

GFAQ

GERMAN FILMS QUARTERLY



ISSUE 1-2021

WITH ARTICLES AND PORTRAITS ON
FACE TO FACE WITH GERMAN FILMS - THE FILMMAKERS
DIVERSITY IN GERMAN FILMMAKING
DIRECTORS **BARBARA OTT & JULIAN RADLMAIER**
PRODUCER **MARTIN HEISLER**
ACTOR & EUROPEAN SHOOTING STAR **ALBRECHT SCHUCH**

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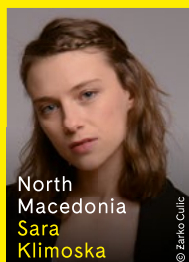
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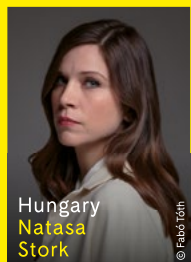
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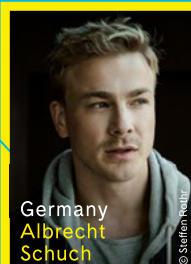
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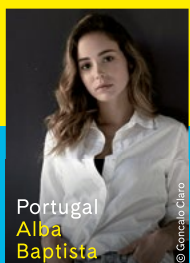
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Dear Readers,

The pandemic has changed the film industry to a great extent, bringing it close to a standstill at times in 2020. Despite the challenges we and the industry are facing, we are optimistic about 2021. This is because we love cinema and good films and series – and particularly in these difficult times, they are also something that is needed by audiences around the world.

Time and again in recent years, German feature films and series have succeeded in captivating viewers abroad, and we are confident that this will be the case in 2021 as well. In particular, the new wave of German documentaries is establishing itself increasingly as a favourite with international audiences.

We are just as proud of the German Films campaign FACE TO FACE, which has been in existence for six years now, and delighted that we will be able to continue it with a great new pool of talent in 2021 – despite the difficult current conditions. Films and series are created through the work of a large team, which is why we have decided to highlight a greater diversity of film professions in 2021 and are proudly presenting the premiere of our new faces in this issue of GFQ.

German Films Quarterly will broaden its format in 2021: We will also open our publication to contributions dealing with internationally controversial topics in the film industry. In this context, the topic of diversity in German film and the German film industry will be our first focal point.

At the end of 2020, the Diversity Initiative at German Films was launched. The industry will now be questioned on the topic, and various aspects and approaches to solutions will be discussed. Over a period covering the next four issues of German Films Quarterly in 2021-2022, these conversations and their outcomes will be presented. In parallel, we are planning various thematic events in cooperation with international festivals, and to complement the initiative, there will be a survey on the most successful German films abroad from the perspective of diversity.

We are convinced that the issue needs to be tackled head-on, and our aim with this initiative is to play our part in developing a more positive, promising approach for and within the sector.

I hope that I will also be able to meet many of our international cooperation partners in person again soon – at one festival or another, or at various meetings of the industry.

Yours, Simone Baumann
Managing Director

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DIRECTOR

FACE TO FACE WITH GERMAN FILMS

THE FILMMAKERS



ULF BARCELOS
COSTUME DESIGNER



LALA PETERSEN-JAMA
STORYBOARD ARTIST



JIEUN YI
CINEMATOGRAPHER



LORNA ISHEMA
ACTRESS

FACE TO FACE is the title of a campaign by German Films now in its sixth year of presenting key personalities from the German film industry to the international film world.

Since 2016, the series has focused on a different set of German talents in the industry each year. In 2021, for the first time it will be dedicated to creatives from a variety of fields of filmmaking.

The focus is on personalities with very different biographies and artistic approaches. Simone Baumann, Managing Director of German Films, says that "we are proud to continue our FACE TO FACE campaign with a great new group of talents despite the current, difficult conditions."

In its early years, FACE TO FACE concentrated on promoting actors and directors, but in 2020 the spotlight was turned onto writers for the first time, "because without good scripts there are no good films", Simone Baumann adds.

This year German Films is going one step further. „After all, films and series are only made at all because of the work of a large team," the German Films MD points out, "which is why we have decided to present a greater diversity of film professions in 2021." For the first time, therefore, the FACE TO FACE selection also includes a costume designer, a composer, an storyboard artist, and a cinematographer, as well as two directors and two actors.

Here are the FACES 2021:

FREYA ARDE, COMPOSER

From a post-apocalyptic horror film with zombies on the rampage to a contemporary documentary, Freya Arde has set many things to music. The award-winning composer, guitarist, and music producer has helped to shape films that celebrated their premieres at festivals such as the Toronto International Film Festival and the Berlinale. Born in Saxony, she completed her Master's degree in film scoring at Konrad Wolf Film University in Babelsberg. Previously, she also studied at the Conservatory of Music in Dresden and at the Conservatoire National Supérieur de Musique et de Danse in Paris. Even before she received her

degree at Babelsberg, she had completed the music for NELLY'S ADVENTURE (2016, directed by Dominik Wessely), which won her the German Film Music Award as Best Newcomer.

Since then, the Berlinale Talents alumna has received one commission after another, combining acoustic instrumentation with audio processing and electronic elements to create her often buoyant, mystical soundscapes. She has already collaborated with orchestras such as the German Film Orchestra Babelsberg and the Brandenburg State Orchestra Frankfurt/Oder. Freya Arde's most recent major projects include the youth film MY EXTRAORDINARY SUMMER WITH TESS and the adaptation of the cult book by Germany's most popular forester, Peter Wohlleben, THE HIDDEN LIFE OF TREES. She also produced and wrote her first solo EP SPIRIT AWAKE, which was released in 2020.

ULÉ BARCELOS, COSTUME DESIGNER

It is obvious that Ulé Barcelos is not only a costume designer but also an extremely talented illustrator. The viewer can see this from film stills whenever she has designed the costumes. "Dynamite in neon pink" was the phrase used by the renowned German weekly "Die Zeit", for example, in regard to SYSTEM CRASHER, the German Oscar entry for 2020: in the visual language of director Nora Fingscheidt's opus, the bright, often clashing shades of pink in the clothes worn by main character, nine-year-old Benni, played a role all of their own. Wearing them, whether in cold bleak forests or grey cityscapes, she appears as if dabbed onto the screen with paint.

Ulé Barcelos was born in Guinea-Bissau, West Africa. She grew up in Lisbon and has lived in Germany since 2001. She works from Berlin, designs her own fashion, and pursues an intense interest in the theoretical-social aspects of clothing. For example, she investigates how traditional costumes can mark a sense of belonging and exclusion. This is sometimes reflected in a project with schoolchildren – when she is not working on a cinema project, such as her last one NO ONE IS WATCHING THE COWS. Her latest TV project HERREN, a drama feature, premiered on ARTE and Germany's biggest public broadcaster ARD in prime time lately.

SARAH BLAßKIEWITZ, DIRECTOR

Sarah Blaßkiewitz was born in Leipzig and grew up in Potsdam. She completed her debut film PRE-CIOUS IVIE in the summer of 2020. She both wrote and directed this work, which deals with the subject of everyday racism. The main character is the Afro-German Ivie, known as "Schoko". She lives in Leipzig and survives by jobbing until she can take up her permanent position as a teacher. One day, her half-sister appears on the doorstep: Ivie knew nothing about her before then. But the better they get to know each other, the more Ivie questions not only her nickname but also her self-image.

Sarah Blaßkiewitz worked on film productions in the directing and camera departments parallel to her studies in audiovisual media (2006 to 2011). Her graduation film AUF DEM WEG NACH OBEN premiered at the Max-Ophüls Festival, and her short film BLANK was released in 2016 and screened at many festivals. In 2017, she received development funding for her mini-series concept SUPERCREW. Most recently, she directed the final season of the series DRUCK, which premiered in January.

TUA EL-FAWWAL, ACTOR

Berlin-based actor Tua El-Fawwal was born in Egypt in 1998. At the age of nine, she moved to Germany. After graduating from high school, she was told about a casting call for the series DRUCK. They were looking for an actor who could credibly portray a prize student, feminist, boxer – and Muslim woman who wears a headscarf as a principle of faith. Tua El-Fawwal got the part and won the German Acting Award for Best Newcomer in 2020 for her performance.

In her acceptance speech, she described her experiences as an actor who consistently wears the hijab in private life and criticized the lack of diversity in German film in no uncertain terms. „Becoming an actor with a headscarf is as preposterous as being a long-distance runner with an amputated leg“ – was the remark she heard at the first agency where she introduced herself. For nine months she searched for an agent that would represent her and respect her condition that she would not remove her headscarf for any part. Then, the Berliner finally did find the right one.

ANNEKATRIN HENDEL, DIRECTOR

After studying design in East Berlin, Annetkatrin Hendel initially started working as a costume and set designer. In 2004, she founded "It Works! Medien GmbH" with Hendel as the acting CEO. The company has produced more than 25 feature films and documentaries, such as the award-winning films SPACE DOGS (Locarno 2019), FIVE STARS (Berlinale 2017)... Since 2011, Hendel has been writing and directing her own films, always looking at ambivalent characters without shying away from the dark sides of humanity. Her first documentary, FLAKE, focuses on RAMMSTEIN's keyboard player. She then went on to create a trilogy on betrayal, which includes the documentary ANDERSON about an underground poet and Stasi man (world premiere Berlinale in 2014). Her 2015 documentary FASSBINDER premiered at IDFA. BEAUTY & DECAY, a portrait about the infamous Berghain bouncer Sven Marquardt won the Heiner Carow Award at the Berlinale 2019. Hendel characterizes her background and approach as follows: *"The perspective from which the media often view the time in the East does not match what I lived through and observed. I don't know this GDR at all. And it is somehow strange that, for 31 years now, we have had a migration background in our own country."* She is currently working on a very personal project: BANISHED TO PARADISE that also deals with a disruptive social event, the first Coronavirus lockdown in Germany. Hendel has been on the board of the German Film Academy since 2018 and is a member of many film funding and festival juries.

LORNA ISHEMA, ACTOR

Lorna Ishema was born in Uganda and grew up in Hanover. She studied at the Otto Falckenberg School in Munich and was awarded the first scholarship in the field of acting from the "Deutschlandstiftung Integration". While still a student, she was engaged by Luk Perceval for his production of J.M. Coetzee's "Shame" at the Munich Kammerspiele. On television, her role as nurse Maria in Munich's POLIZEIRUF 110 brought her to the attention of a wider audience for the first time in 2012. More television and film roles followed, including collaboration with filmmakers such as Detlev Buck and Doris Dörrie. From 2015 to 2017, Lorna Ishema was an ensemble member at the Deutsches Theater Berlin. Since then she has appeared in many films and series, including BREAKING EVEN, a mix of family drama and business thriller telling the story of a car-manufacturing dynasty. In this, Lorna Ishema plays a lawyer with stoic perseverance and detective instincts. In 2021 she will be seen in Sarah Blaßkiewitz's PRECIOUS IVIE and is currently working on Stephan Lacant's TV series DER ÜBERFALL (WT).

LAILA PETERSEN-JAMA, STORYBOARD ARTIST

Animation artist Laila Petersen-Jama was born in Denmark. The 44-year-old spent 2 years of advanced studies, painting, drawing, media design and 2D Animation to apply at the renowned Animation school Viborg, where she was one of the lucky 20 applicants to be accepted.

Her first job took her to a film production company in Munich. Gradually she not only worked as a 2D artist, but started storyboarding for commercials, TV and feature films.

Since 2005, she has worked on feature films and series such as MOON BEAR, LILLIFEE, KNIGHT RUSTY, THE LITTLE DRAGON COCONUT, CAPT'N SHARKY, DREAMTOPIA/BARBIE, PETS UNITED, PETTSON AND FINDUS and JESSY AND NESSY, helping to influence entire generations of children viewers. Most recently, she has been in the process of creating a new children animated series called DIE MUSKELTIERE, a TV series made from the books by Ute Krause, which will be broadcasted on German TV later this year.

Another recent project was the 2020 Christmas special of DIE MUSIFANTEN for the children's channel KiKA. Its heroes are a 200-year-old retired circus elephant and his grandson, who love to trumpet along to nostalgic hit songs together. An English version of DIE MUSIFANTEN is currently in development. The project is in the preselection of nominations for the prestigious German TV Award Grimme-Preis. Besides storyboarding for television, she is currently also working in print for the first time, creating her own Wimmelbook, the famous one-of-a-kind picture book brand for kids.

JIEUN YI, CINEMATOGRAPHER

Jieun Yi was born in a small village in Danyang, South Korea. She began writing poetry and also painting as a child. As a teenager, she was already receiving awards for her work. At the age of 22, she says, a love of film brought her to Berlin, where she has lived since 2006. After briefly studying philosophy and several internships in film, she switched to the cinematography program at Babelsberg's Konrad Wolf Film University in 2009. In 2015, she graduated with distinction: her diploma film is entitled LOOPING. She has been responsible for the cinematography of various films that have won prizes at numerous festivals. At the German Film Awards 2020, she was nominated for Best Cinematography and for the German Camera Award in the Feature Film category for O BEAUTIFUL NIGHT. She collaborates often with director Xaver Böhm and especially closely with director Leonie Kripendorff. Jieun Yi has an unmistakable signature, which emerges in many night scenes with a very specific, metropolitan chromaticity in the light reflections. Her latest project promises to be the ideal creative playground for this style: the title is simply LAS VEGAS. Sunny, a crazy and daring travesty artist, is determined to marry his new love – fashion designer Tristan. But it seems Tristan's plans are quite different.

Susanne Hermanski



DIVERSITY IN GERMAN FILMMAKING

How diverse is the German film industry? Does it truly represent the wealth of facets, ideas and strengths in society? This question is being asked more and more, and not infrequently with sobering results. But what consequences can the industry draw from the criticism that has been levelled at it for years now – by people with a migration or refugee background, black people, indigenous people and people of color, representatives of people with disabilities, and those fighting for gender equality? German Films is opening a discussion on the reasons for missing diversity in front of and behind the camera in Germany.

German Films asked 52 different players in the German film industry to provide information about these and other questions: we approached associations, film schools, funding bodies, broadcasters, world distributors, and other film and television institutions. The aim of our initiative is to compile data and ascertain facts about the topic of diversity, to improve the German film industry's networking in this respect, to stimulate exchange, and thus to facilitate change.

The results of the survey will be published in the next four issues of German Films Quarterly (GFQ).

In GFQ 2, the issue to be published for the Cannes Film Festival, the following will have their say: film schools, acting associations (Interessenverband Deutscher Schauspieler and Bundesverband Schauspiel BFFS), the Verband der Agenturen für Film Fernsehen und Theater (Association of Film and TV Agents, VDA) and the Federal Casting Association.

GFQ 3 will appear to coincide with the film festivals in Locarno, Venice and Toronto. In this issue we will publish the results from the Association of German Screenwriters, the Association for Film and Television Dramaturgy, VeDra, and from various television broadcasters and their editorial offices.

GFQ 4 will be issued for the television trade fair MIPCom in Cannes, and the American Film Market. In this magazine, responses from the Association of Directors, numerous producers (including AG Dok and AG Kurzfilm) and various funding institutions will follow.

GFQ 1-2022 will be published in time for the Berlinale, and will conclude the series. This issue of the magazine will feature answers from the German Minister of State for Culture and Media, from world distributors, the German Film Academy, the Academy for German Television, the Queer Media Society, Pro Quote Film, and Women in Film and Television (WIFTG Germany).

In addition, German Films is planning corresponding thematic events in cooperation with international festivals. A survey examining the most successful German films abroad under the aspect of diversity is already in progress. The period covered by the survey is the past three years.

So far, there have been only a few studies in Germany dealing in detail with the topic of diversity in film and television. The online survey "Diversity in Film" run by the civil organization Citizens For Europe is the first comprehensive survey of anti-discrimination and equality data in the German-speaking film and television industry – according to its own information. 30,000 filmmakers have been interviewed, and the results are eagerly awaited. They will be presented at a digital press conference during the European Film Market (EFM) at the Berlinale on March 4, 2021.

"Diversity in Film" enjoys the support of a broad alliance. An initiative group from 16 different associations developed the survey's content and strategy and the accompanying campaign. They include, e.g., the Berlin Asian Film Network, the cross-trade network Crew United, the Afro-German artists' collective Label Noir, the Black Filmmaking Community, the Queer Media Society, and the Leidmedien project, which offers pre-prepared information to members of the press wishing to report on people with disabilities without stereotypes.

The common interest behind the study "Diversity in Film" is a desire to find out: Who is represented in German-language film, and who is not? What exclusions, experiences of discrimination and precarious conditions exist, and how can we make the German film industry a fairer place for all?

Many state and private-sector institutions are supporting the project – with financial resources, like the German Federal Anti-Discrimination Agency, the Federal Employment Agency, various funding agencies, Constantin Film and Netflix. But those doing so ideally also include the umbrella organization of the film industry (SPIO) and the agency against sexual harassment and violence, Themis.

A scientific study by the University of Rostock, commissioned by the MaLisa Foundation, provided initial insights into the situation of women in the sector as long as six years ago. The results voiced a clear message. At that time, more than 3,500 hours of German television programs in the year as well as more than 800 German-language cinema films from the previous six years were examined. The results of the so-called MaLisa study showed the drastic state of underrepresentation for women, e.g., as experts on factual topics (30 to 70 per cent); they also revealed that women over 50 years of age hardly appeared by comparison to men (in a ratio of 1 to 8), and that they rarely embodied active heroines but appeared all the more frequently in the context of partnerships and relationships (more than twice as often as men).

In autumn 2020, another study followed on from this investigation. This time, the researchers aimed to find out what gender images are conveyed by current series from streaming providers and whether they show more diversity – also with respect to ethnic origin and sexual orientation. The Film and Media Foundation of the German State of North Rhine-Westphalia, the public broadcaster ZDF and once again the MaLisa Foundation co-financed the study. MaLisa was founded in 2016 by actress Maria Furtwängler and her daughter Elisabeth Burda, co-owner of the Burda publishing house. The goal of their foundation is “a free, equal society”.

The new study found that streaming service productions do not reflect society as it is, either. “Women are portrayed less diversely than men. They appear less often, are younger, slimmer and are only seen in certain professions. Non-binary, intersexual and trans* characters hardly

appear at all,” sums up media researcher Prof. Dr. Elizabeth Prommer from the University of Rostock, who led this study as well as the first MaLisa study. “And as far as the visibility of ethnic diversity is concerned, the respective majority population still dominates.”

The experiences of those affected make clear how discriminatory behavior and unequal treatment still occur at many levels of the German film business. “Why are black actors in Germany regularly dubbed by whites, but white actors almost never by blacks?” This was one question asked by members of the Black Filmmakers Community, such as actor and filmmaker Jerry Kwarteng, in conversation with German Films. He is also occasionally asked to work as a script doctor, and has received cases on his desk that were full of racist stereotypes. This is particularly annoying when you know how many professional black authors there are, who have so much more authentic material to deliver.

Kai S. Pieck was the initiator of the Queer Media Society. He emphasizes that the film industry in the USA is “certainly decades ahead of the German industry in terms of diversity – but even there, there is still a lot of work to be done”. The increasing internationalization of German productions is putting Germany “under positive pressure”, he says. In Europe, the British lead the way. In Britain they try to meet quotas for the individual marginalized groups in terms of personnel both in front of and behind the camera, as well as in regard to content.

Wolfgang Jansen of “Rollenfang” asks, “Why, for example, are wheelchair users so rarely played by wheelchair users in Germany?”. He promotes, represents and places professional actors with disabilities in particular. He finds the classic approach of having well-known stars play disabled characters unacceptable, “even though we still see it all the time”.

“And why are women still significantly underrepresented in front of and behind the camera, even though we have been aware of the statistics for so long?”, screenwriter Cornelia Köhler would like to know. She is a representative of Women in

Film and Television Germany (WIFTG). This network brings together women from all over the world who are committed to the issue of diversity and inclusion. Cornelia Köhler sees the first signs that the initiated discussions are finally bearing fruit: "It is interesting that we are being approached increasingly by male producers when they are looking for female crew members," she says. "The Hamburg / Schleswig Holstein Film Fund is already demanding diversity in cast and crew."

The most effective strategy, in Cornelia Köhler's view, is active control by politics, broadcasters and funding institutions, ensuring binding quotas and a funding system that rewards gender equality and diversity. Especially if this goes hand in hand with creating more awareness and more attention for such issues. "Through information, workshops and seminars in the industry and at universities, for example," she says. And, of course, through series of articles in industry publications like GFQ.

Susanne Hermanski

A close-up portrait of a woman with long, wavy brown hair and blue eyes. She is wearing a red knit sweater and a dark blue jacket. She has a slight smile and is looking directly at the camera. The background is a light-colored stone wall.

KEEPING IT SOCIALY REAL

A PORTRAIT OF DIRECTOR BARBARA OTT

It speaks volumes when a graduation film wins both the German Short Film Award in Gold and the First Steps Award, more festival outings than space allows and is still used as a study aid, but that is Barbara Ott's SUNNY. Her 2013 short, the story of a young, unemployed father trying to take care of his child, set the scene and tone for a young filmmaker very much in the social realism mould of Ken Loach and others.

Born in 1983 in "a very agricultural corner of southern Germany," Barbara Ott, "was always fascinated by theater, especially direction: I kept wanting to make the actors better!" She gained her first set internship in Munich, getting hands on with all things theatrical, before making a short and getting into the Filmakademie Baden-Württemberg in 2013 where she studied feature film making: "I did it the classical way!" she says.

SUNNY won her not only plaudits but those all-important "grants and commissions, especially writing ones" that got her to her first feature, KIDS RUN, for the prestigious ZDF "Das kleine Fernsehspiel" slot. Here she thanks ZDF's Burkhard Althoff and Gabriele Simon and Martin Heisler, her producers at Flare Film, "for their very close confidence and cooperation."

"It's the story of a young, aggressive father, a day-worker," Barbara Ott explains. "He fights with life to earn money, fights for the love of his ex. It's the fight of stigmatised people against prejudice, driven by love." She continues: "The voices and souls of the people I portray are often on the edge of society, falling through the gaps, stamped already as children, I want to tell their stories to show we are all alike. It's a strong force that drives me: family stories, parent/child stories. I am writing to work out experiences, of course, portraying maybe friends from kindergarten, stigmatised due to their origin. That touched me even as a five-year-old. You gotta fight for justice!"

The only filmmaker in a family of "all solid people! Physicist, engineer and so on, but also creative thinkers," Barbara Ott is character driven. "I slip into the figure," she explains her writing style, "into the adult and child, scene by scene. Sometimes I put on headphones and don't listen to anything! I don't have actors in mind but clear images of the

people, then I ask who can best play them, and here I have been very lucky."

She is very much the team-player too: "We meet, we talk a lot about the role, openness is very important. The text must be spoken in the way the actors do it best, they need a certain freedom. I direct 360°, lighting to match. They are welcome to improv," Barbara expands, "but you have to see where it goes. Sometimes it does land in the film."

She cites DOP Falko Lachmund, Ben Bischof 1st AD, editor Gregory Schuchmann and costumier Tina Eckhoff as "My core team. You can make a film only in team, I couldn't do it otherwise." Among her many influences, film makers and films, are "the Dardenne Brothers, Andrea Arnold, Alice Rohrwacher, RUST AND BONE, BEAUTIFUL, PROPHET is crazily great, all classic filmmaking in the sense."

Now settled in Berlin, a working mother with two young children – "They give me structure, lots and lots of strength and so much creative force that goes into the script, so much incredible and unconditional love, as well as responsibility" – Barbara Ott is currently "working on pre-production for a feature, a commission, not written by me, and also my next film, again a father and son story, from the son's viewpoint. There is also a series coming out on which I'm directing four episodes. DEADLINES, about four very strong women who meet again in their mid-30s. It's a dark comedy."

Outside of work, Barbara Ott enjoys her "friends, sport, family time, I live a very normal life. I'm looking forward to travelling again with the kids, doing sports with them, tennis, surfing, skiing, snowboarding. You know, active mum stuff!"

Her message for these 'interesting' times? "Streaming is here and now," Barbara Ott says, "but it does not mean the death of cinema. We have to keep all the ways of communication open. Go there, watch the smallest, most difficult films! Support the artists! They must have an audience and it must be encouraged. People want and need culture. No culture would make life not worth living. People want to go out, meet friends, and cinema and theater are still the fires we sit around."

Simon Kingsley



LAUGHING IS A SERIOUS MATTER

A PORTRAIT OF DIRECTOR JULIAN RADLMAIER

Julian Radlmaier first found film in his parents' VHS-collection and his communal cinema in Nuremberg. Immersed in Fellini, Godard et al, he moved on to film history and with understanding, "I saw how it could ask political and philosophical questions and discovered this fantastic universe. I made shorts and while studying in Berlin I had friends who became filmmakers. When I became personal assistant to the director Werner Schroeter, I knew: I had to be one, too!"

Born in 1984 to a German father and French mother, Radlmaier studied film science and art history in Berlin and Paris before entering Berlin's DFFB, 2009-2016. His A SPECTRE IS HAUNTING EUROPE (2013) and A PROLETARIAN WINTER'S TALE (2014) and graduation film, SELF-CRITICISM OF A BOURGEOIS DOG (2017), in which he plays the lead, screened at the Berlinale, IFF Rotterdam, Viennale, Melbourne and Oberhausen and took multiple awards, including two times the 'German Film Critics Award', and a citation for 'Best Debut Film 2017'.

"With SELF-CRITICISM, two things interested me," Julian Radlmaier explains his everyday story of a bourgeois greyhound who starts as a failed filmmaker and, via apple picking and betraying his revolutionary ideals, became a dog, "comedy and political questions. Comedy is the perfect political genre, look at Chaplin, Pasolini and Godard. When I make a film I need to find a personal approach; questioning my own place in society. Every question throws up another and a fundamental one is: How do class relations stamp our thinking and doing?"

"In my family and social circle there is such a wide range of backgrounds. One grandfather went to work in a factory at the age of thirteen, another owned one. Hence my interest in class relations," he continues. "I looked for a film and story to depict this. Film school is totally collaborative and I found a film family there. Many of my friends act in my films. My personal world is in this film so I wanted to act in it. A personal film touches one's own life but also features the wider world. It lets me bring the micro- and macrocosmos together in a funny way."

In 2019, Julian Radlmaier received the German Script Award for his latest feature, BLOOD-SUCKERS – A MARXIST VAMPIRE COMEDY, the

story of a poor, Soviet refugee who wants a career in Hollywood but meets a rich female vampire on the way. They go for a Baltic seaside holiday where he has to protect her from her pursuers but loses his moral integrity.

"It's a continuation piece," he explains. "The world has got darker. Would Trump be reelected? The AfD is on the rise, there were many crucial moments piling up. Are we experiencing new fascist movements? So I use comedy again, just as Chaplin and Lubitsch did with their films about fascism. I searched for a more specific approach, tried reading 'Das Kapital', which contains lots of fantastic creatures – vampires! Hence a vampire film playing with Marxist ideas." Radlmaier describes his working methods as "this way and that." He starts "mostly with chaotic ideas, which I write down till something develops. I find figures and situations and try to connect them. Fairytales, fabulous worlds. Then the dialogue: I love playing with language and writing absurd dialogue."

Images too, obviously. For Julian Radlmaier that means "confrontation, wide shots, thinking in which space this plays, the kind of locations, then I research them. I always search for things from life, friends whom I have in my head, to work with them. I juxtapose their parents with named actors, to get a strong contrast between lay people and professionals. From the start the actors are already inspiring me and the direction of story development. It is always an interplay between real, experience and fantasy."

"My films" Julian Radlmaier continues, "come in several languages, reflecting my own origin and social environment. I have a lot to do with Eastern Europe, experiencing it very intensively personally. Film does not have to think nationally because it is international. The movie is set in Germany and Russia, the lead, Alexandre Koberidze is from Georgia and an up-and-coming filmmaker himself, I really love his work. There is a utopia, a richness of languages and culture here. We should not get locked into our own identity." BLOODSUCKERS – A MARXIST VAMPIRE COMEDY is screening in the Encounters section of the Berlinale 2021.

Simon Kingsley



COMMITTED TO TELLING COMPELLING STORIES

A PORTRAIT OF PRODUCER MARTIN HEISLER, FLARE FILM

“Provoke the heart, move the mind & entertain the soul” – that, in a nutshell, has been the ambition of the Berlin-based production outfit Flare Film with its films over the past decade and is set to be the guiding force in the future. “We began initially with smaller projects geared more to the arthouse market for both documentary and fiction, but the last couple of years have seen the projects becoming larger in size,” recalls Flare Film’s founder and managing director Martin Heisler.

“The company’s DNA remains to this day that we want to work with people and on projects we believe in,” he explains, pointing out that he shares responsibilities for developing the company’s fiction projects with fellow producer Gabriele Simon, while the documentaries at Flare Film are overseen by Katharina Bergfeld. “We want to ensure that every project we take on is made with the greatest passion and care,” Heisler continues. “We are not looking to opt for the lowest common denominator so as to be able to expand just for the sake of it.”

Instead of looking for a common thread running through Flare Film’s output, he suggests that diversity and versatility have been key factors in the company’s increasing success and standing in the German and international film scenes. The productions coming from the Flare Film stable in recent years have ranged from Bastian Günther’s US-set HOUSTON and Florian Aigner’s East-West love story LOVE BETWEEN THE WALLS to producer Florian Koerner von Gustorf’s directorial debut, the romantic drama WHAT MIGHT HAVE BEEN and documentaries by Christoph Röhl (DEFENDER OF THE FAITH) and David Dietl (BERLIN BOUNCER).

And the spotlight was definitely put on the company’s achievements when three of its films were invited to premiere at the 2020 Berlinale: Janna Ji Wonders’ documentary WALCHENSEE FOREVER, the third collaboration with Bastian Günther, ONE OF THESE DAYS, and Barbara Ott’s debut KIDS RUN as the opening film of the Perspektive Deutsches Kino, while Anna Koch and Julia Lemke’s Texas-set documentary GLITTER & DUST had premiered at the Max Ophüls Preis Film Festival.

Meanwhile, 2021 could see a veritable wave of new Flare Film productions descending on international festivals. “We were exceptionally active in the last

couple of years and the films had fortunately wrapped shooting before the pandemic started and had now been in post production,” Heisler says, pointing to such upcoming titles as Anna and Dietrich Brüggemann’s NÖ, Ilker Çatak’s adaptation STAMBUL GARDEN, based on Finn-Ole Heinrich’s novel *Räuberhände*, Marten Persiel’s hybrid film EVERYTHING WILL CHANGE, and Henrika Kull’s second feature GLÜCK. Moreover, the company made its first foray in 2020 into the field of TV series via its newly established label Flare Entertainment with the eight-parter PARADISO, based on Thomas Pletzinger’s novel *Bestattung eines Hundes*, and written for Sky Studios by himself, Hanno Hackfort and Bob Konrad, part of the prestigious HaRiBo writing collective (see page 52).

“Shooting a high-end series in Italy with a crew of over 120 during the pandemic was a particular challenge”, Heisler recalls, adding that directing chores being shared between Barbara Albert and David Dietl has proven to be “a win-win situation” for the production which is scheduled to move to the lot of Bulgaria’s Nu Boyana studios in the spring for scenes set in New York.

“It may have seemed quite daring in theory”, he admits. “but it has been a dream constellation having this combination of someone with an arthouse background like Barbara working with a more commercially oriented filmmaker like David.”

Looking ahead, Heisler says that his goal would be to follow PARADISO with new projects in the field of high-end series production as well as being commissioned to produce a documentary series for TV.

However, that would not mean that Flare Film would neglect its “core business” of theatrical feature films and documentaries. Indeed, new projects are already in development with the company’s family of filmmakers such as David Sieveking, Marten Persiel, Janna Ji Wonders.

And, for the near future, there are also plans to expand the company by additional producers joining and complementing the variety of projects in the company with their own experience and background.

Martin Blaney

BROADENING HIS HORIZONS

A PORTRAIT OF ACTOR ALBRECHT SCHUCH

“What I really like about being an actor is the creative process and the opportunity to broaden my horizons as well as gain insights into areas which would otherwise remain hidden” says Albrecht Schuch who has been selected to represent Germany at this year’s EUROPEAN SHOOTING STARS showcase of the continent’s most promising acting talents to be held during the Berlinale.

“What interests me as an actor is how complex and contradictory man is – that fascination has stayed with me to the present day,” he notes.

A graduate of Leipzig’s Hochschule fuer Musik und Theater “Felix Mendelssohn Bartholdy” in 2010, Schuch has stayed in the minds of TV viewers and cinema-goers alike thanks the diverse roles he has been cast to play over the last decade.

They have ranged, for example, from the German explorer Alexander von Humboldt in Detlev Buck’s 3D adaptation of Daniel Kehlmann’s best-seller MEASURING THE WORLD through the neo-Nazi Uwe Mundlos in the TV three-parter GERMAN HISTORY X, the landscape artist Otto Modersohn in Christian Schwochow’s PAULA and the investment banker Adam Pohl in Schwochow’s BAD BANKS series to the social worker Micha Heller in Nora Fingscheidt’s Oscar-nominated debut SYSTEM CRASHER and the drug dealer Reinhold in Burhan Qurbani’s 2020 Berlinale competition entry BERLIN ALEXANDER-PLATZ – with the latter two roles earning him LOLAs at last year’s German Film Awards.

As Schuch points out, he had already embraced diversity and developed versatility in his acting through his work on the stage at theatres in Jena, Leipzig, Berlin and Vienna, among others: “That is the foundation for my work and I love this playful way of transformation. I played so many different roles during my time on the stage and worked with so many directors that it was completely normal to be constantly switching from one character to the next.”

Various factors come into play when he decides which project to board. “It has a lot to do with where I happen to be at the time, how I feel and where I’m coming from,” he explains. “I’m also strongly influenced by the impression left on me by

the director, who the other actors are, and the role I am to play.”

As his filmography clearly shows, Schuch has sought to avoid the trap of being typecast as an actor destined for certain kinds of roles. In BERLIN ALEXANDERPLATZ, for example, he portrayed the seeming incarnation of evil with the drug dealer Reinhold. “When the film came out, I kept getting offers of roles in this direction, but that’s when now more than ever I wanted to make a 180 degree turn with the next part”.

While Schuch has also worked with filmmakers as diverse as Hermine Huntgeburth (NEUE VAHR SUED) and Thomas Stuber (KRUSO), he has had a particularly fruitful collaboration with Christian Schwochow on five productions to date since appearing in the TV movie adaptation of Uwe Tellkamp’s THE TOWER in 2012.

“There is definitely a kind of chemistry between us,” he admits, “We share a desire to explore new avenues and accept a long period of preparation if needs be. Christian originally started out as a journalist and he has an almost documentary approach to the way he prepares his projects. He could see that I have a similar curiosity about things and am not set in my ways, so that I could go from being a neo-Nazi one minute and then play a painter [like Modersohn].”

Meanwhile, his selection as one of this year’s EUROPEAN SHOOTING STARS fits in nicely with one of his personal ambitions to want to work on international projects in the future: “I am brushing up on my English, so that I will be prepared for the Skype meetings with the casting directors,” the 35-year-old explains and cites John Michael McDonagh’s 2014 black comedy CALVARY as a particular favourite among recent British films.

“I would really like to shoot in English for an English or Irish production,” Schuch concludes, “because I have the feeling that the English language gives actors more scope to express themselves than might be possible in the German language.”

Martin Blaney



© Philippe Antonello

BIS WIR TOT SIND ODER FREI

CAGED BIRDS

Barbara Hug is a young radical lawyer fighting Switzerland's antiquated prison system in the 1980s. Walter Stürm is a charmer and chancer. Taunting the establishment with his outrageous thefts and media savvy he's in and often escaping out of jail and becomes known as the Jailbreak King. When the two meet an unlikely alliance is formed. Barbara wants to use Walter's popularity for her social reform goals. But the less Walter yields to her reasoning, the more she falls for the fascination of his uncompromising desire for freedom. Walter becomes the rock against which she beats in vain and will grow. A radical partnership conflicting priorities between state repression and personal freedom.

GENRE Drama **YEAR OF PRODUCTION** 2020 **DIRECTOR** Oliver Rihs **SCREENPLAY** Dave Tucker, Oliver Rihs, Norbert Maass, Ivan Madeo, Oliver Keidel **CINEMATOGRAPHY** Felix von Muralt **CAST** Marie Leuenberger, Joel Basman, Jella Haase **PRODUCERS** Ivan Madeo, Stefan Eichenberger, Urs Frey, Jan Krüger, Jörg Trentmann **CO-PRODUCERS** Thomas Reisser, Marcus Machura **PRODUCTION COMPANY** Contrast Film, Port au Prince Film & Kultur Produktion, in co-production with Niama Film/Stuttgart **RUNTIME** 180 min **LANGUAGE** Swiss-German, German, English, French

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BLUTSAUGER

BLOODSUCKERS - A MARXIST VAMPIRE COMEDY

A penniless Soviet refugee who dreams of making a career in Hollywood at the end of the 1920s, falls in love with an eccentric young vampiress spending the summer at the seaside with her awkward servant – with unforeseen consequences. Radlmaier's script was praised by the jury as being "extravagant, bizarre, and hilarious" when he was presented with the Golden Lola for Best Unfilmed Screenplay during Berlinale 2019.

GENRE Comedy **CATEGORY** Feature **YEAR OF PRODUCTION** 2021 **DIRECTOR** Julian Radlmaier **SCREEN-PLAY** Julian Radlmaier **CINEMATOGRAPHY** Markus Koob **CAST** Alexandre Koberidze, Lilith Stangenberg, Alexander Herbst, Corinna Harfouch, Andreas Döhler, Daniel Hoesl, Mareike Beykirch, Kyung-Taek Lie, Darja Lewin Chalem **PRODUCER** Kirill Krasovski **CO-PRODUCERS** Michael Reuter, Niels Maier, Knut Maier, Stefan Laucher, Julia Mishkinene **PRODUCTION COMPANY** Faktura Film, in co-production with WDR/ arte, The Post Republic, Maier Bros., Ludwig Kameraverleih **RUNTIME** 125 min **LANGUAGE** German, Russian, English

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© 2R FILM

BRUMMI

A chamber play-like reflection of two grown men in the footsteps of banned DEFA films from the 1960s. Contemporary, symbolically charged: Alternative media, conspiracy theories, manipulation. A real "independent film" beyond the mainstream, produced independently of broadcasters and funding.

GENRE Drama, LGBT **CATEGORY** Feature **YEAR OF PRODUCTION** 2020 **DIRECTOR** Ralf Bischoff **SCREEN-PLAY** Ralf Bischoff **CINEMATOGRAPHY** Aljoscha Overkamp **CAST** Steffen Böye, Eva-Maria Kurz, Birgit Schürmann, Wolfgang Böhm, Moritz Berg **PRODUCER** Ralf Bischoff **CO-PRODUCER** Uwe Kamitz **PRODUCTION COMPANY** 2R Films **RUNTIME** 90 min **LANGUAGE** German, English

SALES 2R Films, Ralf Bischoff • mail@uwekamitz.de



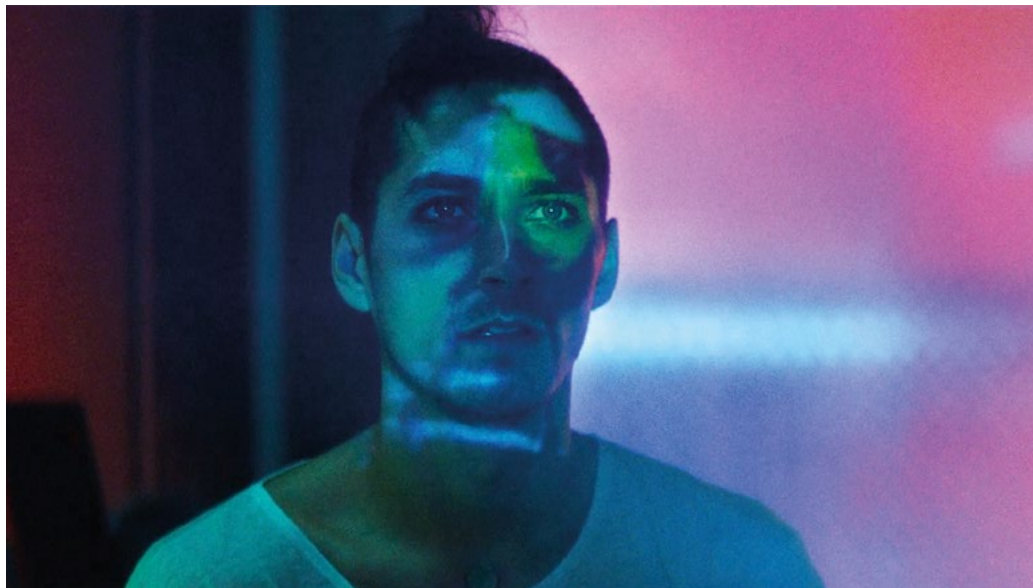
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CONTRA

One xenophobic remark too many: Professor Richard Pohl (Christoph Maria Herbst) is in danger of being kicked out of his university after insulting law student Naima Hamid (Nilam Farooq) in front of a packed lecture hall. When the video goes viral, University President Alexander Lambrecht (Ernst Stötzner) gives his old companion one last chance: His chances of redemption before the disciplinary committee will be much better, if he succeeds in preparing freshman Naima for a nationwide debate competition. Pohl and Naima are equally appalled, but over time this unlikely pairing collect their first successes – until Naima realizes that the multi-cultural fairy tale apparently only serves one purpose: to save the university's reputation.

GENRE Comedy **YEAR OF PRODUCTION** 2020 **DIRECTOR** Sönke Wortmann **SCREENPLAY** Doron Wisotzky based upon *LE BRIO* written by Victor Saint Macary, Yaël Langmann, Noé Debré, Yvan Attal **CINEMATOGRAPHY** Holly Fink **CAST** Nilam Farooq, Christoph Maria Herbst, Ernst Stötzner, Hassan Akkouch **PRODUCERS** Christoph Müller, Tom Spieß **CO-PRODUCER** Stefan Gärtner **EXECUTIVE PRODUCER** Martin Moszkowicz **PRODUCTION COMPANY** Constantin Film, in co-production with SevenPictures **RUN-TIME** 108 min **LANGUAGE** German, English

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© EVERYTHING WILL CHANGE/ Flare Film / Felix Leiberg 2021

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 colorful future was still possible, everything changes. In this unusual road movie, fiction meets scientific fact to explore the most pressing question of our time: extinction.

GENRE 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, Jacqueline Chan, Vibeke Hastrup, Wim Wenders, Markus Imhoof, Dr. Cary Fowler **PRODUCERS** Katharina Bergfeld, Martin Heisler **CO-PRODUCER** Annemiek van der Hell **PRODUCTION COMPANY** Flare Film, in co-production with Windmill Film **RUNTIME** 92 min **LANGUAGE** English, German

SALES TF1 Studio • sales@tf1.fr



© Franziska Stünkel

NAHSSCHUSS

THE LAST EXECUTION

1981 – It was the last execution in the history of former East Germany. The story refers to the real-life character of an economist who had been recruited by the Stasi as an undercover informant. He rapidly gets into trouble because of his increasingly critical attitude towards the system and is accused of espionage.

The staunch communist Franz Walter (Lars Eidinger) has a good life in the GDR – and because he believes in the system so much, he lets himself be convinced of its virtues and soon becomes a part of the state security service. However, just as he is reaching the peak of his career, he starts having moral misgivings about his activities. He is both a victim and perpetrator in the web of oppression, blackmail and interrogation and there is no escape for him now. The Stasi doesn't let him go and sentences him to death for political reasons. It's said that he was shot at close range.

GENRE Drama **YEAR OF PRODUCTION** 2021 **DIRECTOR** Franziska Stünkel **SCREENPLAY** Franziska Stünkel **CINEMATOGRAPHY** Nikolai von Graevenitz **CAST** Lars Eidinger, Devid Striesow, Luise Heyer, Peter Benedict, Andreas Schröders, Kai Wiesinger, Dirk Böhling, Victoria Trauttmansdorff **PRODUCERS** Bettina Wenthe, Wolfgang Cimeram **EXECUTIVE PRODUCER** Georg Voskort **PRODUCTION COMPANIES** Network Movie, Franks Filmproduktion, C-Films (Deutschland), in co-production with ZDF, ARTE **RUNTIME** 115 min **LANGUAGE** German, English

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DIE OLGHIS - WILLKOMMEN IN SCHMUDDELFING! THE OGLIES - WELCOME TO SMELLVILLE

The Ogglies arrive in Smellville. But they are not welcome. A nasty building contractor wants to banish them. In the big Oggly adventure movie, the Oggly children save their new home together with their friends Max and Lotta. The family animation is based on a childrens book series, which was translated into more than 13 languages and is co-directed by animation veterans Jens Møller (LEGO STAR WARS TV series) and Toby Genkel (OOOPS! NOAH IS GONE... & YAKARI), adapted for the big screen by WunderWerk, the producers of YAKARI.

GENRE Animation, Family Entertainment, Fiction **CATEGORY** Feature **YEAR OF PRODUCTION** 2020
DIRECTORS Jens Møller, Toby Genkel **SCREENPLAY** Toby Genkel, John Chambers **CAST** Benjamin Young, Lily Held, Sema'j Alexander Cunningham, Kya Stein, Tony Clark, Geraldine Blecker, Tom Zahner, Susan Tackenberg **PRODUCERS** Sunna Isenberg, Gisela Schäfer **CO-PRODUCERS** Julia Bielenberg, Bernhard zu Castell, Michael Stumpf, Mark Mertens **PRODUCTION COMPANY** WunderWerk in co-production with Verlag Friedrich Oetinger, LEONINE Distribution, ZDF, GRID Animation **RUNTIME** 80 min
LANGUAGE English, German

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SCHWARZE MILCH

BLACK MILK

Two sisters meet again after decades of separation. At a young age Wessi moved to Germany, while Ossi stayed in Mongolia. Their world is turned upside down when Wessi returns to the Gobi Desert. Even after all these years the bond between both sisters has remained strong but the culture clash is causing tension. Wessi immediately wants to fully participate in the harsh nomadic life and admires Ossi's everyday skills. Ossi, on the other hand, seems overwhelmed by Wessi's modern attitude towards life and is even more unsettled when she realizes her sister is falling in love with the older neighbor. Wessi is desperate for his love and, as the rebel of the family, does not care about the traditions she didn't grow up with. A fight for love and recognition begins.

GENRE Drama **YEAR OF PRODUCTION** 2020 **DIRECTOR** Uisenma Borchu **SCREENPLAY** Uisenma Borchu **CINEMATOGRAPHY** Sven Zellner **CAST** Gunsmaa Tsogzol, Uisenma Borchu, Terbish Demberel, Franz Rogowski **PRODUCER** Sven Zellner **CO-PRODUCER** Thomas Burnhauser **RUNTIME** 92 min **LANGUAGE** Mongolian, German, English, Italian **FESTIVALS** Berlinale Panorama 2020, New Zealand International Film Festival 2020, International Film Festival Della Lessinia 2020, Bergen International Film Festival 2020, San Diego International Film Festival 2020, Asian Film Festival Barcelona 2020, Hong Kong Asian Film Festival 2020, Leeds International Film Festival 2020, Films from the South Norway 2020

SALES NINE FILM, Nelleke Driessen • nelleke@ninefilm.com • www.ninefilm.com



© Felix Novo de Oliveira

DAS SCHWARZE QUADRAT

THE BLACK SQUARE

Vincent, a struggling art-thief and failed artist, stole Malewitsch's legendary abstract painting the "Black Square". The sale and handover to a Russian Oligarch and his designated art expert Martha is set to take place on a cruise ship. When Vincent and his younger partner Nils realise that their principal accomplice will not show-up to provide the boarding tickets and fake ID's, they desperately overbear two men in order to sneak their way onto the ship. To their horror they quickly learn that their victims are part of the cruise ship's entertainment act. Desperate not to blow their cover, Vincent and Nils take on their roles as David Bowie and Elvis Presley doubles with varying degrees of success. Despite his best efforts, Vincent's talents hardly convince the passengers and it does not take long until various crew members discover their true identities and the value of their loot. A wild goose chase for the "Black Square" breaks loose in the belly of the cruise ship...

GENRE Comedy **YEAR OF PRODUCTION** 2021 **DIRECTOR** Peter Meister **SCREENPLAY** Peter Meister
CINEMATOGRAPHY Felix Novo de Oliveira **CAST** Bernhard Schütz, Sandra Hüller, Jacob Matschenz, Pheline Roggan, Victoria Trauttmansdorff, Christopher Schärf **PRODUCERS** Manuel Bickenbach, Alexander Bickenbach **CO-PRODUCERS** Jan Krüger, Jörg Trentmann **PRODUCTION COMPANY** Frisbeefilms, in co-production with Port au Prince Film & Kultur Produktion, ZDF Das kleine Fernsehspiel, in cooperation with ARTE **RUNTIME** 101 min **LANGUAGE** German, English

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© Leri Matehha

THOMAS DER HOCHSPRINGER

THOMAS THE HIGH JUMPER

An adolescent boy lives together with his mom in a sports camp. His only encounter with the outside world is through sports. His life is characterized by emotionless discipline and skewed social rules. The absurd ambition to make her son an athlete leads the mother to the narcissist trainer Frank. His alternative training methods, which include psychological power games, shake up the importance of routines and the authority of mother's control regiment starts to fade.

GENRE Art, Coming-of-Age Story, Drama, Experimental, Sports **YEAR OF PRODUCTION** 2020 **DIRECTOR** Leri Matehha **CINEMATOGRAPHY** Jozephina Gocman **CAST** Alexandra Finder, Max Poerting **PRODUCER** Leri Matehha **PRODUCTION COMPANY** Academy of Media Arts Cologne (KHM) **RUNTIME** 92 min **LANGUAGE** German, English **FESTIVALS** Internationale Hofer Filmtage 2020

SALES Academy of Media Arts Cologne (KHM) • Ute Dilger • dilger@khm.de • www.khm.de



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ALLES IST EINS. AUSSER DER 0. ALL IS ONE. EXCEPT 0.

In 1981, Wau Holland and other hackers established the Hamburg based Chaos Computer Club (CCC). The idiosyncratic freethinkers were inspired by Californian technology visionaries and committed themselves to hacker ethics. All information must be free. Use public data, protect private data. But not everyone followed the rules. Computer technology was still in its infancy and the emerging internet became a projection screen for social utopias. What has become of them? The story of the German hackers, told by the protagonists themselves in a montage of found video and audio material.

Today concerns about our privacy are more justified than ever. Is the idea of freedom of information still relevant? Can we still develop positive visions of the future or will the internet plunge the world into chaos?

GENRE History **YEAR OF PRODUCTION** 2020 **DIRECTORS** Klaus Maeck, Tanja Schwerdorf **SCREEN-PLAY** Klaus Maeck, Tanja Schwerdorf **CINEMATOGRAPHY** Hervé Dieu **CAST** Wau Holland, a. o. **PRODUCER** Klaus Maeck **PRODUCTION COMPANY** Interzone Pictures/ Hamburg **RUNTIME** 93 min **LANGUAGE** German, English **FESTIVALS** Filmfest Cologne 2020

SALES Interzone Pictures • maeck@interzone-pictures.com • www.interzone-pictures.com



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BEEWILDERED COMPANIONS

EINE FRAGE DER HALTUNG

BEEWILDERED COMPANIONS is an immersive ethnographic study on the socio-material entanglements of humans and honeybees in times of globalised diseases. Triggered by the migration of a small bee parasite from Asia, the culture of beekeeping in Europe today is deeply shaken. The search for new and better practices is also a struggle of different imaginaries regarding the ontological status of the honeybee as domestic or wild. Can and should a serious disease be controlled by medication or breeding? Or is it better for humans to give up control, as in the long lost craft of tree beekeeping. Only in the deep forests of Bashkiria the tradition is still alive. The cultural appropriation of this knowledge in Central Europe could be an important pillar for a sustainable solution to the crisis. Three multisensory-observational and three plurivocal-discursive chapters juxtapose the diverging inner attitudes with the corresponding practices of animal care.

Funded by the bavarian film funding, the documentary is part of a research project on the honeybee health crisis. The fieldwork for both the research and film took place between 2015 and 2019.

GENRE Educational, Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTORS** Felix Remter, Miriam Remter **SCREENPLAY** Felix Remter **CINEMATOGRAPHY** Felix Remter **PRODUCERS** Felix Remter, Miriam Remter **PRODUCTION COMPANY** primate visions **RUNTIME** 87 min **LANGUAGE** German, English, Russian **FESTIVALS** DOK.fest Munich 2020, EASA Visual Anthropology film programme 2020

SALES mindjazz pictures international

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DEAR FUTURE CHILDREN

With global protests on the rise, DEAR FUTURE CHILDREN is a film about the new generation at the heart of this seismic political shift. We will watch as Rayen protests for social justice in Chile, Pepper fights for democracy in Hong Kong and Hilda battles the devastating consequences of climate change in Uganda.

Facing almost impossible odds and grappling with the staggering impact of their activism on their personal lives, we will be asking these three young women why they keep fighting.

GENRE Society, Politics, Environment/ Ecology, Educational **YEAR OF PRODUCTION** 2021 **DIRECTOR** Franz Böhm **PRODUCERS** Ansgar Wörner, Johannes Schubert, Franz Böhm **CO-PRODUCERS** Jamie Gamache, Connor O'Hara, Jennie Scott **PRODUCTION COMPANIES** Nightrunner Productions, Schubert Film, in co-production with Lowkey Films **RUNTIME** 89 min **LANGUAGE** English, Spanish, Cantonese, Luganda

SALES MAGNETFILM GmbH • Georg Gruber • georg.gruber@magnetfilm.de • www.magnetfilm.de



© Bildersturm Filmproduktion GmbH

DER AST, AUF DEM ICH SITZE – EIN STEUERPARADIES IN DER SCHWEIZ

THE BRANCH I AM SITTING ON – A TAX HAVEN IN SWITZERLAND

A tax haven in Switzerland, a half-hearted fight against tax evaders in Germany, a formerly prosperous African country plunged into the abyss by world market prices for raw materials: although they might appear at first glance to have little in common, these all stand for a global economic system that shapes all of our lives – and the filmmaker is right in the thick of it. The film traces the rise of the small Swiss town of Zug, now a trading centre in the same league as Shanghai, Singapore, London and New York. And tells the story of the townspeople who succeeded in becoming very rich: by systematically reducing taxes, they converted their town into one of the world's leading tax havens. This daring feat loomed large in the childhood of the Swiss filmmaker, its protagonists featured prominently in her everyday life at the time. However, success came with its fair share of problems: shady commercial lawyers and commodities dealers turned up in the Swiss idyll. Actively assisted by the town authorities, they plundered Zambia and other countries from their newfound base. The town of Zug came to symbolise the injustices of this world. The personal economic film evolves into a radical and subtle reflection on double standards and collective repression.

GENRE Society, Human Interest **YEAR OF PRODUCTION** 2020 **DIRECTOR** Luzia Schmid **SCREENPLAY** Luzia Schmid **CINEMATOGRAPHY** Hajo Schomerus **PRODUCER** Birgit Schulz **CO-PRODUCER** Karin Koch **PRODUCTION COMPANY** Bildersturm Filmproduktion **Co-Production Company** Dschoint Ventsch **RUNTIME** 104 min **LANGUAGE** German, Swiss German, English **FESTIVALS** Zürich Film Festival 2020, Film Festival Cologne 2020, Zuger Filmtage 2020

SALES NEW DOCS • sales@newdocs.de • www.newdocs.de



© Greta-Marie Becker

EL MURMULLO DE LA MARIMBA

THE WHISPER OF THE MARIMBA

The marimba is the bridge between Africa and Latin America. The sound of the wooden xylophone connects the present-day life on the Ecuadorian Pacific coast with its African roots. Hundreds of years ago, the marimba music came to Ecuador across the sea. Stormy drum rhythms and the gentle, undulating melodies remind us of the violence experienced during slave trade and colonial rule and also tell the story of the centuries-old musical resistance of the Afro-Ecuadorian community.

THE WHISPER OF THE MARIMBA portrays three generations of musicians who lay bare their worries and dreams as well as their unshakable trust in the power of art and music to nurture their identity and community. A story of losing memory and rewriting history...

GENRE Art, History, Music **YEAR OF PRODUCTION** 2020 **DIRECTOR** Greta-Marie Becker **CINEMATOGRAPHY** Christian Mario Löhr **CAST** Rosa Wila, Benjamín Vanegas, Familia González Hurtado **PRODUCER** Greta-Marie Becker **PRODUCTION COMPANY** Academy of Media Arts Cologne (KHM) **RUN-TIME** 79 min **LANGUAGE** Spanish, German, English **FESTIVALS** Internationale Hofer Filmtage 2020 **AWARDS** Documentary Award in the Gold category of the Australian Cinematographers Society; National Awards for Cinematography 2020; Predicate "valuable" – Deutsche Filmbewertungsstelle 2020 (German Film Quality Assessment Board)

SALES Academy of Media Arts Cologne (KHM) • Ute Dilger • dilger@khm.de · www.khm.de



© Lars Barthel, Andrej Johannes Thieme

ENDLICH TACHELES

TACHELES - THE HEART OF THE MATTER

Yaar considers himself to be the most un-Jewish Jew in the world. He loves Star Wars and computer games. He's fed up with his father's Holocaust stories. As an act of rebellion, he develops a computer game about retaliating Jews and humane Nazis. Then, his own family's history turns his plans upside down.

TACHELES - THE HEART OF THE MATTER shows how the trauma of the survivors can even affect the third generation. The film asks the burning question from the perspective of a 21-old: What does Holocaust have to do with me today?

GENRE Drama, History, Culture **YEAR OF PRODUCTION** 2020 **DIRECTORS** Jana Matthes, Andrea Schramm **SCREENPLAY** Jana Matthes, Andrea Schramm **CINEMATOGRAPHY** Lars Barthel, Andrej Johannes Thieme **CAST** Yaar Harell, Elieser Zavadsky, Rina Kardisch-Zavadsky **PRODUCER** Gunter Hanfgarn **CO-PRODUCERS** Jana Matthes, Andrea Schramm **PRODUCTION COMPANY** HANFGARN & UFER Filmproduktion, in co-production with SCHRAMM MATTHES FILM, Berlin **RUNTIME** 104 min **LANGUAGE** German, Hebrew, English **FESTIVALS** Dokfest München 2020, Kasseler Dokfest 2020, Jüd. Filmtage Frankfurt 2020

SALES Ruth Films • hadar@ruthfilms.com • www.ruthfilms.com



© Christian Bäucker

HEIMATKUNDE

THE LASTING FORMATION

In his film HEIMATKUNDE, the director returns to the school building of his childhood in East Germany. For almost 25 years it lay empty, seemingly waiting to be revived. The remains of socialist education are pasted over, hidden, forgotten.

In tentative interviews with contemporary witnesses we are gradually coming nearer to the systematic manipulation of the child's mind. In this way, it becomes understandable how the dictatorship functioned and turned into the commonplace "that's just the way it is", which still exists today and thwarts any criticism of and debate about history.

However, overcoming the German "duality" remains impossible without looking back and reappraising this form of education that generated the authoritarian mind.

GENRE Coming-of-Age Story, Educational, History **YEAR OF PRODUCTION** 2021 **DIRECTOR** Christian Bäucker **SCREENPLAY** Christian Bäucker **CINEMATOGRAPHY** Joanna Piechotta **PRODUCER** Christian Bäucker **RUNTIME** 88 min **LANGUAGE** German, English

SALES 5R Filmproduktion GmbH, Christian Bäucker • post@5rfilm.com • www.5rfilm.com



© Orkan Bayram

ICH BIN VERLETZT

I AM WOUNDED

Following the lives of two teenage brothers in a Kurdish city of Northern Iraq, I AM WOUNDED depicts the risky routine of these boys forced to become men in a wounded society.

Aram and Mihemed are two teenage brothers, who struggle to feed their family, collecting paper for recycling. Their father lost a leg in a terrorist attack while working for the American army. The boys cruise the streets and highways of the now blossoming city of Hewlêr (Arbil) in Kurdistan, Iraq. Depicting their everyday struggle to make ends meet interjected with snapshots from the "men's world", the camera is a bystander in the plight of these wounded men – men, these boys are to become.

GENRE Biopic, Coming-of-Age Story **YEAR OF PRODUCTION** 2020 **DIRECTOR** Orkan Bayram **SCREEN-PLAY** Orkan Bayram **CINEMATOGRAPHY** Igor Tsvetkov **PRODUCER** Orkan Bayram **CO-PRODUCER** Igor Tsvetkov **PRODUCTION COMPANY** Orkan Bayram Filmproduktion, in co-production with rrO Studio **RUNTIME** 28 min **LANGUAGE** Kurdish, English

SALES Orkan Bayram Filmproduktion • orkanbayram@gmail.com • www.orkanbayram.com



© Yana Ugrekhelidze

INSTRUCTIONS FOR SURVIVAL

Alexander is transgender and has already done some of his gender reassignment surgery. He lives with his girlfriend Marie in the old town of the Georgian capital Tbilisi. Since the change of gender entry in Georgia is only allowed after a complete operation, Alexander cannot find an official job. His case is now with the International Court of Human Rights in Strasbourg. Since the process can take a long time, both have decided to leave the country. In order to get the money together, Marie decided to do a surrogacy.

GENRE Society, Drama, LGBTQ, Politics **YEAR OF PRODUCTION** 2021 **DIRECTOR** Yana Ugrekhelidze
SCREENPLAY Yana Ugrekhelidze **CINEMATOGRAPHY** Jule Katinka Cramer **PRODUCER** Yana Ugrekhelidze
PRODUCTION COMPANY Fortisfemfilm **RUNTIME** 72 min **LANGUAGE** Georgian, Russian, English, German

SALES Fortisfemfilm • Yana Ugrekhelidze • ugrekhelidze@gmail.com • www.fortisfemfilm.com



© Majmun Films

LO QUE QUEDA EN EL CAMINO

WHAT REMAINS ON THE WAY

LO QUE QUEDA EN EL CAMINO is the story of Lilian and her four kids in search for a better life. Lilian dares to leave her violent husband in Guatemala and joins the migrant caravan in order to make it to the Mexican-US border. Being a single mother, this is her only chance to make the dangerous way through Mexico. The documentary follows Lilian and her kids marching and hitchhiking through Mexico using trailers and trains, struggling to get further North. During the journey of 4,000 km, we get to know their family bonds and witness how they master the difficult path in their very own way.

Along the way it becomes clear that Lilian's escape from her violent husband marks just the beginning of an ongoing struggle of independence from men. Rather than reaching the USA it is the resistance to male domination and traditional gender roles which changes her life and that of her children for the better.

GENRE Human interest, Migration, Feminism **YEAR OF PRODUCTION** 2021 **DIRECTORS** Jakob Krese, Danilo do Carmo **SCREENPLAY** Jakob Krese **CINEMATOGRAPHY** Arne Büttner, Danilo do Carmo **PRODUCER** Annika Mayer **CO-PRODUCER** Bruna Epiphania **PRODUCTION COMPANY** Majmun Films **RUN-TIME** 93 min **LANGUAGE** Spanish, English

SALES Majmun Films, Annika Mayer • annika@majmunfilms.com • www.majmunfilms.com



© Öfilm

SZENEN MEINER EHE

SCENES FROM MY MARRIAGE

The first time we met was when we both looked at an apartment in Berlin. It was love at first sight, but back then both of us lived in steady relationships. It remained an affair. Ten years later, fortuity led us back together. On the spur of the moment, we got married.

Lukas lives and works in Austria, I live and work in Berlin.

Who is my husband? How and where do we want to live?

I record moments from our relationship with the camera because I want to solve the mystery of love, that is suddenly confronted with the reality of life.

GENRE Relationship **YEAR OF PRODUCTION** 2019 **DIRECTOR** Katrin Schlösser **CONCEPT** Katrin Schlösser **CINEMATOGRAPHY** Katrin Schlösser **MONTAGE** Barbara Gies **SOUNDDESIGN** Tatjana Jacob **FILM MIXING** Matthias Lemper **PRODUCER** Hannah Doerr **PRODUCTION COMPANY** ÖFilm Produktion **RUNTIME** 93 min **LANGUAGE** German, English **FESTIVALS** Diagonale Festival des Österreichischen Films 2019, Filmkunstfest Schwerin 2019, Duisburger Filmwoche 2019, Stranger than fiction Dokumentarfilmfest 2020

SALES Rushlake Media GmbH • info@rushlake-media.com • www.rushlake-media.com



© Pia Lamster

THE CASE YOU

I invited five women to spend several days with our team in a theater hall. Within this protected space, we try to figure out what connects them. They are in their 20s, actresses and four years ago they participated in the same audition, in which they experienced systematic abuse of sexual and violent nature, as did hundreds of others. I was one of the contenders as well.

As many of my colleagues, I wanted to suppress this day as quickly as possible. But since the director continued his abuse by using the audition material to edit a whole new movie, there is currently a legal battle between the production company and the actresses taking place. Not much of it has yet reached the public.

Today, I myself study directing and explore with the women in THE CASE YOU, what occurred back then, how it was possible for it to even happen and what it now means for our lives and our work.

GENRE Essay, Society, Women **YEAR OF PRODUCTION** 2020 **DIRECTOR** Alison Kuhn **CINEMATOGRAPHY** Pia Lamster **PRODUCER** Luis Morat **PRODUCTION COMPANY** Filmuniversität Babelsberg **KONRAD WOLF**
RUNTIME 80 min **LANGUAGE** German **FESTIVALS** International Documentary Filmfestival Amsterdam 2020, Filmfestival Max Ophüls Prize 2021

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



© Lorena Duran

BAMBIRAK

When 8 year old Kati from Afghanistan stows away in her fathers truck, Faruk must juggle his responsibilities as a single dad while holding down his first job in a new country. As their relationship deepens, a brush with covert racism tests the bond between a father and daughter.

GENRE Coming-of-Age Story **YEAR OF PRODUCTION** 2021 **DIRECTOR** Zamarin Wahdat **CINEMATOGRAPHY** Lorena Duran **CAST** Lara Cengiz, Kailas Mahadevan, Merlet Collet, Oscar Zikur, Käthe Dugaro, Frieda Dugaro, Thomas Dugaro, Ahmad Wahdat **PRODUCER** Joy Jorgensen **CO-PRODUCER** Raphael Langenscheidt **PRODUCTION COMPANY** Killjoy Films **RUNTIME** 14 min **LANGUAGE** German, Afghan, English **FESTIVALS** Sundance Film Festival 2021, Show Me Shorts Film Festival 2020, Uppsala Film Festival 2020, First Run Wassermann Award Finalist 2020, Independent Film Festival Osnabrück 2020, Filmfestival Max Ophüls Prize 2021 **AWARDS** Best Student Short Filmfest Osnabrück 2020

SALES Killjoy Films • kontakt@killjoyfilms.de • www.killjoyfilms.de



© Chaerin Im

EYES AND HORNS

The portrayal of the over masculine Minotaur and his transformation making the boundaries of sexes disappear.

The exploration of masculinity begins with a portrayal of the outbursting Minotaur, a mythical creature the artist Picasso used to portray himself in his etching print series. In the process of exploration, the Minotaur goes through a violent struggle between being male and female. But when it ends, the connotations are flipped, the lines blurred, and the boundaries of identities are crumbled.

GENRE LGBTQ, Animation, Art, Erotic, Experimental **CATEGORY** Short **YEAR OF PRODUCTION** 2021
DIRECTOR Chaerin Im **ANIMATION** Chaerin Im **PRODUCER** Fabian Driehorst **PRODUCTION COMPANY** Fabian&Fred **RUNTIME** 6 min

SALES Fabian&Fred • hello@fabianfred.com • www.fabianfred.com



© Studio Seufz

JUST A GUY

JUST A GUY is an animated documentary short film about love. Three women share glimpses of their affection, attraction and relationship with Richard Ramirez: A serial killer and rapist they contacted after he was convicted in the 80s. Through their perspective, we revisit exchanged letters and emotions that are as obsessive as they are hauntingly familiar.

GENRE Animation, Crime, Experimental, Love Story **YEAR OF PRODUCTION** 2020 **DIRECTOR** Shoko Hara
SCREENPLAY Simon Thummet, Shoko Hara **CINEMATOGRAPHY** Shoko Hara **PRODUCER** Stefan Michel
PRODUCTION COMPANY Studio Seufz **RUNTIME** 15 min **LANGUAGE** English, German, French, Spanish
FESTIVALS (SELECTION) ITFS Stuttgart 2020, Hot Docs Toronto 2020, Krakow 2020, Animafest Zagreb 2020, Annecy 2020, Message-to-Man St. Petersburg 2020, Ottawa 2020, Ghent 2020, Sapporo 2020, Uppsala 2020, PÖFF Shorts Tallinn 2020, Interfilm Berlin 2020, Torino 2020, Animateka Ljubljana 2020, Clermont-Ferrand 2021, St. Louis International Film Festival 2020, Guangzhou 2020, London Short Film Festival 2020 **AWARDS** Golden Dragon Krakow 2020, Grand Prix Animafest Zagreb 2020, Golden Centaur Grand Prix Message-to-Man St. Petersburg 2020, Special Jury Award Sapporo 2020, Best Animated Documentary Reanima Bergen 2020, Special Jury Prize Torino 2020

SALES Miyu Distribution • luce@miyu.fr • www.miyu.fr/distribution/en/



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LA ESPERA

A remote piece of no man's land. A dusty, barren area in between the railway line and the highway. A few campfires flaring. Groups of people gathering here and there. Slowly the situation is becoming clear. They are part of the caravan heading towards the US border. Silent images and fragments of touching conversations calmly direct the viewer's attention to the microcosm of individual destinies within the context of world affairs. What seems so abstract and far away, suddenly becomes close and alive.

GENRE Human Interest, Migration, Documentary **YEAR OF PRODUCTION** 2020 **DIRECTORS** Danilo do Carmo, Jakob Krese **CINEMATOGRAPHY** Arne Büttner **PRODUCERS** Annika Mayer, Jakob Krese, Danilo do Carmo, Arne Büttner **CO-PRODUCERS** Erica de Freitas, Simone van den Broek **PRODUCTION COMPANY** Majmun Films **RUNTIME** 14 min **LANGUAGE** Spanish, English **FESTIVALS** IFFR, DocAviv, Guanajuato, Uppsala, Asiana, Message to Man, Short Film Festival Hamburg **AWARDS** German competition – Short Film Festival Hamburg

SALES Majmun Films, Annika Mayer • annika@majmunfilms.com • www.majmunfilms.com



© Atticocean / Mel Piper

SHADOW PLAYERS

Diver Polaris is trapped in an underwater cocoon and the ocean around her is dead. So falling in love with this story traveller is a really bad idea. And he refuses to travel on, tired of all the sad endings out there. Alas Polaris' story is ending, too. Cracks begin to break across the story traveller's skin like they tear across the hull of the cocoon. He will die if he stays. To save his life she comes up with the beginning of a new story, one into which only he can travel. All he has to do is follow the shadow lynx into the forest.

GENRE Fantasy **YEAR OF PRODUCTION** 2021 **DIRECTOR** Mel Piper **SCREENPLAY** Mel Piper **CINEMATOGRAPHY** Bella Halben **CAST** Amy Molloy, Ruben Van keer **PRODUCER** Mel Piper **PRODUCTION COMPANY** Atticocean **RUNTIME** 19:30 min **LANGUAGE** English

SALES Mel Piper • mel@atticocean.com • www.atticocean.com



© Natalie MacMahon

SKELETON TIGER

In the near future, eating meat has become a crime and one gets punished by being put in a cage. Once a year, when the most important public holiday, "Skeleton Tiger Day" is celebrated, one lucky contestant of a live show gets the chance to change his fate.

This is a film about the absurd circus of humanity, in which humans believe to be superior until they have a moment of realisation, which often comes too late.

GENRE Drama, Experimental, Science Fiction **YEAR OF PRODUCTION** 2020 **DIRECTOR** Natalie MacMahon
SCREENPLAY Natalie MacMahon **CINEMATOGRAPHY** Adrian Angehrn **CAST** Franco Toledo, Alec Rosenthal, Jared Ethan Blake, Chizuru Yamauchi, Marco Scarpati, Marco Aptsiauri, Natalie MacMahon
PRODUCER Natalie MacMahon **PRODUCTION COMPANY** MacMahon Media **RUNTIME** 8 min **LANGUAGE** English, German, Spanish, Italian, French **FESTIVALS** Geelong Underground Film Festival 2020, Varese International Film Festival 2020

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



© Jens Hauspurg

IMMENHOF – DAS GROSSE VERSPRECHEN

Writer-director Sharon von Wietersheim has returned to the Immenhof stables for another contemporary take on the classic film series after the success of her first adaptation IMMENHOF – THE ADVENTURE OF A SUMMER. This time round, the Immenhof sisters Lou and Emmie have their cousin from the big city Josy helping out – even though she can't tell the difference between a horse and a zebra! However, their summer break becomes increasingly turbulent when Cagliostro, the star racehorse from the neighbouring stud farm, is mysteriously poisoned. Lou has to find a way of protecting the champion from his unscrupulous owner Mallinckroth who wants to enter him in the derby – and also cope with her pangs of first love for childhood friend Cal...

ENGLISH TITLE IMMENHOF – THE PROMISE

GENRE Children's Film, Drama, Family Entertainment
CATEGORY Feature **DIRECTOR** Sharon von Wietersheim
SCREENPLAY Sharon von Wietersheim
CAST Leia Holtwick, Ella Päßgen, Caro Cult, Max Befort, Heiner Lauterbach, Max von Thun
PRODUCERS Frank Meiling, Sharon von Wietersheim
CO-PRODUCERS Fred Kogel, Cosima von Sprei
PRODUCTION COMPANY Rich and Famous Film GmbH in co-production with Leonine Licensing AG
LANGUAGE German

CONTACT

Beta Film GmbH, Dirk Schürhoff
 dirk.schuerhoff@betafilm.com
 www.betafilm.com



© Leonine

JGA

As the maid of honour for her best friend, Jasmin has to plan a surprise 'hen night' for the bride. But when all of their Mom friends are cancelling, using their sick kids as excuses, and even the bride herself drops out because she is pregnant, the three left-over single ladies are dumped with their Ibiza plans and tickets. Drunk and frenetic, they decide to stick with the hen party plan, even without the hen! But upon arriving on Ibiza, they run into Jasmin's ex-boyfriend, the one that got away. He will be getting married shortly – and is celebrating his own stag party on the island. Desperately not wanting to lose her face, Jasmin announces that she's the hen of their party, getting married too – and lays her first brick of a large temple of lies.

GENRE Comedy **CATEGORY** Feature **DIRECTOR**

Alireza Golafshan **SCREENPLAY** Alireza Golafshan

CAST Luise Heyer, Taneshia Abt, Teresa Rizos, Dimitrij Schaad, Trystan Pütter, Axel Stein, Arnel Tači, Julia Hartmann
PRODUCERS Justyna Muesch, Quirin Berg, Max Wiedemann
CO-PRODUCER Stefan Gärtner
PRODUCTION COMPANY Wiedemann & Berg Film
CO-PRODUCTION COMPANY Seven Pictures Film
LANGUAGE German

CONTACT

Wiedemann & Berg Film, Franziska Kurra
 f.kurra@w-b.film
 www.w-b-film.de



© Kinescope Film GmbH / Julio Del Bianco

MÄRZ (AT)

Fifteen-year-old Daniel lives with his older brother and ill father in a village plagued by rural exodus and where the local youth is shaping their lives between rare bus intervals, xenophobia, unemployment, illegal dog fights and chemical intoxicants. In the transition between childhood and youth, Daniel falls victim to the loveless indifference and stagnation of his environment which forces him into a painful loneliness.

ENGLISH TITLE MARCH (WT) **GENRE** Drama
CATEGORY Feature **DIRECTOR** Constantin Hatz
SCREENPLAY Constantin Hatz **CAST** Malte Oskar Frank, Robert Kuchenbuch, Paul Wollin, Susanne Bredehoeft, Eric Cordes, Ben Felipe, Beatrix Strobel, Mohamed Haj Younis, Bashar Kanan, Nahla Nabil, Derar Khalili, Robert Gallinowski, Max Koch, Christian Schneeweiß, Ludger Böckelmann
PRODUCTION COMPANY Kinescope Film GmbH
LANGUAGE German

CONTACT

Kinescope Film GmbH, Janina Sara Hennemann
 hennemann@kinescope.de
 www.kinescope.de



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THE MOPES

The German Pay TV channel TNT Comedy has joined forces with UFA Fiction to produce the six-part comedy series THE MOPES, starring Nora Tschirner and Roel Dirven.

Singer-songwriter Mat (Dirven) is reasonably successful, reasonably happily spoken for, and reasonably satisfied with his life. Monika (Tschirner) is efficient, organized and about to be promoted. However, when the two meet one another, their worlds are turned topsy-turvy because Monika is a moderate depression – and one belonging to Mat. While the musician thinks he is hallucinating the new woman in his life and tries to get rid of Monika by absurd means, she discovers totally new sides to her character...

GENRE Tragicomedy **CATEGORY** Series **DIRECTOR** Christian Zübert **CREATED BY** Ipek Zübert **CAST** Nora Tschirner, Roel Dirven, Kathrin Angerer, David Bredin, Anna Brüggemann, Gina Henkel, Paula Kalenberg, Ugur Kaya, Anton von Lucke, Matthias Matschke, Sue Moosbauer, Adina Vetter **EXECUTIVE PRODUCERS** Nataly Kudiabor (UFA Fiction), Hannes Heylmann, Anke Greifeneder (both TNT Comedy) **PRODUCER** Leonie Geisinger **PRODUCTION COMPANY** UFA Fiction in co-production with TNT Comedy **LANGUAGE** German

SALES

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 www.warnerbros.de



© Flare Entertainment / Sky Deutschland / Alex Kroke

PARADISO

Munich journalist Daniel Mandelkern abruptly leaves his wife Elisabeth and travels to Italy for an interview with the celebrated German writer Mark Svensson who is living there in seclusion with the photographer Kiki Kaufmann. Mandelkern's stay is supposed to only last a few hours, but Tuuli Kovero, the heroine of Svensson's novel and his eternal love, asks him to stay. Mandelkern is fatally drawn into their lives, becoming entangled in the mystery of Tuuli's missing partner Felix Blaumeiser, as well as a fascinating story seemingly familiar from Svensson's novel: a love triangle that began in Colombia, blossomed in Finland, broke up in New York and finally ended with the sudden disappearance of Felix Blaumeiser...

GENRE Drama, Literature, Love Story, Road Movie
CATEGORY Series **DIRECTORS** David Dietl, Barbara Albert **SCREENPLAY** Hanno Hackfort, Bob Konrad, Thomas Pletzinger **CAST** Friedrich Mücke, Albrecht Schuch, Alina Tomnikov, Ina Geraldine Guy, Daniel Sträßer, Anne Ratte-Polle, Vico Magno, Leonardo Santini, Anna Favella, Zoé Höche **PRODUCERS** Eva Kemme and Martin Heisler (Flare Entertainment), Marcus Ammon, Frank Jastfelder, Andreas Perzl (Sky Deutschland), Jason Simms (Sky Studios) **PRODUCTION COMPANIES** Sky Deutschland GmbH, Flare Entertainment GmbH **LANGUAGE** German

SALES

NBCUniversal Global Distribution, Jennifer Hahn
 jennifer.hahn@nbcuni.com



© Stephanie Kulbach

DIE RETTUNG DER UNS BEKANNTEN WELT

Til Schweiger has teamed up again with co-author Lo Malinke for the screenplay of his latest film following their collaboration on REUNION 1.0 (KLASSENTREFFEN 1.0) and DIE HOCHZEIT.

After an attempted suicide, 17-year-old Paul is admitted by his father to a therapy center where he is diagnosed as bipolar. During his stay there, he meets other young people with psychological problems, including Toni, and spends the happiest day of his life with her. But the next morning shows that a mental illness has no regard for happiness and yet he can't keep running away from reality. Paul finally decides to trust the people who love him the most and accepts their support...

GENRE Tragicomedy **CATEGORY** Feature **DIRECTOR** Til Schweiger **SCREENPLAY** Til Schweiger, Lo Malinke **CAST** Emilio Sakraya, Til Schweiger, Tijan Marei, Bettina Lamprecht, Greta Kasalo, Skandar Amini, Otto Emil Koch, Emily Cox, Sebastian Schneider, Maya Lauterbach, Emma Schweiger, Herbert Knaup, Steffen Wink **PRODUCERS** Til Schweiger, Christian Specht **PRODUCTION COMPANIES** barefoot films GmbH and Warner Bros. Film Productions Germany in co-production with Perathon Film und Fernseh GmbH and Erfttal Film- und Fernsehproduktion GmbH **LANGUAGE** German **GERMAN DISTRIBUTOR** Warner Bros. Pictures

CONTACT barefoot films GmbH
 office@barefootfilms.de
 www.barefootfilms.de

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GERMAN FILMS SERVICE + MARKETING



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

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

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

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

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

In addition, German Films has foreign representatives for 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.

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