve them," Böhm emphasizes in our interview. What's also crucial for him is that it's about something real. His goal, according to his homepage, are "Brave, impactful films which address certain humanitarian issues," as he firmly believes that "films can highlight social problems in a more impactful and accessible way than any other medium." Böhm is willing to go to great lengths for this mission, as the work on DEAR FUTURE CHILDREN emphatically demonstrated. During filming, he and his team witnessed people being beaten up and arrested or even losing their lives for their activism; they themselves received death threats and were victims of systematic hacking attacks. "We were prepared for that," Böhm assures me, emphasizing, "Once we've decided on a story, there's no going back. Then we're ready to give everything for it, come what may."

He often says "we," by the way, because the fact that filmmaking is primarily teamwork is something he has internalized since his first filming experiences as a teenager. "It's important to me to create an atmosphere in which everyone can give 100%," says Böhm, who has little use for the time-honoured idea of the auteur filmmaker. "It's like the manager of a soccer team. That's why you'll never read in the credits of my films: A film by Franz Böhm!" Does that sound a bit ambitious for a young guy in his early 20s? Maybe. But so far, Böhm has always done very well with clear goals, good planning and a lot of determination.

Patrick Heidmann

A professional portrait of Lisa Blumenberg, a woman with short dark hair, smiling warmly. She is wearing a black blazer over a black top and has her arms crossed. The background is a plain, light color.

HOLDING THE BATON

A PORTRAIT OF PRODUCER LISA BLUMENBERG

“For me, the role of a producer is like a conductor with a big orchestra,” says Lisa Blumenberg who has worked for the Studio Hamburg Production Group since 1996. “You also get to work with great soloists and, together, one is able to create something that would probably not have been possible as an individual.”

“Quite a few people can’t really imagine what it means to be a producer because the profession is so comprehensive,” she explains. “The job ranges from having that original idea, which could be just floating around in my head or a writer’s, and then working on it with a lot of great people who bring in their own creativity, as well as being responsible for the financial side and accompanying the project and steering it right through to the end.”

In the 25 years at her “homebase” of Studio Hamburg Production Group, Blumenberg has been involved in overseeing numerous TV productions which have received critical acclaim as well as finding favour with TV audiences. They have included Claudia Garde’s TV film *DIE FRAU AM ENDE DER STRASSE* which was presented with the VFF TV Producers Award, the bestseller adaptation *NEUE VAHR SÜD* which garnered, among others, the Grimme Prize, German Comedy Award and Bavarian Television Award, and, most recently, the international TV series *BAD BANKS* which received the German Television Award, Grimme Prize and a nomination for the International Emmy, among many distinctions.

“From the outset, I have always been interested in complex and ambivalent female characters and often put them in the centre of the stories,” Blumenberg explains. “You can see that just in the titles of some of my productions like *DIE FRAU AM ENDE DER STRASSE* or *DIE FREMDE FRAU* as well as with the female protagonists in *BAD BANKS*.”

“It’s the stories, characters or particular settings that interest me, are unfamiliar to me or make me curious - that’s what motivates me to embark on developing a project rather than wanting to follow specific themes.” And so it was, for example, with the *BAD BANKS* series.

The seeds for this project were sown back in 2008 during the financial crisis where governments around the globe were having to bail out the banks. “This world of banks was completely unknown to me, but I was curious to know more about the people who work there and what drives them,” Blumenberg notes.

The series – whose first season, directed by Christian Schwochow, aired in February 2018, with the second season, directed by Christian Zübert, following in February 2020 – marked a new chapter in the history of Studio Hamburg Production Group and its subsidiary LETTERBOX FILMPRODUKTION.

The move to become a player on the international TV market – in this case, with Luxembourg’s Iris Productions – was quite a new experience for Blumenberg who has focused until then on TV productions for the domestic German market, although LETTERBOX had previously made a foray into international feature film production with Bille August’s 2013 film *NIGHT TRAIN TO LISBON*.

Her next project after *BAD BANKS*, Maria Schrader’s sci-fi romantic comedy *I’M YOUR MAN*, has become, in her own words, “a very important milestone in my filmography.”

“From the very beginning, we had a great stroke of luck in the constellation with the broadcaster SWR and having Maria Schrader as director with co-writer Jan Schomburg,” Blumenberg recalls. “The collaboration was already a delight during the development stage and it has been so wonderful to see how much the film is appreciated.”

“What really fascinated me about this story was the concept of love between a human and a machine and the idea of a perfect, but artificial partner,” Blumenberg says. “The story poses such questions as what actually makes us humans and what really is love? Maria and Jan present all of this in such a humorous way with elements of the screwball comedy and yet, at the same time, retain a sense of profundity.”

Martin Blaney



BEYOND ALL PIGEONHOLES

A PORTRAIT OF ACTOR EMILIO SAKRAYA

When Emilio Sakraya kept getting into mischief at school, his mother had a tough punishment for him: He was not allowed to go to martial arts school. Even today, he remembers this with a shudder: "That was really bad".

These youthful experiences are significant in two respects. Firstly, they highlight the enormous energy of the now 25-year-old, which desperately needs an outlet. It can also be seen in this interview, during which his gaze is constantly shifting. In his school days, on the other hand, when Sakraya was "always the class clown," it marked the development of a personality eager to escape from structures limiting his creativity.

The Berliner's literally extra-ordinary talents and qualities are also obvious to every film and streaming viewer. It's enough to watch the opening minutes of Til Schweiger's tragicomedy *SAVING THE WORLD WE KNOW*, where he covers a breath-taking obstacle course at dizzying heights, only to plummet to emotional lows in the role of a manic-depressive. In the over-the-top Amazon comedy *ONE NIGHT OFF*, he chases through Berlin's nightlife as a new father with a baby. He also demonstrates a combination of physical expressiveness and psychological complexity one might tend to associate with Anglo-Saxon cinema in the Netflix end-time series, *TRIBES OF EUROPA*.

This path seemed to be mapped out early on for Sakraya, who is the son of a Moroccan mother and a Serbian father. "I was a bright boy with a lot of energy. That's why I was pushed into every type of sport I felt like doing." Aside from dabbling in figure skating, track, skiing and American football, among other things, he developed an enthusiasm for kung fu and karate as a child, even winning a German championship title in the latter at the age of 14. But although he says he pursued all of these addictively, as challenges they were not enough for him: "As soon as I had mastered something, I wanted to try something new again."

But acting is a different matter, as he found out at the age of nine. At 14, he made his first cinema appearance in *ELECTRO GHETTO*. The trigger was his first cinema experiences, especially the *HARRY POTTER* films: „I loved being completely

immersed in a world like that, and I wanted to create that same effect for other people."

There is "definitely" no danger that he could one day become as bored in his profession as he becomes with different types of sport: "That could only happen if I always played the same thing. But that's never going to be the case."

The range of offers is likely to grow further as a result of his latest project, especially since it puts him in the international spotlight even more: In mid-December, he finished shooting the biographical film *RHEINGOLD* for Fatih Akin – about the German Kurd Xatar, who went from big-time dealer to rap star. Apart from putting on twelve to 15 kilos of muscle mass for this film, he also took a close look at Xatar's personality in order to portray him as faithfully as possible.

It is a long time since he was held back by rigid structures like those he faced in his school days. Even though he still has some problems with mind-sets in his homeland: "Unfortunately, we are a crazy pigeonhole society in Germany; people really like to pigeonhole you. Are you an actor? Are you a musician?" In his case, that's particularly absurd because he needs his music as "self-therapy": "Because it's about me, my stories and processing my feelings." His debut album of urban pop songs, "Roter Sand", reached number 40 in the German charts.

Seen in this light, his career could take him beyond the German film industry. The fact that he's one of the European Shooting Stars 2022 fits the bill: "I'd be lying if I said I wasn't interested in Marvel and Hollywood and the like, but I'm primarily interested in the character I play and the film's director. I'd also find it hugely exciting to be in a French or Italian film."

On the other hand, he no longer needs to work himself to the bone in martial arts halls. Instead, he goes running for an hour each morning. And that boosts his energy levels even more: "My whole team knows that if I call them panting after a jog, I'll have lots of new ideas."

Rüdiger Sturm



© Nikolai von Graevenitz

EIN GROSSES VERSPRECHEN

QUIET FREEDOM

Juditha and Erik in their 60s are facing the wife's illness, the shame and disappointment related to it, as well as expectations and ever-changing hopes. A couple will need to rediscover the foundation of their marriage to find each other again. A story of love, loneliness, and ultimately togetherness.

GENRE Drama, Love Story / Romance, Melodrama **YEAR OF PRODUCTION** 2021 **DIRECTOR** Wendla Nölle **SCREENPLAY** Greta Lorez **CINEMATOGRAPHY** Nikolai von Graevenitz **CAST** Rolf Lassgard, Dagmar Manzel **PRODUCERS** Andrea Schütte, Nikola Bock, Dirk Decker **PRODUCTION COMPANY** Tamtam Film **RUNTIME** 88 min **LANGUAGE** German, English **FESTIVALS** Hamburg Film Festival 2021, Göteborg International Film Festival 2022

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



© Rabbit Academy - Film-Akkord Film, arx anima, SERU Animation & Thienemann-Esslinger Verlag

DIE HÄSCHENSCHULE - DER GROSSE EIERKLAU

RABBIT ACADEMY - MISSION EGGPOSSIBLE

Rabbit School is on high alert: Insidious city rabbit Leo wants to destroy Easter once and for all. Conspiring with the foxes, he schemes to destroy all Easter eggs. Will Easter Rabbits Max, Emmy and their friends manage to stop him? With the help of their wise teacher, Madame Hermione, the heroes must learn to master a mysterious fighting technique and find out what it means to really trust someone – even a fox.

GENRE Adventure, Animation, Children & Youth, Family Entertainment **YEAR OF PRODUCTION** 2021
DIRECTOR Ute von Münchow-Pohl **SCREENPLAY** Katja Grübel **CINEMATOGRAPHY** Ute von Münchow-Pohl
CAST Senta Berger, Friedrich von Thun, Noah Levi **PRODUCER** Dirk Beinhold **CO-PRODUCERS**
 Dunja Bernatzky, Kris Staber, Sebastian Runschke, Bernhard zu Castell **PRODUCTION COMPANY**
 Akkord Film, in co-production with arx anima, SERU Animation **RUNTIME** 76 min **LANGUAGE**
 German, English

SALES Sola Media GmbH, Solveig Langeland
 post@sola-media.com • www.sola-media.com



© Global Screen/ Eyrie Entertainment GmbH

DER PFAD

THE PATH

On the run from the Nazis, Rolf and his father find themselves stranded in southern France. The young shepherd girl Nuria has offered to guide them along a secret path through the Pyrenees, but Rolf's father is then arrested halfway. Will the two children manage to escape on their own?

GENRE Historical Drama **YEAR OF PRODUCTION** 2022 **DIRECTOR** Tobias Wiemann **SCREENPLAY** Rüdiger Bertram, Jytte-Merle Böhrnsen **CINEMATOGRAPHY** Martin Schlecht **CAST** Julius Weckauf, Volker Bruch, Nonna Cardoner, Bruna Cusi, Anna Maria Mühe **PRODUCER** Daniel Ehrenberg **PRODUCTION COMPANY** Eyrie Entertainment GmbH **RUNTIME** 99 min **LANGUAGE** German, Spanish, Catalan, French, English

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



© HUPE Film Fiktion Produktion GmbH

DIE ZUKUNFT IST EIN EINSAMER ORT

FUTURE IS A LONELY PLACE

Frank, a man without a criminal record, attacks a money transporter and then turns himself in to the police. His behaviour is a mystery. In prison he meets the unscrupulous and suspicious Arab Fuad, who is protected by his clan. To get closer to Fuad, Frank intervenes in the drug business within the walls and gets caught between the two rival groups of German and Arab inmates. It is only the prison guard Susanna with whom Frank will be able to build a relationship of trust, not knowing that she is part of Fuad's business and has a sexual relationship with him. However, they come emotionally close. What only Frank knows is that his wife and his daughter died in a car accident. Fuad was the hit-and-run driver that remained unpunished. Frank seeks revenge.

GENRE Action, Drama, Psycho Thriller, Thriller **YEAR OF PRODUCTION** 2021 **DIRECTORS** Martin Hawie, Laura Harwarth **SCREENPLAY** Martin Hawie, Laura Harwarth **CINEMATOGRAPHY** Mathias Prause **CAST** Lucas Gregorowicz, Denis Moschitto, Katharina Schüttler **PRODUCER** Andreas Brauer **PRODUCTION COMPANY** HUPE Film Fiktion **RUNTIME** 95 min **LANGUAGE** German, English, Italian **FESTIVALS** Shanghai International Film Festival 2021; Cologne Film Festival 2021; International Film Festival Mannheim Heidelberg 2021; Rome Independent Film Festival 2021 **AWARDS** Rome Independent Film Festival 2021: Special Mention

SALES Patra Spanou Film, Patra Spanou
film@patraspanou.biz • www.patraspanou.com



© Anselm Belser

BLÄTTERDACH

ROOF OF LEAVES

How to unlearn what we have learned. Constantin, Sarah and Gregor live together in Leipzig – in a polyamorous relationship. Roof of Leaves follows them on their search of a mindful way of dealing with each other's emotions. They are going back to a religious childhood trauma from the past, discuss, wrestle, sing, listen and try to establish a new space of possibilities of how to live and love.

GENRE Coming-of-Age Story, Experimental, Love Story / Romance, Melodrama **YEAR OF PRODUCTION** 2021 **DIRECTOR** Anna Caroline Arndt **SCREENPLAY** Anna Caroline Arndt **CINEMATOGRAPHY** Anselm Belser **PRODUCER** Gregor Matuschek **PRODUCTION COMPANY** Gregor Matuschek **RUN-TIME** 105 min **LANGUAGE** German, English

SALES Anna Caroline Arndt
 annaarndt@live.de • www.cargocollective.com/annaarndt



© Jim Rakete 1996

BRINGS – NIX FÖR LAU

BRINGS – ALL OR NOTHING

30 years of BRINGS – one of Germany's most famous Rock'n'Roll-Bands! 30 years of triumphs, crashes and resurrections. Rock'n'Roll and carnival, leftwing political attitude and hit machine. BRINGS – ALL OR NOTHING is an intensive journey along the band's biography. We are following the group through dirty cloakrooms and studios, the boiling venues of the Cologne carnival and the bright spotlights of large stadium gigs in front of 50.000 fans. A Rock'n'Roll road movie about the power of music and the strength of living your dream against all odds.

GENRE Biopic, Music **Year of Production** 2021 **Directors** Andreas Fröhlich, Wilm Huygen **Screenplay** Andreas Fröhlich, Wilm Huygen **CINEMATOGRAPHY** Andreas Fröhlich, Martin Sundara **CAST** Peter Brings, Stephan Brings, Kai Engel, Harry Alfter, Christian Blüm, Klaus Heuser, Uli Kurtinak, Carolin Kebekus, Eko Fresh, Stefan Stoppok, Jürgen Zeltinger **PRODUCERS** Arne Birkenstock, Andreas Fröhlich, Luisa Beuschlein, Sebastian Lemke **PRODUCTION COMPANIES** Act HeadQuarter Media GmbH, Fruitmarket Arts & Media/Cologne **RUNTIME** 86 min **LANGUAGE** German, English

SALES mindjazz pictures international, Alessandro Lombardo
alessandro@mindjazz-international.com • www.mindjazz-pictures.de/world-sales/



© Pars Media

FUOCO SACRO – SUCHE NACH DEM HEILIGEN FEUER DES GESANGS

FUOCO SACRO – A SEARCH FOR THE HOLY FIRE OF SONG

Opera nights can be thrilling – they can be boring. Sometimes they are life-changing. Anyone who saw Callas still talks about her today. And they are very very rare, but they still exist: singers who pierce our hearts. This film presents three of them, explores what they do, how they do it and what that does to us: Ermonela Jaho, Barbara Hannigan and Asmik Grigorian. Like Stanislavski, who used to spy on great actors in the hope of uncovering their secrets, we observe them: How do they spend the day before an opening night? What does their dressing room look like? What happens in the seconds before the entrance? The ladies open up as they rarely have before, revealing to us the self-forgetfulness as well as the abysses without which no great art is created. A film about three individual singers that transforms into a film about the heart of opera.

GENRE Music **YEAR OF PRODUCTION** 2021 **DIRECTOR** Jan Schmidt-Garre **SCREENPLAY** Jan Schmidt-Garre **CINEMATOGRAPHY** Thomas Bresinsky **PRODUCERS** Marieke Schroeder, Jan Schmidt-Garre **PRODUCTION COMPANY** Pars Media, in co-production with ARTE **RUNTIME** 92 min **LANGUAGE** English, German

SALES Pars Media, Marieke Schroeder
ms@thali.net • www.parsmedia.com



© DOK-WERK filmkooperative GmbH

HEROES

In the middle of Duisburg, on the social fringes of Germany, there is hope. A group of young men with a migrant background is fighting for equal rights. Their goal: liberation from sexism, anti-Semitism and homophobia. Their weapons: Humor, self-confidence and role-playing. They organize workshops at schools in socially deprived areas. They are not trained educators, but ordinary young men from the neighborhood. The film focuses on Berat, a young man with Turkish roots from a working-class family in Duisburg. In the course of his one-year training as a HEROES multiplier, he realizes how difficult it is to rebel against traditional role models – both within the family and among friends. Berat feels the rejection of his efforts from all sides and reaches his limits.

HEROES provides surprising insights into the Muslim milieu of a German working-class town and thus breaks many prejudices about young men with an immigrant background. HEROES is a story about love, family and the courage of young people fighting for a world without sexism.

GENRE Coming-of-Age Story, Educational **YEAR OF PRODUCTION** 2021 **DIRECTOR** Alexander Kleider
SCREENPLAY Alexander Kleider **CINEMATOGRAPHY** Konrad Waldmann **PRODUCERS** Alexander Kleider, Daniela Michel **PRODUCTION COMPANY** DOK-WERK filmkooperative GmbH **RUNTIME** 85 min
LANGUAGE German, English

SALES DOK-WERK filmkooperative GmbH
 people@dok-werk.de • www.dok-werk.de



© Schahab Kermani

DIE KONFERENZ DER VÖGEL

THE CONFERENCE OF THE BIRDS

The Syrian-catholic community of Al-Khalil is renowned for its work of dialogue and close relationship to Islam. During the Syrian civil war, several members of the community were kidnapped by the terrorist group ISIS. Fleeing the persecution, some of the monks and nuns found a new home in the city of Sulaymaniyah, Iraq. With the expanding conflict they took in many displaced families in the monastery. As one of the different programs hosted by the community, a theatre workshop took place. The participants built a play based on the book *Conference of the Birds* by the islamic mystic Fariduddin Attar, intertwining the Sufi allegories with their own personal experiences.

GENRE Politics, Society, Ethnology **YEAR OF PRODUCTION** 2021 **DIRECTOR** Schahab Kermani **SCREEN-PLAY** Schahab Kermani **CINEMATOGRAPHY** Schahab Kermani **PRODUCER** Schahab Kermani **PRODUCTION COMPANY** Kunsthochschule für Medien Köln (KHM) **RUNTIME** 86 min **LANGUAGE** English, Arabic, German, French, Italian, Kurdish

Sales Kunsthochschule für Medien Köln
ute.dilger@khm.de • www.khm.de



© Milann Tress John

LADIES ONLY

“What makes you angry?” asks the filmmaker. A small film crew enters the ladies compartments of the local trains in Mumbai. Chance encounters and acquaintances are invited to reveal their opinions, their confessions and their stories in a ‘public’ space. Their diverse answers thread themselves into an unfolding tapestry of details and observations. The light on the faces, the figures in the background, the driving noises of the train and the interactions between the travelers bring the space alive. Black and white images distill the essence of the space. A poetic rhythm takes us across Mumbai and it’s mix of cultures, languages and faces, providing insight into how urban Indian women see and shape their lives. Through a feminist lens, the filmmaker explores what ambitions and freedoms mean for women in a hyper-industrial, wealth-driven and complex world.

GENRE Art, Experimental, Road Movie **YEAR OF PRODUCTION** 2021 **DIRECTOR** Rebana Liz John
SCREENPLAY Rebana Liz John **CINEMATOGRAPHY** Milann Tress John **PRODUCER** Rebana Liz John
PRODUCTION COMPANY Academy of Media Arts Cologne and Rebana Liz John **RUNTIME** 79 min
LANGUAGE English, Hindi, Marathi **FUNDING** Film- und Medienstiftung NRW **FESTIVALS** Busan International Film Festival 2021, Berlin International Film Festival 2022

CONTACT Academy of Media Arts Cologne, Ute Dilger
 dilger@khm.de • www.khm.de



© filmfaust / Film Five

LOVE, DEUTSCHMARKS AND DEATH

AŞK, MARK VE ÖLÜM

LOVE, DEUTSCHMARKS AND DEATH is a documentary film about the independent, and as of yet, unknown music of emigrated Turkish guest workers and their grandchildren in Germany. In a musical and essayistic form, Cem Kaya shares insights into the unique liveliness of this forgotten subculture.

GENRE Music **YEAR OF PRODUCTION** 2022 **DIRECTOR** Cem Kaya **SCREENPLAY** Cem Kaya, Mehmet Akif Büyükcatalay **CINEMATOGRAPHY** Julius Dommer, Christian Kochmann, Cem Kaya, Mahmoud Belakhel **CAST** Cavidan Ünal, Dede Deli, Metin Türköz, Yüksel Özkasap, İsmet Topçu **PRODUCERS** Claus Reichel, Mehmet Akif Büyükcatalay, Florian Schewe, Stefan Kauertz **PRODUCTION COMPANY** filmfaust / Film Five **RUNTIME** 96 min **LANGUAGE** German, Turkish, English **FESTIVALS** Berlin International Film Festival 2022

SALES filmfaust GmbH, Claus Reichel
claus@filmfaust.org • www.filmfaust.org



© Sibylle Kappes

PA-JILL | HARMONY UND AKTION

PA-JILL | HARMONY UNDER PRESSURE

Tibet is a white spot on the visual map of the Western world, and there is reason for that: Reporting on the country, which has been occupied since 1959, is deliberately undermined by Beijing. Not least through the 1,220,000 square kilometer restricted area TAR (Tibetan Autonomous Region). Opposing this, PA-JILL sees itself as a peaceable endeavor to undermine the Chinese image ban and a communication offer acceptable as an artistic work for both Tibetans and Chinese. The film is based on three years of shooting and research on location. It meanders through a variety of everyday scenes, religious praxis and nomad life, always searching for the reality of a culture between ancient times and a highly modern, centralized state. Some Tibetans cannot bear this tension. They end their lives in protest. What will be the future of Serthar Larung Gar, the largest Tibetan Buddhist institute? Death and emptiness are themes. Traditional life in Tibet is centuries away from the modern concrete buildings of the Chinese city. Whether a bridge can be built between these two ways of life, or whether the Tibetan way of life will inevitably be absorbed, who can say?!

GENRE Art, History, Essay **YEAR OF PRODUCTION** 2021 **DIRECTOR** Sibylle Kappes **SCREENPLAY** Sibylle Kappes **CINEMATOGRAPHY** Sibylle Kappes **CAST** Tenzin Gyatso, Aksu Rinpoche, Sakya Trinzin **PRODUCER** Sibylle Kappes **PRODUCTION COMPANY** sybel.m **RUNTIME** 183 min **LANGUAGE** English, Tibetan, Mandarin

SALES Sibylle Kappes
 contact@sybel.eu • www.sybel.eu



© Rita Ziegler

STONE AND MAKOTO

Makoto Fujiwara's influence is international. The stone sculptor and teacher succeeds in combining his Japanese culture with the values of Norway and Germany. He impresses pupils and students not only with his craftsmanship, but also with his ascetic way of life. Without a lot of words, he has no perfect command of any language, except the language of stone. He conveys approach and understanding by bringing the stone itself to bear.

In 1970 Makoto took part in a stone carving symposium organized by Karl Prantl in St. Margarethen, Austria. He shares the enthusiasm for the symposia with Prantl and continues them with the help of Thor Lundh in the quarry of Norway.

Makoto grew up in a Buddhist temple near the Kanayama megaliths. He wants to return there and yet stays for almost 40 years in the quarry in Norway with Thor and the larvikite stone with the blue crystal inclusions that challenge him again and again.

GENRE Art **YEAR OF PRODUCTION** 2021 **DIRECTOR** Rita Ziegler **SCREENPLAY** Rita Ziegler **CINEMA-TOGRAPHY** Rita Ziegler **PRODUCER** Rita Ziegler **PRODUCTION COMPANY** RiZie-Film **Runtime** 53 min **Language** German, Norwegian, English, Japanese

SALES RiZie-Film, Rita Ziegler
rizie@gmx.de



© Mirek Balonis

TUNTEN ZWECKLOS

NO FAGS

The Hamburg Bollenmädel stand for many homosexuals who suffered their coming out in the German province in the early 80s.

Nine very different men met in Hamburg at the end of the 80s, became friends and have since been dressing up as Black Forest girls at CSDs and other events. They act anarchically and with a lot of fun. Their commitment to diversity and equality is still as strong as ever. In 2018, at an official invitation, they give the Manneken Pis a self-made dirndl – the first female costume of the Brussels landmark in 400 years. The on-site dressing-up spontaneously turns into a multicultural street party. Interview topics range from childhood, coming out, sexuality and AIDS crisis to the care and death of parents and preliminary résumés of individual life stories. Through the different archive media and animation parts, the film also becomes a portrait of the generations and depicts a section of the gay movement in Germany.

GENRE Animation, Coming-of-Age Story, Educational **YEAR OF PRODUCTION** 2021 **DIRECTORS** Mirek Balonis, Jutta Riedel **SCREENPLAY** Jutta Riedel **CINEMATOGRAPHY** Mirek Balonis **PRODUCER** Mirek Balonis **CO-PRODUCER** Jutta Riedel **PRODUCTION COMPANY** Trawa Film **RUNTIME** 83 min **LANGUAGE** German, English

SALES Trawa Film, Mirek Balonis
mirosław.balonis@gmail.com • www.trawa.de



© Zinnober Film

WETTERMACHER

WEATHERMAKERS

The loneliest workplace in the world on a weather station on the edge of the Russian polar sea: A professional soldier who was retrained to become a meteorologist and traumatized in the Chechnya war, his young wife, whose previous life in the world of cities and money had brutally failed, a cancer patient who has returned to his place of birth Pensioner, the boss of the station – with a dubious if not criminal past and Jack the dog. Five traumatized souls who try in the loneliness of a hostile nature that appears paradisiacal to deal with themselves, the absence of civilization, their human needs and inadequacies and to master their lives.

GENRE Society, Human Interest, People **YEAR OF PRODUCTION** 2021 **DIRECTOR** Stanislaw Mucha
SCREENPLAY Dorothea Braun **CINEMATOGRAPHY** Marcus Winterbauer **Producer** Markus Belde **CO-PRODUCERS** Rudi Teichmann, Kurt Otterbacher **PRODUCTION COMPANY** Zinnober Film, in co-production with B&T Film, Strandfilm **RUNTIME** 92 min **LANGUAGE** Russian, German, English

SALES Zinnober Film GmbH, Markus Belde
 mail@zinnober.de • www.zinnoberfilm.de

GFAQ is also available online!



www.germanfilmsquarterly.de

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



© Antonia Pepita Giesler / Filmuniversität Babelsberg KONRAD WOLF

FLUFFY TALES

Model Ella was booked for the advertising campaign of a new brand of dog food. Because her animal colleague acts unprofessionally at the photo shoot, the photographer and the client decide for Ella to take on its role. Before realizing what is happening, she finds herself on all fours, looking into the relentless flashlight.

FLUFFY TALES was strongly inspired by director Alison Kuhn's previous documentary THE CASE YOU, that deals with a case of abuse in the film industry. She felt the need to further explore this topic. The setting of an advertising photo shoot and the perspective of model Ella allowed her the adequate distance to create an autonomous and artistically abstracted narration about power abuse, transgression and the image of women projected by advertising.

GENRE Drama, Tragicomedy **YEAR OF PRODUCTION** 2021 **DIRECTOR** Alison Kuhn **SCREENPLAY** Alison Kuhn **CINEMATOGRAPHY** Antonia Pepita Giesler **CAST** Alexandra Sagurna, Hyun Wanner, Nadine Dubois, Lorenz Krieger, Anne Thoemmes **PRODUCERS** Sarah Dreyer, Laura Zeuch **PRODUCTION COMPANY** Filmuniversität Babelsberg KONRAD WOLF **RUNTIME** 15 min **LANGUAGE** German, English

SALES Filmuniversität Babelsberg KONRAD WOLF, Clara Miranda-Scherffig
c.miranda-scherffig@gmail.com • www.filmuniversitaet.de



© Felix Pflieger

GÖR BRAT

The Bavarian inn kitchen is bustling with activity. Mia, who prefers to secretly smoke outside instead of doing the dishes, is not only in her mid-twenties, but also the mother of eight-year-old Leon and thus the gossip of the whole village. Suddenly, another mother shows up and claims that Leon has stolen her daughter's gold chain. Mia does not give in to the provocation. But when Leon calls, completely frightened, it becomes clear that the little boy is being bullied by his classmates. Now Mia becomes a mother lion.

GENRE Drama **CATEGORY** Short **YEAR OF PRODUCTION** 2022 **DIRECTOR** Anna Roller **SCREENPLAY** Maya Duftschmid **CINEMATOGRAPHY** Felix Pflieger **PRODUCER** Melissa Byrne **PRODUCTION COMPANY** allergiker film **RUNTIME** 10 min **LANGUAGE** German, English **FESTIVALS** Max Ophüls Preis 2022 **AWARDS** Deutscher Kurzfilmpreis 2021

SALES allergiker film, Melissa Byrne
melissa.byrne.de@gmail.com



© Jens_Jonathan Gulliksen

ICH HABE KEINE ANGST!

I'M NOT AFRAID!

During a game of hide and seek Vanja leaves the bright living room and enters a dimly lit courtyard, which has far too many dark corners, weird shadows and strange noises. To overcome their fear, Vanja turns into a dangerous tiger!

GENRE Animation, Family Entertainment, Children & Youth **YEAR OF PRODUCTION** 2022 **DIRECTOR** Marita Mayer **SCREENPLAY** Marita Mayer **ART DIRECTOR** Friedrich Schäper **CHARACTER DESIGNER** Alba Dragonetti **CAST** Frede Mayer-Gulliksen, Katharina Welzl, Justus Raphael Velte **PRODUCER** Fabian Driehorst **CO-PRODUCERS** Lillian Løvseth, Anita Killi **PRODUCTION COMPANY** Fabian&Fred in co-production with Trollfilm **RUNTIME** 7 min **LANGUAGE** German, Norwegian **FESTIVALS** Berlinale – Berlin International Film Festival 2022

SALES KurzFilmAgentur Hamburg e.V.
sales@shortfilm.com • www.shortfilm.com



© Cristiano Rocco

LEBEN IN EINER BLASE

LIVING IN A BUBBLE

Who says it is easy to live in our modern world? Aren't we all a bit isolated in different ways? LIVING IN A BUBBLE tells the story of two strangers, who live in the bubble they created for themselves, which doesn't allow them to connect to anything or anyone. Through their imagination and willpower however, they manage to break out of their isolation and open themselves up to the world. They find that there is much more out there than they would have thought and nature can be found in the most unexpected places. If we have enough courage to change our ways, we can re-discover what it feels like to be alive. Against all odds, miracles are still possible – if only we believe in them.

GENRE Animation, Science Fiction **YEAR OF PRODUCTION** 2021 **DIRECTORS** Natalie MacMahon, Nikola Drvoshanov **SCREENPLAY** Natalie MacMahon **PRODUCER** Natalie MacMahon **CO-PRODUCER** Natalie MacMahon **PRODUCTION COMPANY** MacMahon Media **RUNTIME** 8 min **LANGUAGE** no dialogue **FESTIVALS** Flipbook Film Festival 2021, Canberra Short Film Festival 2021, Corti in Cortile 2021, Animafest Gdansk 2021, Animation Marathon (Greece) 2021, Short Encounters International Film Festival 2021, Panama Animation Festival 2021, Nartugan Film Festival 2021, International Film Festival of Larissa 2022, Palm Springs Animation Festival 2022 **AWARDS** Short Encounters International Film Festival – Nomination Best Short Film 2021, Nartugan Film Festival 2021 – Best Animation Short Film

SALES Natalie MacMahon
 macmahonmedia@gmail.com • www.macmahonmedia.com



© Konstantin Pape

SOMNAMBULE

On a last trip, granddaughter and grandmother say goodbye to each other.

GENRE Drama **YEAR OF PRODUCTION** 2021 **DIRECTOR** Oona von Maydell **SCREENPLAY** Oona von Maydell **CINEMATOGRAPHY** Konstantin Pape **CAST** Josephine Thiesen, Eleonore Weisgerber **PRODUCER** Titus Beyer **CO-PRODUCER** Oona von Maydell **PRODUCTION COMPANY** Filmakademie Baden-Württemberg, in co-production with B B Film **RUNTIME** 30 min **LANGUAGE** German, English

SALES Filmakademie Baden-Württemberg, Sigrid Gairing
sigrid.gairing@filmakademie.de • www.filmakademie.de



© DFFB

UNKRAUT

THE SKY IS A SQUARE

Chelar is upset.

Upset with climate change, upset with the rules of her classmate's games and upset with the absence of any real connection with nature.

So Chelar decides to become a tree.

What starts as a spontaneous act soon becomes a mind changing example for her friend Solvei and the adults around her.

GENRE Children & Youth **YEAR OF PRODUCTION** 2022 **DIRECTOR** Agnes Maagaard **SCREENPLAY** Agnes Maagaard **CINEMATOGRAPHY** Karl Neubart **CAST** Maïmouna Mbacké, Helen Luise Höhle, Cito Andresen **PRODUCER** Maximilian Seidel **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **RUNTIME** 12 min **LANGUAGE** German, English

SALES DFFB, Josephine Aleyt
j.aley@dffb.de • www.dffb.de



© Ji Su Kang-Gatto

VLOG #8998 | KOREAN KAROTTENKUCHEN & OUR MAKEUP ROUTINE

The video artist Ji Su Kang-Gatto was born in South Korea but has lived in Germany since the age of two. The language in which she can best express herself is German. Her sister, Ji Hoe Kang, who is nine years younger, was born in Germany but has lived in South Korea since she was seven. She no longer speaks German, but Korean. The 46-minute video work VLOG #8998 | KOREAN KAROTTENKUCHEN & OUR MAKEUP ROUTINE revolves around the experiences and observations of the two sisters in their everyday lives and, as is usual for vlogs, can also be found on YouTube.

GENRE Art, Biopic, Experimental, Anti-racist, empowering vlog **YEAR OF PRODUCTION** 2021 **DIRECTOR** Ji Su Kang-Gatto **SCREENPLAY** Ji Su Kang-Gatto **CINEMATOGRAPHY** Ji Su Kang-Gatto **CAST** Ji Hoe Kang, Ji Su Kang-Gatto **PRODUCER** Ji Su Kang-Gatto **PRODUCTION COMPANY** Kunsthochschule für Medien Köln **RUNTIME** 46 min **LANGUAGE** English, German, Korean

SALES Kunsthochschule für Medien Köln, Ute Dilger
dilger@khm.de • www.khm.de



© Ferdinand Kowalke

ZOON

In the dark swamps of a nocturnal forest, a group of gleaming axolotls is in heat, nuzzling and nibbling one another's limbs. Soon a much larger, two-legged forest-dweller encounters the lustful group and reaches down to gobble one of the small shimmering creatures. His plump friends begin to partake as well and a feast begins. While dawn is slowly breaking, a cheerful game begins higher up in the branches.

GENRE Animation, Drama, Erotic, Experimental, Music **YEAR OF PRODUCTION** 2022 **DIRECTOR** Jonatan Schwenk **SCREENPLAY** Jonatan Schwenk, Merlin Flügel **CINEMATOGRAPHY** Jonatan Schwenk, Ferdinand Kowalke **PRODUCER** Jonatan Schwenk **PRODUCTION COMPANY** Jonatan Schwenk **RUN-TIME** 4 min **LANGUAGE** no dialogue **FESTIVALS** Sundance Film Festival 2022, Festival Premiers Plans d'Angers 2022

SALES Miyu Distribution, Candice Costa
sales@miyu.fr • www.miyu.fr/distribution/en/



© Niren Mahajan

BUBA (WT)

The prequel to Netflix's successful young adult series *HOW TO SELL DRUGS ONLINE (FAST)* sees Bjarne Mädel reprising his role as the petty criminal Jakob Otto [aka Buba] at the centre of a story about happiness, family and organised crime.

Buba has a problem: whenever he is doing too well, something terrible happens shortly afterwards. Ever since the tragic death of his parents in an accident, he firmly believes that he has to make up for all the good feelings in his life. So, together with his brother Dante, he developed a system to make daily life as unpleasant as possible. That worked well enough for 30 years, but then something happens that no one would have expected: Buba falls in love...

GENRE Comedy **CATEGORY** Feature **DIRECTOR** Arne Feldhusen **SCREENPLAY** Sebastian Colley, Isaiah Michalski **CINEMATOGRAPHY** Yoshi Heimrath **CAST** Bjarne Mädel, Georg Friedrich, Anita Vulesica, Maren Kroymann, Michael Schertenleib and Michael Ostrowski **EXECUTIVE PRODUCERS** Philipp Käbbohrer and Matthias Murmann **PRODUCTION COMPANY** bildundtonfabrik (btf GmbH) **LANGUAGE** German

CONTACT

Netflix, Cornelia Afshari
cafshari@netflix.com
www.netflix.com



© ARD/Odeon Fiction/Zuzana Panská

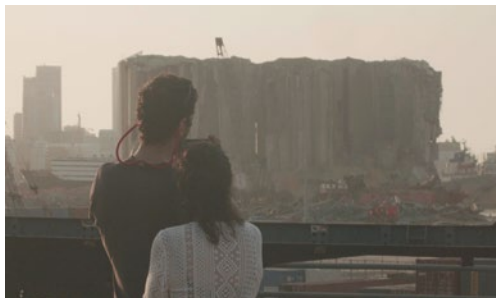
BONN (WT)

Set against the backdrop of a stirring and dramatic family story, the high-end drama series charts the rise of the young Federal Republic between the terror of World War II and the return to everyday life amid two rival German secret services. At the same time, *BONN* is a thrilling portrait of young Toni who is struggling to find her own place in a male-dominated society in the zeitgeist of the 1950s. In doing so, she discovers startling details about her own family and the man she loves. Embroiled in a fantastic battle of spies, she wants to save herself and her family from the truth and is faced with a difficult decision as to which side she will take.

GENRE Drama, Political Spy Thriller **CATEGORY** Series **DIRECTOR** Claudia Garde **SCREENPLAY** Claudia Garde, Martin Rehbock, Peter Furrer, from an idea by Gerrit Hermans **CAST** Mercedes Müller, Sebastian Blomberg, Max Riemelt, Martin Wuttke, Juergen Maurer, Katharina Marie Schubert, Inga Busch, Luise von Finckh, Julius Feldmeier, and Johanna Gastdorf **PRODUCER** Philip Voges **COMMISSIONING EDITOR** Götz Vogt **PRODUCTION COMPANY** Odeon Fiction in cooperation with Wilma Film **WITH BACKING FROM** Film- und Medienstiftung NRW, FilmFernsehFonds Bayern, German Motion Picture Fund (GMPF) **GERMAN DISTRIBUTOR** WDR (ARD) **LANGUAGE** German

CONTACT

LEONINE Studios, Patrick Phelan
patrick.phelan@leoninestudios.com
www.leoninestudios.com



© Reynard Films / Cyril Aris

DANCING ON THE EDGE OF A VOLCANO

After years of trying to make her debut feature and faced with the instability stemming from life in Lebanon, Mounia Akl and her production team are only hours into preproduction when their office is destroyed by the Beirut port explosion of August 4, 2020, injuring them and seemingly shattering all of their plans.

A recipient of the Robert Bosch Film Prize and a grant from the Sundance Institute, Aris' documentary follows the filmmakers' determination to go ahead with the film and also projects his own feelings doubts, and fears onto the characters documented, blended with his personal experiences of the explosion and its aftermath as well as questioning the relevance and usefulness of his own artistic endeavours.

GENRE Human Interest, Social Issue **CATEGORY** Documentary **DIRECTOR** Cyril Aris **SCREENPLAY** Cyril Aris **PRODUCER** Katharina Weser **CO-PRODUCER** Myriam Sassine **PRODUCTION COMPANY** Reynard Films in co-production with About Productions **LANGUAGE** Arabic, English, French

CONTACT

Reynard Films, Katharina Weser
katharina@reynardfilms.com
www.reynardfilms.com



© 2022 Wiedemann & Berg Film GmbH / Sony Pictures Entertainment Deutschland GmbH

DIE DREI ??? – ERBE DES DRACHEN (WT)

The passion of the three junior detectives Justus Jonas, Peter Shaw and Bob Andrews for mysteries and seemingly inexplicable secrets takes them in their latest adventure from their home in Rocky Beach, California, to Romania where the three friends have been hired as interns in their summer holidays on the set of the film "Dracula Rises". No sooner have they arrived in Transylvania than a number of mysterious events keeps recurring at the old castle which is serving as the film's location. The young sleuths then set about finding out what all this might have to do with a boy who has been missing for over 50 years, a mysterious brotherhood and an enigmatic undead...

ENGLISH TITLE THE THREE ??? – LEGACY OF THE DRAGON (WT) **GENRE** Children's Film, Family Entertainment **CATEGORY** Feature **DIRECTOR** Tim Dünschede **SCREENPLAY** Anil Kizilbuga, Tim Dünschede **CAST** Julius Weckauf, Nevio Wendt, Levi Brandl, Mark Waschke, Gudrun Landgrebe, Gedeon Burkhard, Florian Lukas, Jördis Triebel **PRODUCERS** Justyna Muesch, Quirin Berg & Max Wiedemann, Martin Bachmann & Johanna Bergel **PRODUCTION COMPANIES** Wiedemann & Berg Film/Munich, Deutsche Columbia Pictures Filmproduktion/Berlin in co-production with Seven Pictures/Unterführung **LANGUAGE** German **GERMAN DISTRIBUTOR** Sony Pictures Entertainment Deutschland GmbH

CONTACT Deutsche Columbia Pictures Filmproduktion, Johanna Bergel
info@sonypictures.de, www.sonypictures.de



© POISON GmbH



© Constantin Film / Violetta Grimm

ILSE

Director Claudia Engl's first fictional work takes place in a German field hospital in 1945. There's only one more day to go before the nurse Ilse will be able to start her long-awaited home leave. But then one single event set against the background of the unexpected declaration of an end to hostilities suddenly changes her whole life.

ILSE is a film based on true events experienced by Engl's late grandmother and shows how close joy and suffering really are in life. It shows us how important friendship and family are and how life was for women during the war. It is the heroic journey of a strong woman and a story about the survival instinct of our grandmothers.

GENRE Drama, Historical **CATEGORY** Short
DIRECTORS Claudia Engl, Judith Hoersch
SCREENPLAY Judith Hoersch, Claudia Engl
CAST Judith Hoersch, Kaya Marie Möller, Lara Veith, Julia Jendroßek, Vinzenz Wagner, Bärbel Schwarz, Michael Schiller, Saralisa Volm
PRODUCER Saralisa Volm **PRODUCTION COMPANY** POISON GmbH **LANGUAGE** German

CONTACT

POISON GmbH, Saralisa Volm
 office@poison-berlin.de
 www.poison-berlin.com

LIEBESDINGS

Red carpet, spotlights, screaming fans, photographers chasing for the best photo, camera teams waiting for interviews - a premiere is about to take place and everyone's eagerly awaiting to see Germany's biggest film star, Marvin Bosch.

But Marvin's nowhere to be seen after his interview with the bitchy tabloid journalist Bettina Bamberger ended in disaster. On the run from the media, the star lands in Frieda's feminist off-theatre „3000“ of all places, which is on the verge of going out of business.

Will Marvin, Frieda and her friends manage under the watchful eye of an astonished public to save the theatre, restore Marvin's reputation and, above all, give love a chance?

GENRE Love Story, Romantic Comedy **CATEGORY** Feature
DIRECTOR Anika Decker **SCREENPLAY** Anika Decker **CAST** Elyas M'Barek, Lucie Heinze, Peri Baumeister, Linda Pöppel, Maren Kroymann, Alexandra Maria Lara, Denis Moschitto, Paul Zichner, Anna Thalbach, Anton Weil, Jochen Schropp, Lukas Reiber, Rick Kavanian
PRODUCERS Rüdiger Böss, Philipp Reuter **CO-PRODUCERS** Anika Decker, Jan Decker **PRODUCTION COMPANY** Constantin Film **LANGUAGE** German
GERMAN DISTRIBUTOR Constantin Film Verleih

CONTACT

Constantin Film Verleih
 zentrale@constantin.film
 www.constantin-film.de



© Filmgalerie 451

SENECA

US actor John Malkovich heads up a glittering international cast, like German actor Louis Hofmann (pictured), in a grotesque drama about the last days of the ancient philosopher Lucius Annaeus Seneca and the beginnings of Emperor Nero's despotic regime in ancient Rome. Nero uses every means at his disposal to defend his claim of sovereignty, including a foiled attack on his own life to falsely accuse Seneca of being an accomplice and then issuing a death sentence stating that the philosopher must be dead by morning. Seneca accepts his fate, but only after offering a final lesson of his philosophy of life to his followers in order to cement his place in the eternal writing of history.

GENRE Biopic, Drama, Literature, Black Comedy

CATEGORY Feature **DIRECTOR** Robert Schwentke

SCREENPLAY Robert Schwentke, Matthew Wilder

CAST John Malkovich, Tom Xander, Geraldine Chaplin, Louis Hofmann, Lilith Stangenberg, Mary-Louise Parker, Julian Sands, Alexander Fehling, Andrew Koji, Samuel Finzi, Wolfram Koch, Annika Meier, Samia Chancrin, Laurean Wagner, Brice Bexter, Waldemar Kobus, Nadia Benzakour, Blerim Destani, Guido Broscheit
PRODUCERS Irene von Alberti, Frieder Schlaich
PRODUCTION COMPANY Filmgalerie 451 in co-production with Gretchen Film, Dropkick Pictures and ZDF/arte **LANGUAGE** English

CONTACT

Filmgalerie 451, Frieder Schlaich
 info@filmgalerie451.de
 www.filmgalerie451.de



© HEARTWAKE films

WIR KÖNNTEN GENAUSO GUT TOT SEIN

It is only a high-rise building on the edge of the forest, but you can tell by the look on the faces of the people seeking admission to the house community that this must be a last civilised bastion in a world that has gone off the rails. To live here, shielded from a dangerous environment, is the goal. But when the caretaker's dog disappears, an irrational fear spreads among the residents. Anna, the security officer, calls for reason and begins to search for the animal. Her daughter Iris is convinced that her own "evil eye" is responsible for the disappearance and locks herself in the bathroom. When a newly formed vigilante group demands stricter security measures and a new aptitude test for the entire household, Anna begins to fear for her right to stay.

ENGLISH TITLE WE MIGHT AS WELL BE DEAD

GENRE Social Satire **CATEGORY** Feature **DIRECTOR** Natalia Sinelnikova

SCREENPLAY Natalia Sinelnikova and Viktor Gallandi **CAST** Ioana Iacob, Pola Geiger, Jörg Schüttauf, Şiir Eoğlu, Moritz Jahn, Susanne Wuest, Knut Berger, Mina Özlem Sağdıç, Cristin König, Jörg Pose, Rita Feldmeier, Lara Sophie Milagro **PRODUCER** Julia Wagner
PRODUCTION COMPANY HEARTWAKE films GmbH **CO-PRODUCTION COMPANIES** Film University Babelsberg KONRAD WOLF, rbb, Kojoten Filmproduktion GmbH, Cine Chromatix Italy **GERMAN DISTRIBUTOR** eksystemt Filmverleih Kijas **LANGUAGE** German, Polish

CONTACT Fortissimo Films, Gabrielle Rozing
 info@fortissimofilms.com
 www.fortissimofilms.com

GERMAN FILMS SERVICE + MARKETING



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

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

German Films' budget of presently €4.8 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, Hessen-Film, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution towards the work of German Films.

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

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

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

RANGE OF ACTIVITIES

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

SUPERVISORY BOARD

Peter Herrmann Chairman

Peter Dinges
Antonio Exacoustos
Manuela Kehlenbach
Petra Müller
Sabine Pollmeier



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



Carmen Böhm
Head of Public Relations
 phone +49-89-59 97 87 28
 boehm@german-films.de



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



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



Anne Heidebrecht
Head of Distribution Support & Previews
 phone +49-89-59 97 87 44
 heidebrecht@german-films.de



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



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



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



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



Marcos Rabelo
Head of Regional Desk Central and Eastern Europe, Festival Relations
 phone +49-89-59 97 87 10
 rabelo@german-films.de



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



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



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



Julia Teichmann
Head of Documentary Marketing & Subtitling Support
 phone +49-89-59 97 87 20
 teichmann@german-films.de



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

SHAREHOLDERS



www.agdok.de



www.ag-kurzfilm.de



www.deutsche-kinemathek.de



www.ffa.de



www.fff-bayern.de



www.filmstiftung.de



www.medienboard.de



www.produzentenallianz.de

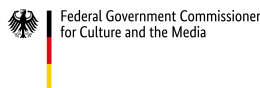


www.produzentenverband.de



www.vdfe.de

SUPPORTERS



www.kulturstaatsministerin.de



www.ffa.de



www.fff-bayern.de



www.filmstiftung.de



www.hessenfilm.de



www.medienboard.de



www.film.mfg.de



www.mdm-online.de



www.moin-filmfoerderung.de



www.nordmedia.de

LOOKIN' FOR SOMETHING GERMAN TO WATCH?



FIND GERMAN FILMS IN
CINEMAS AND ON DEMAND



Around the world at
watch.german-films.de



On demand in the US at
telescopefilm.com/germanfilms

ASSOCIATION OF GERMAN FILM EXPORTERS



Verband deutscher Filmexporteure e.V. (VD FE)

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

Beta Cinema GmbH

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

Constantin Film Verleih GmbH

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

Global Screen – a brand of Telepool GmbH

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

The Match Factory GmbH

Domstr. 60
50668 Cologne/Germany
phone +49-2 21-53 97 09-0
info@matchfactory.de
www.the-match-factory.com

Media Luna New Films UG

Kaiser-Wilhelm-Ring 38, 6th Floor
50672 Cologne/Germany
phone +49-2 21-51 09 18 91
info@medialuna.biz
www.medialuna.biz

Picture Tree International GmbH

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

The Playmaker Munich (form. ARRI Media International)

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

SOLA Media GmbH

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

GERMAN FILMS QUARTERLY IS PUBLISHED BY

German Films Service + Marketing GmbH

Herzog-Wilhelm-Str. 16

80331 Munich/Germany

phone +49-89-5 99 78 70

info@german-films.de

www.german-films.de

ISSN 1614-6387

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

© German Films Service + Marketing GmbH

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

Editor

Eva-Maria Pellikan

Contributors

Martin Blaney, Patrick Heidmann, Susanne Hermanski, Rüdiger Sturm, Rüdiger Suchsland

Translations

Lucinda Rennison

This issue has two different covers

Emilio Sakraya © Marius Knieling
FACE TO FACE © German Films / Marcus Höhn / The Dream Factory

Design & Art Direction

Werner Schauer www.comptychon.biz

Printing Office

www.esta-druck.de

FOREIGN REPRESENTATIVES

USA – New York

German Film Office

An initiative of German Films
and Goethe-Institut

Sara Stevenson

phone+1 212 439 8706

sara.stevenson@goethe.de

www.germanfilmoffice.us

China

Anke Redl

phone +86 136 01 35 59 19

redl@german-films.de

Eastern Europe

Marcel Maïga

phone +49 176 38 84 56 72

maiga@german-films.de



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

Scan here to visit
our GFQ website



German films in the U.S.

German

Film

Office

**Subscribe at
germanfilmoffice.us**

An initiative of



**GOETHE
INSTITUT**

**german
●●● films**