

# GFAQ

GERMAN FILMS QUARTERLY

ISSUE 3-2022

WITH PORTRAITS OF  
DIRECTORS **FRANZISKA STÜNKEL & ARON LEHMANN**  
PRODUCER **ALEXANDER WADOUH**  
ACTOR **LUNA WEDLER**

german  
●●●films

# °future frames

## generation next of european cinema



austria  
**LULLABY**  
by Magdalena Chmielewska



czech republic  
**VINLAND**  
by Martin Kuba



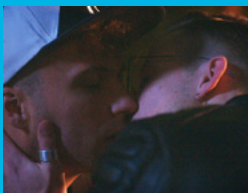
denmark  
**IF YOU KNEW**  
by Nicolai G.H. Johansen



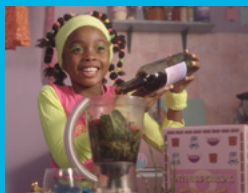
finland  
**CARRIER**  
by Max Ovaska



poland  
**FRUITS AND VEGETABLES**  
by Maciej Jankowski



lithuania  
**I WAS MAX**  
by Lukas Kacinauskas



germany  
**FIRST WORK, THEN PLAY**  
by Brenda Lien



slovak republic  
**LIQUID BREAD**  
by Alica Bednáriková



spain  
**WINDS OF SPRINGTIME**  
by Carmen Pedrero



sweden  
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Dear Readers,

The pandemic may not be over yet, but the signs are indicating an upswing for cinema in general and German film in particular. As of the end of May, German cinemas had counted 1.8 million viewers (excluding previews) more than in the comparable period for 2020.

It is also highly symbolic that Cannes Festival took place again on its traditional date with a large number of visitors. The Special Screening section of the prestigious festival at the Croisette presented the German production *THE VAGABONDS* by Doroteya Droumeva (Doroteya Droumeva Produktion) and the German co-production *THE NATURAL HISTORY OF DESTRUCTION* by Sergei Loznitsa (LOOKS-Film) as a world premiere. Perhaps the biggest highlight for the German industry was the awards ceremony of the Competition: The Palme d'Or was won by Ruben Östlund's social satire *TRIANGLE OF SADNESS*, a co-production with Berlin Essential Film. The prize for Best Actress went to Iranian Zar Amir-Ebrahimi in the thriller drama *HOLY SPIDER*, again co-produced by Berlin-based One Two Films. Films with German participation were also successful in supporting programmes. Vicky Krieps, for example, received the award for "Best Actress in a Leading Role" for Marie Kreutzer's *CORSAGE* (Komplizen Film), which screened in the 'Un Certain Regard' section. Mia Hansen-Løve's *ONE FINE MORNING* (Razor Filmproduktion) from the 'Quinzaine des Réalisateurs' won the Europa Cinemas Label Award for the best European film. A total of 21 titles with German producers' involvement, not including VR projects and restored classics, were shown in Cannes. A similarly large number of co-productions will be shown in Karlovy Vary, which will take place as usual at the beginning of July.



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The figures for international box-office takings in 2021, which we published in spring, prove that cinema (co-)made in Germany enjoys great popularity abroad. Total box-office takings of around €115.9 million were achieved in 70 countries by 385 German productions or co-productions, compared to €32.1 million in 2021. Majority German productions accounted for 57 per cent of this. The trend seems to be continuing, judging by the attendance figures of current German Films' previews.

Despite all the positive trends, however, there are also developments that give pause for thought. The war in Ukraine continues, and its consequences are being reflected in economic development here in Germany, as well. We can only emphasise once again that we will never resign ourselves to this act of aggression in violation of international law, and that we will continue to support the Ukrainian people. The industry also made a point - albeit a symbolic one - by co-financing *MARIUPOLIS 2* (Twenty Twenty Vision Filmproduktion), which caused a sensation at its premiere in Cannes. On a purely cinematic level, it should be noted that despite the upward trend, the pre-pandemic results have not yet been achieved, although the blockbuster sector is booming again with films such as *TOP GUN 2*. The figures in the pure arthouse sector, however, still leave much to be desired. Nor should we close our eyes to the fact that politicians are considering further restrictions for the autumn in view of new virus variants.

Seen in this light, cinema in the first half of 2022 is a seedling now flourishing again after a period of drought, but its growth must be carefully nurtured and observed.

*Simone Baumann*

Yours, Simone Baumann  
Managing Director

# GERMAN FILMS IN KARLOVY VARY 2022

## CRYSTAL GLOBE COMPETITION



© Color of May

## A ROOM OF MY OWN

by Ioseb "Soso" Bliadze



© Bandenfilm

## THE ORDINARIES

by Sophie Linnenbaum

german  
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films

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# IN THIS ISSUE

<b>INTRODUCTION</b> Simone Baumann .....	3	<b>KALLE KOSMONAUT</b> Tine Kugler, Günther Kurth .....	27
<b>PORTRAITS</b>		<b>ONE IN A MILLION</b> Joya Thome .....	
<b>UNIVERSAL EMPATHY</b> A portrait of filmmaker Franziska Stünkel .....	6	<b>NEW SHORTS</b>	
<b>IT'S ABOUT SERVING THE STORY</b> A portrait of director Aron Lehmann .....	8	<b>BACKFLIP</b> Nikita Diakur .....	30
<b>CHROMOSOM FILM - PASSION FOR PRODUCING</b> A portrait of Producer Alexander Wadouh .....	10	<b>LOCKDOWN DREAMSCAPE</b> Nicolas Gebbe .....	31
<b>BEYOND THE LIMITS</b> A portrait of actor Luna Wedler .....	12	<b>ÑEALE AZBUİRĂTOARE</b> FLYING SHEEP Alexandra Gulea .....	32
<b>NEW FEATURES</b>		<b>TIMEWARP</b> Johannes Schmidt .....	33
<b>ALFONS ZITTERBACKE - ENDLICH KLASSENFAHRT!</b> ALFONS JITTERBIT - CLASS TRIP CHAOS! Mark Schlichter .....	15	<b>UPCOMING PRODUCTIONS</b>	
<b>DIE SCHULE DER MAGISCHEN TIERE 2</b> SCHOOL OF MAGICAL ANIMALS 2! Sven Unterwaldt .....	16	<b>DER RUSSE IST EINER, DER BIRKEN LIEBT</b> ALL RUSSIANS LOVE BIRCH TREES Pola Beck .....	34
<b>ROGUE TRADER</b> David Preute .....	17	<b>DER VERMESSENE MENSCH</b> Lars Kraume .....	34
<b>ROXY</b> Dito Tsintsadze .....	18	<b>ROTE STERNE ÜBERM FELD</b> Laura Laabs .....	35
<b>SHALL I COMPARE YOU TO A SUMMER'S DAY?</b> Mohammad Shawky Hassan .....	19	<b>SOPHIA, DER TOD UND ICH</b> SOPHIA, DEATH AND ME Charly Hübner .....	35
<b>THE ORDINARIES</b> Sophie Linnenbaum .....	20	<b>STERBEN LERNEN</b> LEARNING TO DIE Christoph Hochhäusler .....	36
<b>ZWISCHEN UNS</b> BETWEEN US Max Fey .....	21	<b>WAS MAN VON HIER AUS SEHEN KANN</b> WHAT YOU CAN SEE FROM HERE Aron Lehmann .....	35
<b>NEW DOCUMENTARIES</b>		German Films Profile .....	38
<b>ANIMA - DIE KLEIDER MEINES VATERS</b> ANIMA - MY FATHER'S DRESSES Uli Decker .....	23	German Films Team .....	39
<b>DIE KARTE DER SCHÖNHEIT</b> THE MAP OF BEAUTY Marco Kugel .....	24	Shareholders & Supporters .....	40
<b>EVERYTHING WILL CHANGE</b> Marten Persiel .....	25	Film Exporters .....	42
<b>JONAS IN THE FIELDS</b> Peter Sempel .....	26	Imprint .....	43



# UNIVERSAL EMPATHY

A PORTRAIT OF DIRECTOR FRANZISKA STÜNKEL

There was a time when Franziska Stünkel didn't ever want to go to the cinema again. As a four-year-old, she got so carried away by the adventures of the mouse detectives BERNARD AND BIANCA that her parents had to take her weeping from the cinema. About seven years later, thanks to AMADEUS, she discovered the positive force of cinema. But strictly speaking, her great empathy for the suffering of the two Disney heroes still shapes the 48-year-old director's storytelling even today. She has a saying along those lines: "Cinema has immense capacity to create empathy." She demonstrated this in an exemplary way with THE LAST EXECUTION, which received the renowned Förderpreis Deutsches Kino for the best screenplay as well as the One Future Award at Munich Film Festival in 2021. Inspired by the fate of Werner Teske, the last victim of execution in the GDR, this political drama tells the tragic story of a young scientist (Lars Eidinger) who becomes entangled in the machinations of the East German intelligence service. "I wanted to develop the greatest possible closeness to this individual, and derive insights from that empathy to take us a step further."

By empathising with the sensitivities of an individual protagonist and "looking through his eyes and experiences", the viewers themselves can arrive at a "wise, considered capacity for action". This philosophy was reflected already in Stünkel's first feature-length film VINETA from 2006 – based on a play by Moritz Rinke –, which delves into the emotional world of a workaholic. These specific individual fates also have universal relevance. This is evident not least in the worldwide reactions at international film festivals. Following the presentations of THE LAST EXECUTION in Chicago, Istanbul and Sidney, the filmmaker had some intense conversations with her viewers: "In some cases, 20 minutes were planned but they turned into two hours."

The fact that her stories develop such leverage is also the result of a sophisticated aesthetic. In addition to her fascination with moving images, she also discovered photography in her youth. For years, she used her family's bathroom as a darkroom. Parallel to her training in screenwriting and film directing, she studied photography as well. "Both have equal relevance". For twelve years, she has been travelling the world with her Leica cam-

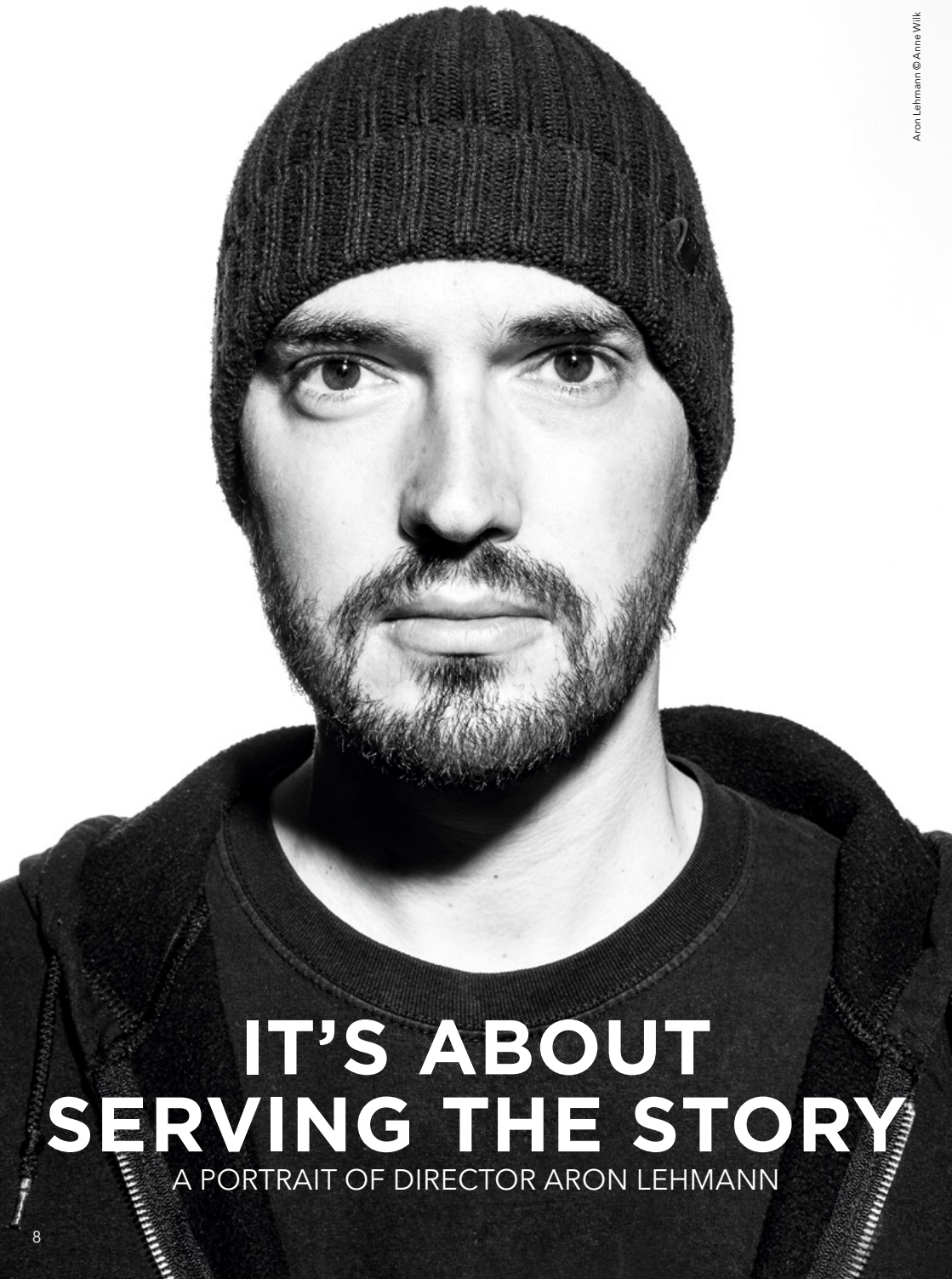
era to capture natural reflections on shop windows for her highly acclaimed and award-winning series COEXIST, now the basis of an illustrated book. Her work is founded equally on interest in the universal connections of the 'human condition': "We cannot behave as if our actions have no impact on others because we are part of a world community facing major global challenges."

Her visual understanding informs her approach as a director, although she has no desire to create self-serving 'eye candy': "When you take up a person's story, you try to find the images that will tell it exactly, and step away from visual vanities." In order to align the viewer's perception "strictly and clearly" with that of the protagonist in THE LAST EXECUTION, she dispensed with orientation-giving 'establishing shots', for example, and her cinematographer Nikolai von Graevenitz filmed with a gimbal camera that made it possible to follow the main character's movements continually. The shooting took place mainly at the original locations "to allow their impact on us". She takes concentrated on selected shots, often filmed in one go. Instead of music, there is always the sound of breathing because it reveals "so many emotional states". She needed to justify her occasionally radical ideas to some of those involved: "When I am sure of a decision, I make my reasons transparent and will also fight for it. But I'm never about progressiveness for progressiveness' sake."

Franziska Stünkel is currently working on new material. At the same time, her success with THE LAST EXECUTION brought several new project offers, which she is considering "very carefully". "Because filmmaking calls for incredible dedication". The research for and development of THE LAST EXECUTION, for example, took eight years.

She definitely has enough ideas as she continues to reflect deeply on life's vital questions: "Through writing, directing and photographing, I have become even more aware of the tension between wanting to trust and remaining vigilant. Finding the right route along this tightrope walk is challenging and wonderful at the same time. There will never be a final answer. That's why I will spend the rest of my life in the process."

*Rüdiger Sturm*



# IT'S ABOUT SERVING THE STORY

A PORTRAIT OF DIRECTOR ARON LEHMANN



Aron Lehmann has no time for pigeonholing, as has been obvious in his work repeatedly over the last ten years. Mainstream or arthouse, comedy or drama – he didn't think in such categories, which generally determine the German cinema landscape, even for his debut KOHLHAAS ODER DIE VERHÄLTNISSÄSSIGKEIT DER MITTEL, and this has not changed, even today.

Since that diploma film, with which he completed his studies at the Konrad Wolf Academy of Film and Television in Potsdam, Lehmann's works have been characterised by a balancing act between sophisticated ideas and casual wit that is achieved with almost playful ease. He also excels in combining commercial accessibility and unconventional narrative approaches, whether he is making a culture clash comedy for Pantaleon Films (HIGHWAY TO HELLAS), an offbeat grotesque about the abyss of animal husbandry (THE LAST SOW), a Romcom with teens and music (THE MOST BEAUTIFUL GIRL IN THE WORLD), or a Netflix series about funerals (THE LAST WORD).

"How consciously do we choose the paths in our lives?" Lehmann responds with a counter-question when I try to find out how deliberately he took this approach of cinematic tightrope walking. "In any case, the imprint of my childhood was already a thoroughly peculiar mix. Through my father, who is a bookseller and an incredibly well-read person, I was taught to enjoy beautiful, even sophisticated literature. At the same time, I come from the country, where there was just one cinema that only showed blockbusters, the top five in the cinema charts."

Today, he prefers to leave definitions of his signature as a director to others. "All I can say is that I always try to serve the story," explains the 40-year-old, who made his first short films as a 12-year-old using his uncle's camcorder, and actually only finished school because you needed a high school diploma to go to film school. "If you take yourself more seriously than the story you're telling, that's dangerous. It shouldn't be about whether people recognise that a film is mine. I need to be humble before the story and figure out how to make it shine, and, of course, my actors and my team have to be deeply involved."

It goes without saying for Lehmann that humour is always a part of this; after all, he wants "my stories to feel real and evolve from life. And you show me a world where there is no laughter!" Since 2018's THE MOST BEAUTIFUL GIRL IN THE WORLD wowed critics and audiences alike, winning numerous awards, there is also confidence in the industry as a whole that his approach works, as he points out: "Actually, there is a great desire in this country to be commercially successful and funny without always going for a predefined formula. And I think it's important that we, as filmmakers, don't just leave commercial cinema to the business people. Unfortunately, there is often a lack of courage and insufficient eye for as-yet-untested talent that could be allowed into the mainstream."

Meanwhile, Lehmann continues to pursue his path unflinchingly and without constraining categories. His new film DEER SEASON has just been released in German cinemas, a veritable dream project. The leading role in this comedy is played by his partner Rosalie Thomass, together with whom Lehmann also wrote the screenplay (based on a draft by Lea Schmidbauer). "For us as a family, this working constellation was a real blessing," enthuses the father of two. "Being able to stay together, working together on a project and taking the children with us – we would love to do that again."

But the next project is already in the bag, the film adaptation of the bestseller WHAT YOU CAN SEE FROM HERE by Mariana Leky. "The book triggered a very special emotion when I read it, and finding that again for the film was an exciting challenge," Lehmann enthuses with audible anticipation of the film's first public showings. "Especially because there is no clear, stringent story told in three acts. I was curious to see how far I could push it – and now I'm even more curious to see how it will be received by our audiences." But he became adept long ago at leaving all expectations and pigeonholes to one side.

*Patrick Heidmann*

A close-up portrait of Alexander Wadouh, a man with dark, curly hair and a light beard, wearing brown-rimmed glasses and a dark blue t-shirt. He is looking slightly to the right of the camera with a neutral expression. The background is blurred, showing what appears to be an indoor setting with shelves.

# CHROMOSOM FILM – PASSION FOR PRODUCING

A PORTRAIT OF PRODUCER ALEXANDER WADOUH

"I'd been fascinated by the film world from an early age and initially wanted to be an actor before then thinking of becoming a director," recalls Alexander Wadouh of Berlin-based Chromosom Film. The fact that he would eventually become a film producer was thanks to a chance phone call from a friend who recommended that he apply to the Production course at Berlin's German Film & Television Academy (dfbb).

Not that Wadouh was a greenhorn when he set about filling in his application form to the dfbb in 2003 since he had already had his first taste of working in the film and TV industry with a variety of production jobs for companies like Gloria Burkert's MTM Medien und Television München and Claussen+Wöbke Filmproduktion. After three years of studies, he then widened his horizons even further by working for Philippe Bober's Berlin-based company Essential Filmproduktion on such projects as Shirin Neshat's WOMEN WITHOUT MEN and Ilya Krzhanovsky's marathon project DAU as well as for the associated sales company Coproduction Office.

Meanwhile, Wadouh had set up his own production company Chromosom Film which was catapulted into the spotlight in 2012 when his production with Schiwago Film of Jan-Ole Gerster's tragicomedy OH BOY, starring Tom Schilling, had its world premiere in Karlovy Vary and then a day later at Filmfest München, subsequently travelling the international festival circuit to much acclaim. Gerster's debut feature picked up six Lola statuettes at the 2013 German Film Awards and the European Discovery Award at the European Film Awards the same year.

Since then, Chromosom Film has been behind productions as diverse as Noaz Deshe's WHITE SHADOW and Gabrielle Brady's ISLAND OF THE HUNGRY GHOSTS as well as York-Fabian Raabe's BORGA and, most recently, Florian Hoffmann's WHISPERS OF WAR which has received audience awards at the festivals in Thessaloniki, Tallinn and Madrid.

The film will be the second film after BORGA to be released in Germany by the distributor Across Nations Wadouh founded with Tommy and Elaine Niessner of East End Film.

"What I particularly like about being a producer is this variety of ideas, people and places," Wadouh explains. "Every project has new challenges and needs a different approach toward its realisation."

While the creative side definitely has its attraction for Wadouh, he is just as fascinated by the entrepreneurial aspect and the nuts and bolts of raising the financing for a film. "This often involves us having to think in international dimensions and come into contact with other cultures and mentalities we wouldn't normally be dealing with. But that keeps your mind fresh and agile!"

Apart from Wadouh, there are another two producers working at the company. Julia Niethammer has been with Chromosom for the past 10 years and mainly looks after the documentaries, but is now increasingly handling fiction projects as well.

Roxana Richters, meanwhile, works exclusively on the fiction projects with a focus on up-and-coming filmmakers. "We always decide together about which projects we are going to accept or reject," Wadouh notes. We receive lots of ideas for films, but prefer working with those screenwriters and directors we already know."

Any new ideas have to appeal to all three producers and their decision to commit to a project comes after intensive discussions about the feasibility, financial viability and marketing potential of a particular project. "We're interested in similar subjects which means that we rarely end up with a stalemate, but each of us has their own particular focus and preferences."

As Wadouh points out, a common thread running the films Chromosom produces is that "they should be meaningful, have a political stance and inspire the audiences to think differently."

"Moreover, we always want the audience to have a sense of the film's origins as far as time and place are concerned. We don't do pure entertainment although we naturally want to entertain people. But entering into a dialogue with a film and its content is very important for us."

*Martin Blaney*

A portrait of a young woman with long, wavy, light brown hair and freckles, wearing a dark green t-shirt. She is looking directly at the camera with a neutral expression. The background is a blurred city street with cars and buildings.

# BEYOND THE LIMITS

A PORTRAIT OF ACTOR LUNA WEDLER



Actually, the fact that Luna Wedler has become one of the most sought-after actresses in the German-speaking world within just seven years is only due to coincidence. "To this day, I don't really know why I went to my first audition when I was 14 years old," says the Zurich-based actress laughing during our video call. "Something obviously drew me there. It's as if there was a dormant passion that I was then able to discover – just as it had discovered me."

The prompt outcome of this first audition was a role in the film *AMATEUR TEENS* by Niklaus Hilber. And with it, the beginning of an odd addiction, as Wedler herself puts it: "At that time, the rehearsals and coaching went on for a week, and the acting teacher did exercises with us that completely wore me out at first. I didn't know what was happening to me at all; it was like a wave passing through me. The adrenaline when you immerse yourself another person's emotional world, that's what excites me about the acting profession even to this day." The young actress quickly turned into a border crosser. Not long after her debut, she took on the lead role in Lisa Bühlmann's very special coming-of-age film *BLUE MY MIND* – parallel to studying at the European Film Actor School in her home city –, was awarded the Swiss Film Prize, and from then on, she was filming less in her home country than in neighbouring Germany. It was the next logical step, Wedler believes, not only because the domestic market is simply much smaller but also because she herself is half German.

Aron Lehmann gave her the title role in his acclaimed comedy *THE MOST BEAUTIFUL GIRL IN THE WORLD*, for which she won the New Faces Award and the Günther Rohrbach Film Prize, among others. More major appearances followed in the bestseller film adaptations *CLOSE TO THE HORIZON* and *AUERHAUS*, the lead role in the Netflix series *BIOHACKERS*, which has enjoyed two seasons so far, and finally a nomination for the German Film Award for the globally acclaimed drama *JE SUIS KARL* by Christian Schwochow.

Wedler is well aware that so much success in such a short time could lead to getting carried away: "It happens very quickly, and I see it happen to colleagues all the time. Suddenly being successful and famous is not something you choose, even if

it is a form of recognition and confirmation. But for me, it's all about my passion for the job and interest in the characters, not about the trappings." Friends and family who have nothing to do with the industry are a great help, she adds. "And still living in Zurich. That's my hideaway that I can always come back to, where I'm just Luna."

Coming home to work now and then, and shooting in Swiss German again is also a great pleasure, whether for *SOUL OF A BEAST*, which celebrated its world premiere in Locarno in 2021 and won numerous Swiss film awards, or for a new project that will be made this year. Otherwise, Wedler is also turning her attention more to other language regions.

"I really hope to be able to film something in England soon," says the actress, who turns 23 in October and is already receiving language coaching for English. "I just really like British cinema. That black humour and sarcasm is totally my thing." And she has already gained her first international experience: when she was honoured as a European Shooting Star at the Berlinale in 2018, for example, she met Hungarian director Ildikó Enyedi, who gave her a role in *THE STORY OF MY WIFE*. But there is no reason to fear she will turn away from German-language productions. In autumn 2022, the Berlinale entry *THE PASSPORT FORGER*, which has been sold to countless countries, will finally be released in cinemas here. Meanwhile, Lehmann's upcoming novel adaptation *WHAT CAN WE SEE FROM HERE* and *BACHMANN & FRISCH*, Margarethe von Trotta's eagerly awaited new project, have already been completed.

While Wedler views national borders as unimportant in her work, she keeps her own limits firmly in mind. Only to leave them behind, "I just love to go beyond my limits in my roles," she concludes. "It's amazing what you can get from yourself; things that you didn't know you had in you. And I don't mean great outbursts of emotion or anger. On the contrary! After all, one of the hardest things in acting is doing nothing." She is not afraid of taking on too much, anyway: "I am only concerned that I might repeat myself." But that doesn't seem to be the case at present.

*Patrick Heidmann*



# SHORT TAKE

THE GERMAN FILMS

● ● ● PODCAST



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# ALFONS ZITTERBACKE - ENDLICH KLASSENFAHRT!

## ALFONS JITTERBIT - CLASS TRIP CHAOS!

In a last-minute dash across town, Alfons just barely manages to catch the bus for his class trip to the Baltic Sea. Things worsen when he discovers that his suitcase has been mixed up with that of his mother. But the crowning disaster comes in a desperate attempt to impress his new classmate Leonie. Alfons decides to run for class president.

Unfortunately for him, his arch-enemy Nico immediately realizes what he is up to and challenges him to a stupid bet. The fun continues and Alfons' fate as an eternal jinx takes its usual course!

Flying macaroni with tomato sauce, a teacher who would love to send him home, exciting nights around the campfire and a dangerous climbing tour turn the class trip into one that Alfons and his friends will never forget.

**GENRE** Children & Youth, Comedy **YEAR OF PRODUCTION** 2022 **DIRECTOR** Mark Schlichter  
**SCREENPLAY** Mark Schlichter, John Chambers **CINEMATOGRAPHY** Conrad Lobst **CAST** Luis Vorbach, Leni Deschner, Thorsten Merten, Haley Louise Jones, Alexandra Maria Lara, Ron Antony Renzenbrink, Leopold Ferdinand Schill, Lisa Moell, Egon Werler **PRODUCER** Nicole Kellerhals **CO-PRODUCER** Mark Schlichter **PRODUCTION COMPANY** X Filme Creative Pool, in co-production with N8-Filmproduktion, MDR, ARD, KIKA **RUNTIME** 92 min **LANGUAGE** German  
**FESTIVALS** Goldener Spatz 2022 **GERMAN DISTRIBUTOR** X Verleih

**WORLD SALES** X Filme Creative Pool GmbH  
 info@x-filme.de • www.x-filme.de



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## DIE SCHULE DER MAGISCHEN TIERE 2

### SCHOOL OF MAGICAL ANIMALS 2!

The students of the school of magical animals want to perform a musical for the school's anniversary. Will the rehearsals end in chaos or will the class pull together? And what's up with the strange holes on the school grounds? With the help of their magical animals, the children learn what really matters: teamwork. THE SCHOOL OF MAGICAL ANIMALS 2 is a warm-hearted adventure with CGI-animated animals, set in an unusual school where the children receive a magical animal as a companion.

**GENRE** Family Entertainment **YEAR OF PRODUCTION** 2022 **DIRECTOR** Sven Unterwaldt  
**SCREENPLAY** Sven Unterwaldt, Thorsten Naeter, Alexander Dydyna, Viola Maria Schmidt  
**CINEMATOGRAPHY** Bernhard Jasper **CAST** Emilia Maier, Leonard Conrads, Loris Sichrovsky, Emilia Pieske, Milan Peschel, Justus von Dohnányi, Heiko Pinkowski, Marleen Lohse **PRODUCERS** Alexandra Kordes, Meike Kordes **PRODUCTION COMPANY** Kordes & Kordes Film, in co-production with LEONINE Studios **RUNTIME** 90 min **LANGUAGE** German

**WORLD SALES** Global Screen - a Telepool brand  
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## ROGUE TRADER

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Tom Walker is a young and ambitious trader in a large investment bank. He quickly rises through the ranks of the firm and suddenly finds himself responsible for a complicated financial portfolio worth 60 billion dollars. Struggling to meet the troubled bank's enormous profit expectations, he comes up with a not entirely legal financial tool that allows him to bypass the bank's regulations. After making millions and single handedly saving the firm from insolvency, Tom's fraud spirals out of control and he has to realize, that he was but a pawn in a much larger scheme.

ROGUE TRADER is David Preute's first feature film.

**GENRE** Drama, Thriller **YEAR OF PRODUCTION** 2021 **DIRECTOR** David Preute **SCREENPLAY** David Preute **CINEMATOGRAPHY** Ahmed El Nagar **CAST** Paulo Andre Aragao, Ankie Beilke, Tom Bowen, Patrick Dewayne, Oleg Kricunova, Thure Riefenstein, Jan Liem, Philipp Rafferty, Pete Riley, Rory Gauld, Stephanie Simbeck, Daniela Eck, Felix Laicher, Carlotta Baader **PRODUCER** Fabian Carl **EXECUTIVE PRODUCER** Jan Linnartz **PRODUCTION COMPANY** LA PISCINE Productions, in co-production with Hochschule für Fernsehen und Film München, Bayerischer Rundfunk **RUNTIME** 80 min **LANGUAGE** English **FESTIVALS** Internationale Hofer Filmtage 2021, Max-Ophüls-Preis 2022, Buenos Aires International Film Festival 2022

**CONTACT** LA PISCINE Productions GmbH & Co. KG, Jan Linnartz  
linnartz@lapiscine.de • www.lapiscine.de



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## ROXY

Thomas Brenner is in his forties and works as a taxi-driver experiencing few surprises in his mundane day-to-day life and, ideally, he would like to be invisible to the world around him. However, one day Russian gangsters and their attack dog "Roxy" get into his taxi. Levan, the boss, is a weapons dealer on the run. Initially, Thomas joins the gang for the money but, when he meets Liza, Levan's attractive wife - and their young son Vova, his motives change. Falling for Liza, he becomes a father figure to young Vova. Thomas is sucked into a deep pit of lies, friendship, love and loyalty and develops skills he didn't think he was capable of.

**GENRE** Comedy, Thriller **YEAR OF PRODUCTION** 2022 **DIRECTOR** Dito Tsintsadze **SCREEN-PLAY** Dito Tsintsadze **CINEMATOGRAPHY** Notker Mahr **CAST** Devid Striesow **PRODUCERS** Elaine Niessner, Tommy Niessner **CO-PRODUCERS** Nadya Gorshkova, Bastien Sirodot, Cedric Iland **PRODUCTION COMPANY** East End Film, in co-production with Umedia **RUNTIME** 98 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Alpha Centauri Studios

**Contact** atlas international film  
info@atlasfilm.com • www.atlasfilm.com



© Aflam Wardeshan / Amerikafilm

## SHALL I COMPARE YOU TO A SUMMER'S DAY?

Shall I Compare You to a Summer's Day? is a contemporary queer musical taking Arab folktales as its formal reference, and Egyptian pop music as its primary sonic material. It is based on the filmmaker's personal love diary and told in the form of a "One Thousand and One Nights" tale, where stories playfully unfold through conversations between Shahrazad, a protagonist who never comes into view and ghosts of former lovers.

**GENRE** Queer Musical **YEAR OF PRODUCTION** 2022 **DIRECTOR** Mohammad Shawky Hassan **SCREENPLAY** Mohammad Shawky Hassan **CINEMATOGRAPHY** Carlos Vasquez **CAST** Donia Massoud, Ahmed El Gendy, Salim Mrad, Nadim Bahsoun **PRODUCERS** Mohammad Shawky Hassan, Maximilian Haslberger **CO-PRODUCERS** Hesham Marold, Balthasar Busmann **PRODUCTION COMPANY** Amerikafilm, Aflam Wardeshan **RUNTIME** 66 min **LANGUAGE** Arabic/ English **FESTIVALS** Berlinale 2022, Outfest LA 2022, Lichter Filmfest 2022, International Queer & Migrant Festival Amsterdam 2022, EMAF Osnabrück 2022, Pink Apple Zurich 2022, Melbourne Queer Film Festival 2022, Barcelona FIRE!! LGBT Film Festival 2022, Olha de Cinema 2022

**WORLD SALES** Amerikafilm, Maximilian Haslberger  
maxi@amerikafilm.de • www.amerikafilm.de



© Jonas Ludwig Walter

## THE ORDINARIES

In a repressive three class-society, Paula, a simple Supporting Character, is about to face the most important test of her life: she has to prove she deserves to be a Lead. She is at the top of her class at the Main Character School - but so far has failed in generating great emotional music. In search of a solution, she finds herself in the abyss of the cinematic world, on the fringes of the storyline and lost amongst the Outtakes.

**GENRE** Drama **YEAR OF PRODUCTION** 2022 **DIRECTOR** Sophie Linnenbaum **SCREENPLAY** Sophie Linnenbaum, Michael Fetter Nathansky **CINEMATOGRAPHY** Valentin Selmke **CAST** Fine Sendel, Jule Böwe, Henning Peker, Noah Tinwa, Sira Faal, Denise M'Baye **PRODUCERS** Laura Klippel, Britta Strampe **PRODUCTION COMPANY** Bandenfilm, in co-production with ZDF Das kleine Fernsehspiel, Filmuniversität Babelsberg **KONRAD WOLF** **RUNTIME** 120 min **LANGUAGE** German **FESTIVALS** Munich Film Festival 2022, Karlovy Vary 2022

**WORLD SALES** The Match Factory GmbH, Michael Weber  
[info@matchfactory.de](mailto:info@matchfactory.de) • [www.the-match-factory.com](http://www.the-match-factory.com)





© PSSST! Film, Nikolas Tüsi

# ZWISCHEN UNS

## BETWEEN US

Sensitive and full of impact, **ZWISCHEN UNS** paints an extraordinary mother-son portrait. Eva and her 13-year-old, autistic son Felix are inseparable. While Felix suffers from anxiety and anger attacks and keeps running away from school, Eva fights with all her might for a stable and harmonious life together. Trust and despair, hope and powerlessness are only a heartbeat apart in their relationship. A story about love and letting go. About a new beginning.

**GENRE** Drama **YEAR OF PRODUCTION** 2021 **DIRECTOR** Max Fey **SCREENPLAY** Max Fey, Michael Gutmann **CINEMATOGRAPHY** Vasco Carvalho Viana **CAST** Liv Lisa Fries, Jona Eisenblätter, Thure Lindhardt, Lena Urzendowsky, Corinna Harfouch, Sascha Geršak, David Zimmerschied **PRODUCERS** Maren Lühje, Florian Schneider, Ingrid Silbernagl **PRODUCTION COMPANY** PSSST! Film, in co-production with Constantin Film Produktion **RUNTIME** 86 min **LANGUAGE** German **FESTIVALS** 55. Internationale Hofer Filmtage 2021 **GERMAN DISTRIBUTOR** Wild Bunch Germany

**WORLD SALES** PSSST! Film GmbH  
 post@pssst-film.com • www.pssst-film.com

MATTHIAS LUTHARDT  
WRITER & DIRECTOR

ANNE ZANDER  
ACTOR

JERRY HOFFMANN  
ACTOR & DIRECTOR

SARAH NOA BOZENHARDT  
WRITER & DIRECTOR



# FACE TO FACE WITH GERMAN FILMS

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## THE FILMMAKERS



SARA FAZILAT  
ACTOR, PRODUCER & WRITER



JULIA KOVALENKO  
FILM EDITOR



ZAMARIN WAHDAT  
CINEMATOGRAPHER & DIRECTOR



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# ANIMA - DIE KLEIDER MEINES VATERS

## ANIMA - MY FATHER'S DRESSES

Little Uli wants to become a pirate or the pope, but in no case does she want to fit into the role stereotypes of her Bavarian hometown. After her father's death, her mother hands over his "secret" box to her as an inheritance. The content suddenly changes her view of the father, herself, her family, and the society in which she grew up. A true story about family secrets, gender issues and the turmoil of love - told as a roller coaster ride through animated and documentary imagery.

**GENRE** Animation, Biopic **YEAR OF PRODUCTION** 2022 **DIRECTOR** Uli Decker **SCREENPLAY** Uli Decker, Rita Bakacs **CINEMATOGRAPHY** Siri Klug **PRODUCERS** Katharina Bergfeld, Martin Heisler **PRODUCTION COMPANY** Flare Film **RUNTIME** 95 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Farbfilm Verleih **FESTIVALS** Max Ophüls Preis 2022, Thessaloniki Documentary Film Festival 2022, achtung berlin 2022

**CONTACT** Flare Film GmbH  
 doku@flare-film.com • www.flare-film.com





© Sein+Hain Film

# DIE KARTE DER SCHÖNHEIT

## THE MAP OF BEAUTY

The law says: "The beauty of landscape has to be preserved." Scientist Michael Roth's mission is to measure the whole of Germany, concerning scenic beauty - looking for its most beautiful and its ugliest areas. On the Lower Rhine, a gigantic hall is to be erected, where Mrs. Köser spend her childhood playing in the fields. In the Black Forest, Mr. Lutz fights against windmills on the top of the mountains. On the shores of the North Sea, Mr. Pohlmann creates new landscapes, more beautiful landscapes. And Mrs. Brodowy cannot walk through the forests anymore, because highways are cutting through. THE MAP OF BEAUTY depicts landscape as a political area, created by ongoing battles for resources: recreation, money, speed, identity, future. A new map emerges. Being more than a mere aesthetical description, it is factual basis for decisions, that affect all of us. What world do we want to live in?

**GENRE** Current Affairs, Human Interest, Society, Sustainability, Nature / Animals, Ecology, Economy, Politics **YEAR OF PRODUCTION** 2021 **DIRECTOR** Marco Kugel **SCREENPLAY** Marco Kugel **CINEMATOGRAPHY** Marco Kugel **CAST** Michael Roth, Peter Lutz, Norma Köser, Ulrike Platz Silvio Hildebrandt, Michael Höweler, Anke Bahls, Ute Brodowy, Sven-Hermann Pohlmann **PRODUCER** Nico Hain **CO-PRODUCER** Marcelo Busse **PRODUCTION COMPANY** Sein+Hain Film, in co-production with Marcelo Busse Filmproduktion, ZDF/3sat **RUNTIME** 85 min **LANGUAGE** German **GERMAN DISTRIBUTOR** Sein+Hain Film

**WORLD SALES** Sein+Hain Film  
 mail@seinundhain.de • www.seinundhain.de





© Flare Film

# EVERYTHING WILL CHANGE

In a dystopian 2054, three young rebels go on a journey to find traces of the long lost beauty of nature, hoping to discover what happened to their planet. The answer lies in the past and when they find the key to a decade - the 2020s - when a colourful future was still possible, everything changes. In this unusual road movie, lighthearted fiction meets scientific fact to explore the most pressing question of our time: Extinction.

**GENRE** Adventure, Drama, Environment/Ecology, Road Movie **YEAR OF PRODUCTION** 2021  
**DIRECTOR** Marten Persiel **SCREENPLAY** Marten Persiel, Aisha Prigann **CINEMATOGRAPHY**  
 Felix Leiberg **CAST** Noah Saavedra, Jessamine-Bliss Bell, Paul G. Raymond, Wim Wenders **PRO-**  
**DUCERS** Katharina Bergfeld, Martin Heisler **PRODUCTION COMPANY** Flare Film **RUNTIME** 93 min  
**LANGUAGE** English **FESTIVALS** Zürich Film Festival 2021, Filmfestival Max-Ophüls-Preis 2022,  
 achtung berlin Filmfest 2022, DocLands Filmfestival 2022 **GERMAN DISTRIBUTOR** Farbfilm Verleih

**WORLD SALES** TF1 Studio, Sabine Chemaly  
 schemaly@tf1.fr • www.tf1international.com



© Peter Sempel

## JONAS IN THE FIELDS

Jonas Mekas (1922-2019) - A personal film about Lithuanian refugee Jonas Mekas, in New York, 'Godfather of American Filmavantgarde', great inspirer for independent film, poetry and people. In Brooklyn, with son Sebastian, many friends - at Anthology, N.Y., visiting Hamburg, Berlin, Leipzig, Kassel(documenta), Lithuania, ...about "home", feeling lost, and memory, ...Jonas often laughed: "I am a farmer boy."

**GENRE** Art, Biopic, Experimental, Music **YEAR OF PRODUCTION** 2021 **DIRECTOR** Peter Sempel  
**SCREENPLAY** Peter Sempel **CINEMATOGRAPHY** Peter Sempel **PRODUCER** Peter Sempel **PRODUCTION COMPANY** Peter Sempel **RUNTIME** 106 min **LANGUAGE** English, German, Lithuanian  
**FESTIVALS** Hamburg Filmfest 2021, Kasseler Dokfest 2021

**CONTACT** Peter Sempel  
 sempel@t-online.de • www.sempel.com



© Günther Kurth

# KALLE KOSMONAUT

A 16-year-old boy wanders through a wasteland in East Berlin. He regrets a momentous act that will change his life significantly. "I really don't know how it all started..."

We begin when Kalle is 10 years old. Alone at night in his hood. His first love. Jugendweihe. Friendships and weddings. Trial, conviction, jail. The world outside keeps on turning. Grandpa misses the GDR. Grandma defeats her addiction. Mother lets off fireworks on Kalle's 18th birthday. The police-woman watches over their neighborhood. After his return from prison, Kalle begins a breathless journey back to himself.

KALLE KOSMONAUT is a documentary portrait over a period of 10 years, an animated journey through Kalle's head, a radically honest and at the same time poetic reflection on love, family, fate and guilt - carried by the hope for a better life.

**GENRE** Coming-of-Age Story, AnimaDoc, Educational, Family Entertainment **YEAR OF PRODUCTION** 2022 **DIRECTORS** Tine Kugler, Günther Kurth **SCREENPLAY** Tine Kugler, Günther Kurth **CINEMATOGRAPHY** Günther Kurth **PRODUCERS** Tine Kugler, Günther Kurth **CO-PRODUCER** Jörg Schneider **PRODUCTION COMPANY** KMOTO Medienproduktion, in co-production with ZDF Das kleine Fernsehspiel **RUNTIME** 99 min **LANGUAGE** German **FESTIVALS** Berlinale 2022, DOK.fest Munich 2022, Neisse Film Festival 2022, Golden Sparrow 2022 **GERMAN DISTRIBUTOR** mindjazz pictures international

**WORLD SALES** KMOTO Medienproduktion  
kontakt@kmoto.de • www.kmoto.de



© Flare Film / Lydia Richter

# ONE IN A MILLION

ONE IN A MILLION tells the story of two girls coming of age. As gymnast and YouTuber Whitney Bjerken from the US struggles with setbacks, she turns to music to express her feelings. Yara from Germany is one of her biggest fans and part of a show-acrobatics team. When she falls in love with a girl for the very first time, she barely finds time for her fan-account anymore. While navigating the exciting world of social media, Yara and Whitney begin to find out who they are and what they want in life. A documentary coming-of-age film about success and loneliness, friendship and first love, coming out as queer and having the courage to find your voice.

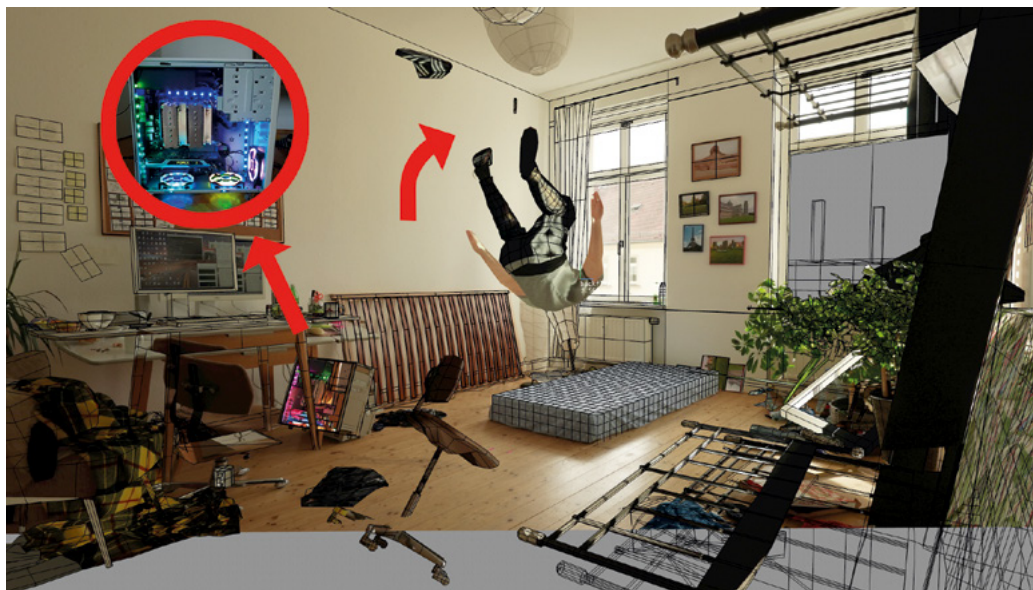
**GENRE** Children & Youth, Coming-of-Age Story, Sports **YEAR OF PRODUCTION** 2022 **DIRECTOR** Joya Thome **SCREENPLAY** Joya Thome, Lydia Richter, Philipp Wunderlich **CINEMATOGRAPHY** Lydia Richter **CAST** Whitney Bjerken, Yara Sophie Storp **PRODUCERS** Katharina Bergfeld, Martin Heisler **PRODUCTION COMPANY** Flare Film **RUNTIME** 85 min **LANGUAGE** English, German **FESTIVALS** Sheffield Doc/Fest 2022, Kinderfilmfest München 2022

**WORLD SALES** Syndicado Film Sales, Aleksandar Govedarica  
aleksandar@syndicado.com



# DISTRIBUTION SUPPORT

SUBSIDIZES THE  
THEATRICAL RELEASE  
OF GERMAN FILMS  
ABROAD



© Nikita Diakur

## BACKFLIP

Attempting a backflip is not safe. You can break your neck, or land on your head, or land badly on your wrists. None of that is nice, so my avatar does the trick. It practices on a 6-core processor with the help of Machine Learning. The processor is not the newest but still calculates 6 jumps per iteration. One iteration takes one minute, this is 360 jumps in an hour and 8.640 jumps in a day. I wouldn't be able to jump so much myself.

**GENRE** Animation, Documentary Films, Experimental **YEAR OF PRODUCTION** 2022 **DIRECTOR** Nikita Diakur **SCREENPLAY** Nikita Diakur **CINEMATOGRAPHY** Nikita Diakur **PRODUCER** Nikita Diakur **CO-PRODUCERS** Emanuel-Alain Raynal, Pierre Baussaron **PRODUCTION COMPANY** Nikita Diakur, in co-production with Miyu Productions **RUNTIME** 12 min **LANGUAGE** English **FESTIVALS** Kurzfilmtage Oberhausen, Vienna Shorts, KFF Hamburg, Anney Animation Festival, Hiroshima Animation Days

**CONTACT** Nikita Diakur  
 info@ugly-film.com • www.ugly-film.com



© Nicolas Gebbe

## LOCKDOWN DREAMSCAPE

When spending a lot of time at home in isolation, the walls begin to move. The sense of time fades, the days pass quietly, everything seems to repeat itself endlessly. Spaces, conversations, visual impressions and sounds merge and make everything seem like a long dream.

**GENRE** Animation, Art, Experimental **YEAR OF PRODUCTION** 2022 **DIRECTOR** Nicolas Gebbe  
**SCREENPLAY** Nicolas Gebbe **CINEMATOGRAPHY** Nicolas Gebbe **PRODUCER** Nicolas Gebbe  
**PRODUCTION COMPANY** Nicolas Gebbe **RUNTIME** 7 min **LANGUAGE** no dialogue **FESTIVALS** Ann Arbor Film Festival 2022, ITFS 2022

**CONTACT** Nicolas Gebbe  
 nicolas.gebbe@gmail.com • www.nicolasgebbe.de



© Nicu Ilfoveanu

# ÑEALE AZBUIRĂTOARE

## FLYING SHEEP

The author's grandparents were Aromanians, a Balkan minority of nomadic shepherds, without territory and written language, wandering between mountains and seas. Their story is told from the subjective point of view of the artist, who passionately reproduces in staged scenes this perpetual tragic wandering, also full of hope and courage to live.

**GENRE** Experimental **YEAR OF PRODUCTION** 2022 **DIRECTOR** Alexandra Gulea **SCREEN-PLAY** Alexandra Gulea **CINEMATOGRAPHY** Nicu Ilfoveanu, George Chiper-Lillemark **CAST** Maria Cuzmin, Mina Ilfoveanu **PRODUCERS** Alexandra Gulea, Kristina Konrad, Stere Gulea **PRODUCTION COMPANY** Weltfilm, in co-production with Trident Film & Media **RUNTIME** 24 min **LANGUAGE** Romanian, Aromanian **FESTIVALS** International Short Film Festival Oberhausen 2022 **AWARDS** Oberhausen German Competition Award 2022

**WORLD SALES** Weltfilm GmbH  
office@weltfilm.com • www.weltfilm.com





© Eyewall Productions

# TIMEWARP

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A young woman experiences the worst panic attack of her life, as the world around her seems to move faster and faster.

**GENRE** Drama, Fantasy, Psycho Thriller, Thriller **YEAR OF PRODUCTION** 2022 **DIRECTOR** Johannes Schmidt **SCREENPLAY** Johannes Schmidt **CINEMATOGRAPHY** Johannes Pfau **CAST** Vildan Cirpan, Julia Gruber **PRODUCER** Maximilian Weiß **PRODUCTION COMPANY** Eyewall Productions **RUNTIME** 15 min **LANGUAGE** German

**WORLD SALES** Eyewall Productions

johannes@eyewall-productions.com • www.eyewall-productions.com



© Christoph Kästlin

## DER RUSSE IST EINER, DER BIRKEN LIEBT

Pola Beck's second feature after her debut *BREAKING HORIZONS* adapts Olga Grjasnowa's bestseller of the same name about searching for and finding love and one's home during a tragicomic road trip.

Aylin Tezel appears as 27-year-old Masha, who is wild and loud, unapologetic and quick-witted, but, deep in her heart, she is directionless and flighty. The aspiring interpreter speaks five languages fluently, but her own story as a refugee is something she never talks about. When her boyfriend dies unexpectedly, Mascha drops everything and does what she always does, she forges ahead. Armed only with her passport, she jumps on a plane to Israel and leaves her previous life behind...

**ENGLISH TITLE** ALL RUSSIANS LOVE BIRCH TREES **GENRE** Drama, Literature **CATEGORY** Feature **DIRECTOR** Pola Beck **SCREENPLAY** Burkhardt Wunderlich **CAST** Aylin Tezel, Sohel Altan Gol, Slavko Popadić, Yuval Scharf, Bardo Böhlefeld, Marc Fischer, Aleksandar Jovanović **PRODUCERS** Maximilian Leo, Jonas Katzenstein **PRODUCTION COMPANY** augenschein Filmproduktion GmbH **LANGUAGE** German, English, French, Hebrew, Russian, Turkish, Arabic **GERMAN DISTRIBUTOR** Port au Prince Pictures

### CONTACT

augenschein Filmproduktion GmbH  
info@augenschein-filmproduktion.de  
www.augenschein-filmproduktion.de



© Willem Vrey - zero one film

## DER VERMESSENE MENSCH

The young, ambitious German anthropologist Alexander Hoffmann is purportedly travelling through German South West Africa to collect artefacts for Berlin's Ethnological Museum as the Ovaherero and Nama peoples rise up against German colonial troops. However, Hoffmann is in fact there to disprove the accepted evolutionist race theory and find the young woman Herero interpreter Kezia who had been a part of a delegation attending a colonial exhibition in Berlin. Although he witnesses German soldiers showing extreme brutality as they carry out the extermination order, Hoffmann also crosses moral boundaries when he agrees to send his Berlin professor skulls and skeletons of dead Ovaherero for the purpose of research...

**GENRE** Drama, History **CATEGORY** Feature **DIRECTOR** Lars Kraume **SCREENPLAY** Lars Kraume **CAST** Leonard Scheicher, Girley Charlene Jazama, Peter Simonischek, and others **PRODUCER** Thomas Kufus **CO-PRODUCERS** Kalle Friz, Sandrine Mattes **PRODUCTION COMPANY** zero one film in co-production with Studiocanal Film, ZDF/Arte, Akzente Film- und Fernsehproduktion, Wunderwerk **LANGUAGE** German **GERMAN DISTRIBUTOR** Studiocanal

### CONTACT

Studiocanal SAS, Anne Cherel  
anne.cherel@studiocanal.com  
www.studiocanal.com



© Amerikafilm / Sophie Weisse-Meißner

## ROTE STERNE ÜBERM FELD

The East German rural idyll in Laura Laabs' debut feature promptly evaporates when a well-preserved skeleton is pulled out of the moor. How did it get there and when - 10, 50 or 100 years ago? The villagers and Tine start speculating: who could it have been? The farmer's son who deserted from the Wehrmacht? The farmer who stubbornly refused to give up his collective farm? An undercover federal agent who died in the shootout at Bad Kleinen? A "whodunnit" case unfolds in four acts with the Germany of the 20th century reappearing in the present. "What's it to me?" Tine asks when confronted by it all. But that's before she then has first-hand experience of how history can take over your life...

**GENRE** Drama, History **CATEGORY** Feature  
**DIRECTOR** Laura Laabs **SCREENPLAY** Laura Laabs  
**CAST** Hannah Ehrlichmann, Hermann Beyer, Arnd Klawitter, Jule Böwe, Uwe Preuss, Mathi Faust, Andreas Döhler, Simon Mantei, Camill Jammal, Rainer Reiners, Jenny Schily, Gerdy Zint, Mex Schlüpfer  
**PRODUCERS** Maximilian Haslberger, Balthasar Busmann  
**PRODUCTION COMPANY** Amerikafilm in co-production with ZDF/Arte and Magic Media Production  
**LANGUAGE** German **GERMAN DISTRIBUTOR** Farbfilm Verleih

### CONTACT

Amerikafilm GmbH, Maximilian Haslberger  
 info@amerikafilm.de  
 www.amerikafilm.de



© Niklas Marc Heinecke, DCM

## SOPHIA, DER TOD UND ICH SOPHIA, DEATH AND ME

Based on musician Thees Uhlmann's bestselling novel, actor Charly Hübner's fiction feature debut as director is an insane, funny, touching and moving story about everything that really counts in life. Following a restless night, Reiner hears the doorbell ring. Morten de Sarg, who is in fact Reiner's death personified, doesn't get to dispatch him as the doorbell rings again. This time, it's Sophia who has arranged to meet her ex-boyfriend for his mother Lore's birthday. Together, they set off on a journey that eventually leads them to Reiner's seven-year-old son Johnny whom he hasn't seen for ages... and all of this is being closely monitored by God and Archangel Michaela.

**GENRE** Comedy, Road Movie **CATEGORY** Feature  
**DIRECTOR** Charly Hübner **SCREENPLAY** Lena May Graf  
**CAST** Dimitrij Schaad, Anna Maria Mühe, Marc Hosemann, Johanna Gastdorf, Josef Ostendorf, Lina Beckmann, Carlo Ljubek, Charly Hübner, Rocko Schamoni  
**PRODUCERS** Sonja Schmitt, Christoph Daniel, Marc Schmidheiny  
**CO-PRODUCER** Detlev Buck  
**PRODUCTION COMPANY** DCM Pictures in co-production with Bucket and ZDF  
**LANGUAGE** German **GERMAN DISTRIBUTOR** DCM Film Distribution

### CONTACT

DCM Pictures GmbH, Sonja Schmitt  
 sonja.schmitt@dcmteam.com



## STERBEN LERNEN LEARNING TO DIE

Principal photography wrapped in June on Christoph Hochhäusler's latest feature which marks his fifth collaboration with Bettina Brokemper's Cologne-based production outfit Heimatfilm after such films as LOW PROFILE (2005), THE CITY BELOW (2010) and THE LIES OF THE VICTORS (2014).

Timocin Ziegler, who appeared in Max Fey's debut ZWISCHEN UNS last year, plays a police investigator who adopts unconventional tactics to win the confidence of a large-scale dealer (Michael Sideris) he has under observation. However, this has unexpected consequences when the criminal - of all people - is the one who makes the undercover cop confront his conflicting emotions...

**GENRE** Thriller, Crime **CATEGORY** Feature  
**DIRECTOR** Christoph Hochhäusler **SCREENPLAY** Florian Plumeyer **CAST** Timocin Ziegler, Thea Ehre, Michael Sideris, Ioana Iacob **PRODUCER** Bettina Brokemper **PRODUCTION COMPANY** Heimatfilm GmbH + Co KG in co-production with WDR and ARTE **LANGUAGE** German **GERMAN DISTRIBUTOR** Grandfilm GmbH

### CONTACT

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



## WAS MAN VON HIER AUS SEHEN KANN

Aron Lehmann, director of the award-winning THE MOST BEAUTIFUL GIRL IN THE WORLD, has adapted Mariana Leky's 2017 international bestseller set in a remote village in Germany's Westerwald mountain range. Her novel has been translated into 14 languages, with over 600,000 copies sold in Germany alone.

Selma (played by Corinna Harfouch) has a special gift since she is able to foresee death. Whenever an okapi appears to her in a dream, someone in the village dies the next day. However, it's unclear who will be next. Selma's granddaughter Louise (Luna Wedler) now looks on as the whole village gets ready: final preparations are being made, secrets revealed, confessions made, and love declared....

**ENGLISH TITLE** WHAT YOU CAN SEE FROM HERE **GENRE** Drama, Literature Adaptation **CATEGORY** Feature **DIRECTOR** Aron Lehmann **SCREENPLAY** Aron Lehmann, based on Mariana Leky's novel **CAST** Corinna Harfouch, Luna Wedler, Peter Schneider, Karl Markovics, Ava Petsch, Rosalie Thomass, Benjamin Radjaipour, and many others **PRODUCERS** Uli Putz, Jakob Claussen **CO-PRODUCERS** Kalle Friz, Isabel Hund **PRODUCTION COMPANY** Claussen+Putz Filmproduktion in co-production with Studiocanal Film **LANGUAGE** German **GERMAN DISTRIBUTOR** Studiocanal

**CONTACT** Studiocanal SAS, Anne Cherel  
anne.cherel@studiocanal.com  
www.studiocanal.com



# New Feature Animation from Germany



# 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, HessenFilm, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution towards the work of German Films.

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

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

In addition, German Films has foreign representatives for 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](http://www.german-films.de)) offering information about new German films, a film archive, information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the Oscar® for Best International Feature Film
- Organization of the German Films Previews geared toward arthouse distributors and buyers of German films
- Selective financial Distribution Support for the foreign releases of German films
- Organization with UniFrance of the annual German-French film meeting
- Presentation of the annual FACETOFACE WITH GERMAN FILMS campaign which shines a spotlight on some of the most influential German talents currently working in the industry, who represent just some of the many dynamic 'faces' of German filmmaking today.

## SUPERVISORY BOARD

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