

GFOQ

GERMAN FILMS QUARTERLY

ISSUE 2-2020

WITH PORTRAITS ON
DIRECTORS **PHILIPP KADELBACH**
& **SANDRA KAUDELKA**
PRODUCER **NICOLE GERHARDS**
OF **NIKO FILM**
ACTOR **ALBRECHT SCHUCH**

german
●●● films

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films, talent, spirit.
europe!

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european film promotion

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2020

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IT HAS TO CLICK

A PORTRAIT OF DIRECTOR PHILIPP KADELBACH

Taking a very short time out from finishing his series version of WIR KINDER VOM BAHNHOF ZOO, publicity shy Philipp Kadelbach came into film via a route seldom traveled in Germany, commercials – and some help from his father.

“It was his dream,” Philipp Kadelbach explains, “to be a filmmaker, so he sat us in front of the TV and showed me the classics, explaining them ... Before I even started school! After I left high school I went to Pittsburgh for a year, joined the local TV station and attended film school.” Back in Frankfurt, Germany’s advertising ‘capital’, he ... went into advertising! Via the film academy in Ludwigsburg, first. “Yes, I went the wrong way!” he laughs.

“I started as an intern, taught myself editing and for many years I was an editor. Then, one day, the guys asked me if I’d like to direct, so I did. For ten years, 400 commercials around the world, photographing everything. It was exciting and I learned as I went,” he continues. “I developed a feeling for the aesthetics of advertising, the importance of screen images, handling sets and big crews, and film is about making images.”

His first ‘real’ film project was four episodes of the series UNSCHULDIG followed in 2011 by the two-part historical drama HINDENBURG. But “it was only with GENERATION WAR that I realized just how a complex film is made!” (It also just happened to win numerous awards, including the Prix Europa for Best Mini-Series, the German Television Award for Best Multi-Parter, the Golden Camera, the Golden Magnolia in Shanghai, the Seoul International Drama Award for Best Director and Best Mini-Series, and an International Emmy for Best Mini-Series). Kadelbach admits freely that, “it was different coming from a non-script background, so it took me time to learn how to work with actors because there is more to drama than just the image onscreen. It sounds obvious, and it is: they both go hand in hand.”

Having discovered the joys of working with actors, Kadelbach brings a democratic approach to his art: “First of all, don’t reveal all your ideas! There are so many parameters and departments involved,” he continues. “I see what people have to offer and don’t overwhelm them with just what I have in my head. I listen. To the actors, too! How do they see the role?

We talk about the character, how I see them, how they do. The same for the heads of department [costume, makeup, production design]: you have to find a character you want to narrate.” Once filming starts: “I know what I want but I don’t say it directly,” he explains. “I want to see what they offer. If it’s better than my idea, we leave it.”

So casting is key here? “Absolutely,” Kadelbach agrees. “I cast long-term. I’m always meeting with the actors, working together, so much is sorted in advance and then on set you have the space to play. I’m character-driven but if and when you can break out on set then there are so many possibilities.”

WIR KINDER VOM BAHNHOF ZOO, an 8-parter for Amazon, is his “longest, hardest job so far, 136 shooting days! It’s a very large ensemble with young actors and also older ones. It had just about every director’s difficulty possible! I had to keep story arcs, there were lots of roles and not all actors were experienced. It was a very strenuous, long project.”

Not that he is any stranger to longform drama. His PERFUME, for Netflix, shot for 90 days. And then there is his SS-GB, the first time a German got to direct a BBC series, for which he spent two years in London.

With these kinds of time-heavy projects, Kadelbach looks for “something that clicks. There needs to be something that holds me as well as the audience. Personally, I like the dark side; thrillers, dark stuff, emotional depths, film or series.”

And after WIR KINDER VOM BAHNHOF ZOO? “Hard to say,” he replies. “I’m being sent so much good stuff. Do I go for a serial? Longform with a big arc or something theatrical for two hours? But it’s still too early. Right now I’m saying I’ll never direct again! But ask me in six weeks’ time!”

Simon Kingsley



ACCENTUATING THE POSITIVE

A PORTRAIT OF DIRECTOR SANDRA KAUDELKA

You are 12-years-old, the Berlin Wall has just come down, you visit your father, whom you have not seen for most of your life, in West Berlin, and what do you do? If you are Sandra Kaudelka you insist everyone goes to the cinema! (Tim Burton's BATMAN, if you're asking). Hero status right there!

"Cinema-love was always in me," Sandra Kaudelka explains from well beyond the officially advised safe distance of 1.5 meters. "Films were my best friends when I was growing up, then I was able to study my passion at Berlin's Humboldt University and afterwards I found my home at the DFFB."

Born in Leipzig in 1977 into what became a divided family (her father had increasing problems with the Stasi until he was forced to emigrate to the West), Kaudelka's career could have gone in a completely different direction. To be exact: straight down! Because ... "I was a top sports-girl in the GDR," she explains. "I was a diver. And scared of water and heights!" Okay, pause for thought. "But I was very talented and was a GDR champion in 1989! I was 'encouraged' to get over my fears! I learned that despite fears you can still achieve a lot in life!" And this is her wellspring. Because if you can throw yourself against your nature off a high board, then the high-risk business of making films is something you take in stride.

"Interested in people in extreme situations and social-critical and political questions," Sandra Kaudelka started out as a documentary filmmaker. Why? "They are possible with little money!" she laughs. Her latest film, WAGENKNECHT, about Sahra Wagenknecht, then parliamentary leader of the left-wing party Die Linke, played to great audience accolade at this year's Berlinale. "I was always political," Kaudelka explains, "but to experience politics that close was incredibly sobering. Incredibly interesting, but I wouldn't want to experience it again! I don't want to lose hope in our system! It changed my view of politics in general, and not just of one single party. Political egos can be very destructive."

Kaudelka's award winning I WILL NOT LOSE (2013) was her riposte to what she considered the one-sided, Western narrative about sport in the GDR: "I needed to show the broad spectrum. Many people were not victims: they participated and enjoyed it.

So I found many sportspeople, all with different stories. I wanted to show a society portrait."

But she also makes feature films! As a writer, Sandra Kaudelka, believes "features are very strongly biographical. Often about a character's basic situation." She is currently "working on WAR HOLIDAYS, about a manager who holidays in war zones and takes pictures. I researched and wrote a story. Or there are things I have experienced, such as coaching (DIE MASSNAHME). It was so depressing I felt I had to write it down: the people and situations, you can't change someone's life in four or five weeks, you cannot have an effect even if you really want to."

So, how does she work? "There comes an impulse, then I get into bed and write, I always write in bed!" Also on her development slate is INTERSHOP, "an ode to working mothers in the GDR, a very passionate, funny but also sad story; the big theme of solidarity among women."

Citing Katherine Bigelow ("THE HURT LOCKER is one of the best films about men I ever saw"), Larisa Shepitko and Stanley Kubrik ("My superhero, always reinventing himself as a perfectionist") as her biggest influences, Sandra Kaudelka strives with her films "to add value, reach people, shake them a bit. Go, Costa Gavras!" she laughs. "But seriously, I want the positive forces to combine to create a more tolerant, stronger society for the future, that ego will be thrown overboard. Ego is the biggest problem, more humility would be a good idea. But when positive forces combine, then anything is possible."

Simon Kingsley



COMMITTED TO THE CINEMA

A PORTRAIT OF PRODUCTION COMPANY NIKO FILM

"Exceptional films are our passion, films bearing a distinct signature and a unique identity," says Nicole Gerhards about her Berlin-based production outfit NiKo Film which celebrates its 15th anniversary in the international film business next year.

The company was launched just a year after Gerhards had graduated in Film Production from the German Film & Television Academy in Berlin (DFFB). Her graduation film was Ulrike von Ribbeck's 30-minute film CHARLOTTE which was screened at several festivals in 2004, including the Berlinale's Perspektive Deutsches Kino sidebar and the Directors' Fortnight in Cannes.

While NiKo Film's first two feature film projects – Matthias Keilich's comedy LUMBER KINGS and Emily Atef's graduation film THE STRANGER IN ME – were 100% German, Gerhards has since concentrated on either serving as a minority co-producer on international projects or bringing foreign partners onboard her German features.

Over the past 15 years, NiKo Film has consequently been involved in projects from all over the globe that have gone on to pick up awards from many international film festivals – ranging from Chilean director Matias Bize's THE MEMORY OF WATER and Kosovo-born Visar Morina's debut BABAI through Hungarian director Ibolya Fekete's MOM AND OTHER LOONIES IN THE FAMILY and Argentinian-born Paula Markovitch's Silver Bear winner THE PRIZE to Algerian Katim Moussaoui's UNTIL THE BIRDS RETURN and Iranian filmmaker Massoud Bakhshi's YALDA which had its world premiere at this year's Sundance Film Festival and won the World Cinema Grand Jury Prize.

Meanwhile, Gerhards attracted French and Swiss co-producers for her production of Emily Atef's second feature KILL ME in 2011; a Belgian partner for Ziska Riemann's ELECTRIC GIRL which had its international premiere at the Busan International Film Festival last year; and Dutch and Polish co-producers for Swedish-born Carolina Hellsgård's SUNBURNED which celebrated its world premiere in the Alice nella Città sidebar at the Rome Film Fest last October.

"I have been able to build up an extensive international network of contacts over the years thanks

to my participation in various training programs and industry events promoting international co-production," she explains. She is an alumna of the EAVE and ACE producers' workshops and has taken part in the Torino Producers Lab as well as the prestigious Inside Pictures program. And in 2012, she was selected by German Films to represent Germany in the European Film Promotion's Producers on the Move showcase of up-and-coming independent European producers.

"I have now reached a point where many producers are approaching me with projects because I have been recommended to them by other partners," Gerhards observes. "There are many projects coming to me from France, but I also get to see ones from other countries."

Indeed, the diversity of NiKo Film's output is reflected in the projects currently in the development or financing stage: they range from Gerhards' third collaboration with Emily Atef on her first French-language production MISTER with Eaux Vives Production as delegate producer, through Indonesian film critic-turned-filmmaker Makbul Mubarak's feature debut AUTOBIOGRAPHY, and Moroccan director Faouzi Bensaidi's DESERTS to German writer-director Kai Gero Lenke's feature debut with the sci-fi drama ECHOES.

While many of her German producer colleagues are increasingly touting for business from the streaming services, Gerhards remains committed to films destined for the cinema's big screen.

"I think that the kind of films I produce are more important than ever in the current climate which we have in the world and the international film industry," she suggests. "Many of these films focus on such subjects as the concept of where one's home is, the status of minorities, existential crises or social ills. They take a particular stance, but they never force the issue."

Martin Blaney

VERSATILITY & VISION

A PORTRAIT OF ACTOR ALBRECHT SCHUCH

Not that there was ever much doubt, but anyone still unconvinced that Albrecht Schuch is one of the best and, not least, most versatile German actors of his generation only needs to take a look at the winners of the German Film Awards. This year, the 34-year-old won TWO Lolos, which were awarded on 24 April: for SYSTEM CRASHER as Best Leading Actor, and for BERLIN ALEXANDERPLATZ as Best Supporting Actor.

Schuch is too modest to make a big deal out of this double tribute. Talking to him, it quickly becomes clear that awards are not what drives the Jena-born son of a general practitioner and a psychiatrist in his work as an actor. But of course, that doesn't mean that he's not delighted: "Regarding both films, I did notice a difference from other projects, especially when it comes to teamwork. In both cases I sensed afterwards that the final result could be something very special." And so he sees the

numerous award nominations for both films – eleven in the case of BERLIN ALEXANDERPLATZ, ten for SYSTEM CRASHER – primarily as honors for the whole team. “A good film is always a team effort. Even the person who deals with the road block has something to do with whether the film is successful in the end. Because he may just manage to appease an annoying cyclist who was defying his instructions – and at that very moment a scene was captured that ultimately made it onto the screen.”

Certainly Schuch, who studied at the Academy of Music and Theater in Leipzig and, at the start of his career, appeared on stage at the Maxim Gorki Theater in Berlin and the Vienna Burgtheater, is well-versed in good films. Since 2016 at the latest, he has been enjoying what is known as a run. At that time Christian Schwochow's artist portrait PAULA premiered in Locarno and became a real audience success. In addition, the documentary drama DIE TÄTER – HEUTE IST NICHT ALLE TAGE about the NSU murders, also directed by Schwochow, won the renowned Grimme Prize. This was followed by celebrated TV movies such as GLADBECK, THE POLICEMAN AND THE GIRL or the best-selling film adaptation KRUSO – and a seemingly endless stream of prizes, from the German Television Award to the Golden Camera and the German Actor's Award.

“The fact that I can choose my projects at the moment, decide for myself what I do and what I don't do – that's actually the biggest prize I've ever received,” Schuch says with regard to his recent successes. “It's a privilege and a gift that I have received such encouragement and trust from others. As an actor, I feel very much appreciated.” An increasing number of casting invitations are also coming from abroad – at the latest since Nora Fingscheidt's SYSTEM CRASHER and the Emmy nominated series BAD BANKS. Yet the Berliner-by-choice is not actually someone who feels particularly comfortable facing a lot of attention and the expectations that come with it. “By nature, I am more a quiet person who needs a lot of time to think things through and let them take effect. I need to be able to think clearly,” Schuch says of himself. “But that's not how this industry works; it's so incredibly fast and decisions need to be made in a very short time. Sometimes, this puts me under pressure and leaves me gasping for breath.” So situations like the

one at this year's Berlinale, where the world premiere of Burhan Qurbani's BERLIN ALEXANDERPLATZ had to be reconciled with shooting for the screen adaptation of the THE ROYAL GAME, are not really his cup of tea.

Schuch feels most comfortable when he has the peace and quiet to concentrate on one project after another. When he can take the time to decide to work with a specific director, for example: “I need to be on the same plane as the other person”, he explains. “When I choose a role, I always give something of myself. Or at least I let it pass through me. It's my voice, my body. Basically, I give myself up naked. So I need protection from the person I'm working with.”

The intensity with which the brother of fellow actor Karoline Schuch (HANNA'S JOURNEY, BALLOON) devotes himself to his roles can also be discerned in his physical appearance. The former kickboxer who takes on a girl who is difficult to raise in SYSTEM CRASHER, the ambitious investment banker wearing a designer suit in BAD BANKS, and the emaciated, psychopathically repellent drug gangster Reinhold in BERLIN ALEXANDERPLATZ – these roles are so physically different that apparently some viewers don't even realize that it's the same actor in all cases.

Versatility is definitely a decisive factor in Schuch's own choice of roles. He noticed early in his career how actors can often be cast in a one-sided manner, beneath their actual capabilities: “Constantly, this fear of being pushed into a certain corner is making me want to avoid that very thing.” But the real decider is a different matter, as he underscores: “It's the story, the director's vision and the acting partners that are of the utmost importance to me. Because to tell a story, you need people who share a vision. Or have the desire to create one together.” And the coming months will show again that there is no shortage of such comrades-in-arms for Schuch. At any rate, in Philipps Stölzl's THE ROYAL GAME, the biopic LIEBER THOMAS, and also the Erich Kästner film adaptation FABIAN by Dominik Graf he has already shot three new, top-class films waiting to find an audience as soon as our cinemas reopen their doors.

Patrick Heidmann



© Charlotte Feldmann

BLUTSVERWANDTE

BLOOD RELATIVES

After many years of estrangement, Lars visits his father's home unannounced. He hopes for a discussion, to which his father evades. In order to be heard, Lars sees no other way but to tell his father a bitter lie.

His sisters Julia and Anna spend a summer weekend in the countryside. After a hostile argument, Anna reveals the truth behind a dark secret, which helps Julia absolve her guilt.

One year later, Lars takes a paternity test with disturbing results. When the heavily indebted mother calls upon him and his sisters to contribute their savings, Lars confronts her with the test. His mother evades his questions, and Lars finally loses control against his dysfunctional family. But the family bond cannot be cut.

GENRE Drama **YEAR OF PRODUCTION** 2020 **DIRECTOR** Charlotte Feldmann **SCREENPLAY** Charlotte Feldmann **CINEMATOGRAPHY** Yves Maurice Itzek, Albrecht von Grünhagen, Anselm Belser **CAST** Horst Westphal, Harald Geil, Mónica Martínez Díaz, Jeanette Karstaedt, Cornelia Köndgen **PRODUCTION COMPANY** filmArche **RUNTIME** 102 min **LANGUAGE** German

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www.charlottefeldmann.de • www.blutsverwandte.com



© DCW/blue eyes Fiction/Martin Menke/Petro Domenig

HILFE, ICH HAB MEINE FREUNDE GESCHRUMPF

HELP, I SHRUNK MY FRIENDS

Melanie is a new pupil at the Otto Leonhard High School, and Felix takes a real shine to this newbie, much to the annoyance of Ella and Felix's gang. They believe that Melanie is responsible for a number of small thefts that have been happening at the school since she arrived.

Events take a drastic turn when the class goes on a school trip. When Felix's friends almost mess up his date with Melanie, he shrinks them spontaneously to a tenth of their size. Just for a short time, he thinks to himself. But once Melanie has left, the magic ball to restoring his friends to their proper size has also disappeared. Is Melanie behind the thefts after all? In the process, Felix not only has to shrink himself, he also has to confess his love to Melanie and admit his mistakes to his friends. They have to find the real reason for this mysterious class trip and confront their vindictive opponent: the former head teacher Hulda Stingbeard, who has risen from the dead and is determined to banish the good school ghost Otto Leonhard from the school building once and for all.

GENRE Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTOR** Granz Henman **SCREENPLAY** Gerrit Hermans **CINEMATOGRAPHY** Marcus Kanter **CAST** Oskar Keymer, Anja Kling, Axel Stein, Andrea Sawatzki **PRODUCERS** Corinna Mehner, Hans Eddy Schreiber **PRODUCTION COMPANY** blue eyes Fiction, in co-production with Karibufilm Produktion, Minifilm, Filmvergnuegen, Potemkino Port, ARRI Media Productions, WS Filmproduktion **RUNTIME** 96 min **LANGUAGE** German

SALES ARRI Media International • worldsales@arri.de • www.arri-media.de/international



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MAX UND DIE WILDE 7

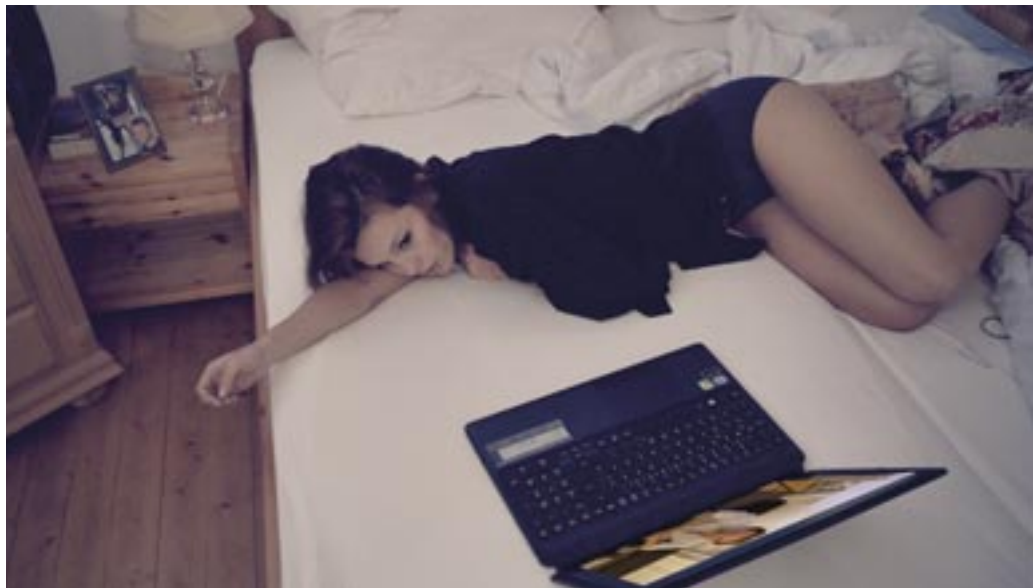
MAX & THE WILD BUNCH

A real castle for your new home – can you imagine anything cooler? Yeah, you can, thinks nine-year-old Max. Because Castle Geroldseck is a senior citizens' home full of wrinkly grans and gramps. But so his mom, a single parent geriatric nurse, can work night shifts as well, Max is now living in the Raven Tower. As the only kid among all these old...

But Max soon finds friends among the home's elderly residents: actress Vera, soccer coach Horst and researcher Kilian, together better known as the Wild Bunch. Max also notices something weird's going on in the old walls. There seems to be a mysterious thief up to no good, stealing valuables from the residents' rooms in broad daylight. Among the suspects is also Max's mother, who is threatened with the sack. Max joins forces with Vera, Horst and Killian to bring the real thief to justice.

GENRE Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTOR** Winfried Oelsner **SCREENPLAY** Lisa-Marie Dickreiter, Winfried Oelsner **CINEMATOGRAPHY** Andy Löv **CAST** Jona Eisenblätter, Uschi Glas, Günther Maria Halmer, Thomas Thieme **PRODUCERS** Martin Richter, Christian Becker **PRODUCTION COMPANY** Westside Filmproduktion, in co-production with Rat Pack Filmproduktion, LEONINE Studios, Berlin Group, Shoot'n'Post & Tonbüro, SWR, WDR, HR, RBB **RUNTIME** 86 min **LANGUAGE** German

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© Martin Pfeil

MIA UND MORGENROT

MIA MEETS MORGENROT

Mia starts to question the meaning of life due to external circumstances. She tries to escape into the virtual world, where she meets "Morgenrot" for the first time. It is the beginning of a journey through the unknown, where feelings don't emerge through physical contact, but through words.

GENRE Drama **YEAR OF PRODUCTION** 2019 **DIRECTOR** Martin Pfeil **SCREENPLAY** Martin Pfeil **CINEMA-TOGRAPHY** Martin Pfeil **CAST** Ana Dordevic, Guido Drell, Tom von der Isar, Frederik Lenke **PRODUCER** Martin Pfeil **PRODUCTION COMPANY** filmproduktion martin pfeil **RUNTIME** 103 min **LANGUAGE** German

SALES filmproduktion martin pfeil • info@pfeil-film.de • www.pfeil-film.de



© Ulysses Films/Fabrique d'Images/Moetion Films

OOOPS! 2 - THE ADVENTURE CONTINUES

The young Nestrian Finny and his best mate Leah, a Grymp, accidentally fall off the ark and are swept out to sea. Out on their own on a raft, they get separated by a storm. While Finny finds a whole colony of Nestrians under water, Leah lands on a beautiful island. If only the newfound land wouldn't shake that regularly and smoke from the mountain top?

A hilariously thrilling 3D-animated movie following the international box office hit OOOPS! NOAH IS GONE.... Our familiar little heroes race through a heart-stopping adventure, filled with spirited chases and laugh-out-loud slapstick moments. Delivered in superb quality by the producers of the prequel, the NIKO movies and LUIS AND THE ALIENS, this heart-warming story of friendship and family is directed by Toby Genkel (OOOPS! NOAH IS GONE..., RICHARD THE STORK) and Sean McCormack.

GENRE Animation, Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTORS** Toby Genkel, Sean McCormack **SCREENPLAY** Mark Hodkinson, Richard Conroy **PRODUCERS** Emely Christians, Christine Parris, Jean-Marie Musique, Moe Honan **PRODUCTION COMPANIES** Ulysses Films, Fabrique d'Images, Moetion Films **RUNTIME** 80 min **LANGUAGE** English

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PARADIES

PARADISE

In a world where death has become a private service company, three workers rebel against their own mortality.

For the three workers of the company "Styx" it is everyday business: living in the company van and driving overland to get from one place and time of death to the next – terminating people, packaging them and sending them off. They live a monotone life doing their daily chores for a society that developed a pain-free system for people's passings. Suddenly, the three find themselves confronted with their own termination and start to question and bend the rules of their world.

GENRE Comedy, Drama, Road Movie **YEAR OF PRODUCTION** 2020 **DIRECTOR** Immanuel Esser **SCREEN-PLAY** Immanuel Esser, Matthias Sahli, Angelo Wemmje **CINEMATOGRAPHY** Philipp Künzli **CAST** Franziska Machens, Holger Daemgen, Johannes Kühn **PRODUCERS** Immanuel Esser, Philipp Künzli, Renate Mihatsch **PRODUCTION COMPANY** Kunsthochschule für Medien Köln (KHM) **RUNTIME** 80 min **LANGUAGE** German **FESTIVALS** Filmfestival Max Ophüls Prize Saarbrücken 2020

SALES Kunsthochschule für Medien Köln (KHM) • dilger@khm.de • www.khm.de



© Bluescreen Entertainment

STILLE

SILENCE

Inspired by a few youngsters in a coffee bar talking about aging, a middle-aged man sinks into the idyllic surroundings of a lake. At this place the man seems to have turned into an old man who lingers and enjoys life at that unique spot. His thoughts and encounters at the lake seem to be inseparably linked with the man in the coffee bar and its visitors...

Is it the yearning for silence and slowing down which keep directing the man's thoughts in the coffee bar to this very special place at the lake while running the rat race of daily life?

SILENCE is an homage to life which seems to pass by all too soon.

GENRE Art **YEAR OF PRODUCTION** 2019 **DIRECTOR** Erik Borner **SCREENPLAY** Erik Borner **CINEMATOGRAPHY** Christof Wahl, Jean-Marc Junge, Patrick Voelkel **CAST** Marianne Sägebrecth, Michael Mendl, Sandra Fleckenstein, Erik Borner **PRODUCER** Stefan Friedrich **PRODUCTION COMPANY** Bluescreen Entertainment **RUNTIME** 72 min **LANGUAGE** German **AWARDS** Best Inspirational Film Los Angeles Film Awards 2019

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TAKEOVER – VOLL VERTAUSCHT

TAKEOVER - THE SWOP

The 18-year-olds Danny and Ludwig come from two completely different worlds: Ludwig leads the life of a wealthy son, whilst the musically talented Danny needs to count every penny. When they accidentally meet for the first time at a big leisure park, they immediately realize one major similarity – they look exactly alike! After their instant confusion they use this to their benefit and immerse themselves into each other's lives: Now Ludwig relishes in the solidarity of Danny's warm hearted family, while Danny has an unexpected and luxurious break during which he can practice for his upcoming song contest performance. It is not long before the first problems arise and their identity swop gets out of control, particularly with Danny's nosy foster sister Lilly. Everything seems to be gearing towards a spectacular showdown at the big song contest...

GENRE Comedy, Family Entertainment **YEAR OF PRODUCTION** 2020 **DIRECTOR** Florian Ross **SCREENPLAY** Tim Gondi **CINEMATOGRAPHY** Patrick Kaethner **CAST** Roman Lochmann, Heiko Lochmann, Luna Marie Maxeiner, Lisa-Marie Koroll, Alexandra Neldel, Kai Wiesinger, Jürgen Heinrich **PRODUCERS** Dan Maag, Stephanie Schettler-Köhler, Marco Beckmann **PRODUCTION COMPANY** PANTALEON Films, in co-production with Warner Bros. Film Productions Germany, 2112 Pictures **RUNTIME** 84 min **LANGUAGE** German

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



© Omri Aloni

DISPLACED

Sharon's relationship with Germany has always been conflictual, to say the least, but at the same time, this was something she had just accepted. This is true although she was born in Munich and currently lives in Berlin. Sharon is Jewish and a third generation Shoa survivor. When her estranged father Moritz contacts her again after seven years, it becomes an impetus for her to reconstruct her father's family history. From here on, a journey begins in which Sharon tries to understand who her father is and who his parents were. After having survived the Holocaust, her father's parents, who were originally from Poland, arrived in Munich in the American zone. They remained in Munich for the longest time. Sharon travels from place to place, from person to person trying to understand how the Shoah has impacted her father's family. The past always leads her back to her own life, after all she is living in Germany. Little by little, she also confronts her non-Jewish German environment.

GENRE Current Affairs, Society, History **YEAR OF PRODUCTION** 2020 **DIRECTOR** Sharon Ryba-Kahn
CINEMATOGRAPHY Omri Aloni **PRODUCERS** Alex Tondowski, Ira Tondowski **PRODUCTION COMPANY**
 Tondowski Films, in co-production with Filmuniversität Babelsberg **KONRAD WOLF** **RUNTIME** 88 min
LANGUAGE German, English, Yiddish

SALES Tondowski Films • alex@tondowskifilms.de • www.tondowskifilms.de



© Zeitgenössische Oper Berlin

THE FEMALE VOICE OF IRAN

Dealing with cultural censorship in Iran, women singers also started using digital media more. Invited by Negar, a magical entity, female voices from all over this vast country come out of isolation and gather in a garden in the very middle of Iran to make their dream come true. Nobody has tried this before, so Negar seeks the help of two travelers to connect. Along the way they meet surprisingly strong female personalities of diverse cultural backgrounds and come closer to understanding the orient...

GENRE Music, Road Movie **YEAR OF PRODUCTION** 2020 **DIRECTOR** Andreas Rochholl **CINEMATOGRAPHY** Sebastian Leitner, Andreas Rochholl, Christoph Wieland **PRODUCERS** Andreas Rochholl, Yalda Yazdani, Sebastian Leitner **PRODUCTION COMPANY** Zeitgenössische Oper Berlin, in co-production with SLFILM Media **RUNTIME** 76 min **LANGUAGE** English, Farsi

SALES CrossGeneration Media • info@femalevoiceofiran.com • www.femalevoiceofiran.com



© André Böhm/NFP

FRIEDLICHE REVOLUTIONÄRE – WIDERSTAND IN DER DDR

PEACEFUL REVOLUTIONARIES

The so-called “Peaceful Revolution” in the former German Democratic Republic was brought about by many causes – the politics of Gorbachev, the impending state bankruptcy, the opening of the Hungarian border, the wave of emigration – but above all it was the many voices in the choir of those who began years before to build organizational structures without whom the “change” could never have happened. These individuals have their say in Dag Freyer’s documentary PEACEFUL REVOLUTIONARIES with their extraordinary life stories. Each tells of the long road that led to democratization and to overcoming the division of Germany.

GENRE History **YEAR OF PRODUCTION** 2019 **DIRECTOR** Dag Freyer **CINEMATOGRAPHY** André Böhm, Philipp Baben der Erde, Fabian Spuck **PRODUCERS** Clemens Schaeffer, Christian Ehrhardt, Alexander Thies **PRODUCTION COMPANY** NFP media rights **RUNTIME** 88 min **LANGUAGE** German

SALES NFP media rights • mr@NFP.de • www.NFP.de



© S.U.M.O. Film

DIE KINDER DER UTOPIE

CHILDREN OF UTOPIA

CHILDREN OF UTOPIA takes us into the lives of six young people on the cusp of adulthood, as they look back at their time at an inclusive school – a radical concept back then – in Berlin. Some would be described as disabled, but they reject that label – and it is incidental anyway. As they discover the new lives they've each made in the 12 years that have passed, their focus is on the ups and downs of life: love, careers, doubt and determination. This sweet and entertaining coming-of-age movie shows how the respect fostered in Class 5D has only grown over the years, and the poignant moments of honesty and compassion catch you by surprise throughout.

GENRE Coming-of-Age Story, Educational **YEAR OF PRODUCTION** 2019 **DIRECTOR** Hubertus Siegert
CINEMATOGRAPHY Thomas Schneider, Marcus Winterbauer **PRODUCER** Hubertus Siegert **PRODUCTION COMPANY** S.U.M.O. Film **RUNTIME** 82 min **LANGUAGE** German **FESTIVALS** DOK.fest Munich 2019

SALES S.U.M.O. Film • office@sumofilm.de • www.sumofilm.de



© b-filme

KLEINE GROSSE KÄMPFER

LITTLE BIG FIGHTERS

“Why don’t we bring it back to life?” This is the question that Hans-Herbert Wiegandt (74) asks the headmaster of the Martino-Katharineum school in Braunschweig, referring to the work of the teacher Konrad Koch, who introduced rugby to this school in Germany in 1871 in order to use it for his educational purposes. Wiegandt is a doer and dazzling personality: former boxer, equestrian show jumper, rugby player, sailor and restaurant owner who knows that everything starts small. He was successful in setting up a rugby team for girls and boys at the Martino-Katharineum school and founded a rugby club. And he continued to tirelessly advertise and organize everything in order to be accepted into the Lower Saxony Rugby Association. It turns out that coach Wiegandt is a pioneer who has long recognized the signs of the times, because all sports fight for the youth, the youngsters and thus for the future. Wiegandt demonstrates this by instinctively following his path as an engaging charismatic idealist and creating a small rugby world in which he brings together a wide variety of characters and nations and forms his little big fighters into a team.

GENRE Children & Youth, Sports **YEAR OF PRODUCTION** 2019 **DIRECTOR** Detlef Bothe **CINEMATOGRAPHY** Detlef Bothe **PRODUCER** Detlef Bothe **CO-PRODUCER** Nina Skarabela **PRODUCTION COMPANY** b-filme
RUNTIME 82 min **LANGUAGE** German **FESTIVALS** Braunschweig 2019

SALES b-filme • bothe@b-filme.com • www.kleinegrossekaempfer.de



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KROOS

Toni Kroos is a phenomenon. You barely notice him on the field or in public. He's modest, introverted and reserved. Yet, he is the most successful and most expensive German football player of all times. He is the heart and mind of Real Madrid, the biggest football club in the world, where show and spectacle are as important as victory.

KROOS follows the path that led Toni Kroos from Greifswald to Madrid. This documentary not only provides unseen images of the life of this atypical athlete and special individuals, but also takes a look behind the scenes of professional football and creates a portrait of this generational footballer and unique human being. In a time, in which football is as much show as it's ever been and others insert themselves into the moments of triumph of others, we come to recognize Toni Kroos as a man for the special moments without the fanfare. As a midfielder he sees the game unlike most, donning the role of director, who with ease and logic inserts order into the chaos of football. Among others, Sergio Ramos, Gareth Bale, Luka Modrić, Zinédine Zidane, Pep Guardiola, Florentino Pérez, Uli Hoeneß and Robbie Williams share their insight.

GENRE Sports **YEAR OF PRODUCTION** 2019 **DIRECTOR** Manfred Oldenburg **CINEMATOGRAPHY** Johannes Imdahl **PRODUCER** Leopold Hoesch **PRODUCTION COMPANY** BROADVIEW Pictures **RUNTIME** 113 min **LANGUAGE** German, Spanish, English, French

SALES BROADVIEW Distribution • info@broadview.tv • www.broadview.tv



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Picture Alliance-Sven Simon/Johannes Imdahl

DIE UNBEUGSAMEN

FEMOCRACY

“Politics is far too serious a matter to be left to men alone.” (Käte Strobel, Federal Minister 1966-1972)

FEMOCRACY tells the story of women in the Bonn Republic, who, like true pioneers, literally had to fight for their participation in the democratic decision-making processes against success-obsessed men. Undaunted, ambitious and with infinite patience, they followed their path and defied prejudice and sexual discrimination.

Women politicians of yesteryear have their say today. Their memories are both funny and bitter, absurd and sometimes frighteningly topical. Interwoven with partly unseen archive excerpts, the documentary filmmaker and journalist Torsten Körner (ANGELA MERKEL – THE UNEXPECTED) has succeeded in creating an emotionally moving chronicle of West German politics from the 1950s to reunification. The images he found unfold a force that allows the cinema to be rediscovered as a place of political self-assurance. An insightful contemporary document that makes an unmistakable contribution to the current debate.

GENRE History, Women **YEAR OF PRODUCTION** 2020 **DIRECTOR** Torsten Körner **CINEMATOGRAPHY** Johannes Imdahl, Claire Jahn **PRODUCER** Leopold Hoesch **PRODUCTION COMPANY** BROADVIEW Pictures, in co-production with ZDF, 3sat **RUNTIME** 99 min **LANGUAGE** German

SALES BROADVIEW Distribution • info@broadview.tv • www.broadview.tv



© Jan Soldat

WOHNHAFT ERDGESCHOSS

RESIDENT GROUND FLOOR

Heiko, 51, a sheet metal former trained in GDR times, unemployed since the fall of the Wall, pisses in his bed and on the carpet. The film encounters Heiko's dysfunctional family history and his decision to be alone forever. Piss and the GDR, a reflection of how deep the consequences of the fall of the Wall are still in the bodies of some people to this day.

GENRE Portrait, Fetish, GDR **YEAR OF PRODUCTION** 2020 **DIRECTOR** Jan Soldat **CINEMATOGRAPHY** Jan Soldat **PRODUCER** Jan Soldat **RUNTIME** 48 min **LANGUAGE** German

SALES Jan Soldat • info@jansoldat.com • www.jansoldat.com



© Filmakademie Baden-Württemberg

MASEL TOV COCKTAIL

Ingredients: 1 Jew, 12 Germans, 50 ml Culture of Remembrance, 30 ml stereotypes, 2 teaspoons of patriotism, 1 teaspoon of Israel, 1 falafel, 5 Stumbling Stones, a dash of antisemitism.

Directions: Put all ingredients into a film, bring to boil and shake vigorously. Then garnish with Klezmer music.

Consumption: Light before serving. Enjoy at the cinema. 100% kosher.

GENRE Drama, Satire **YEAR OF PRODUCTION** 2020 **DIRECTORS** Arkadij Khaet, Mickey Paatzsch **SCREEN-PLAY** Arkadij Khaet, Merle Kirchhoff **CINEMATOGRAPHY** Nikolaus Schreiber **CAST** Alexander Wertmann **PRODUCERS** Christine Duttlinger, Ludwig Meck, Lotta Schmelzer **PRODUCTION COMPANY** Filmakademie Baden-Württemberg, in co-production with SWR, ARTE **RUNTIME** 30 min **LANGUAGE** German, Russian **FESTIVALS** Filmfestival Max Ophüls Prize Saarbrücken 2020 **AWARDS** Audience Award Filmfestival Max Ophüls Prize Saarbrücken 2020

SALES Filmakademie Baden-Württemberg • sales@filmakademie.de • www.filmakademie.de



© Betina Kuntzsch

SCHNEESTAUB

SNOW DUST

Snow, film dust, particles. Wear, damage to, and break-up of a film in the projector – of an old *laterna magica*. Winter scenes – animated found footage from the period around 1900, and computer animations – assembled to accompany a poem by Kathrin Schmidt. Additional noises generated using remnants of film and the *laterna magica*.

GENRE Animation, History, Literature **YEAR OF PRODUCTION** 2019 **DIRECTOR** Betina Kuntzsch **SCREEN-PLAY** Betina Kuntzsch **CINEMATOGRAPHY** Betina Kuntzsch **ANIMATION** Betina Kuntzsch **PRODUCER** Betina Kuntzsch **PRODUCTION COMPANY** element video **VOICE** Hanna Jürgens **RUNTIME** 7 min **LANGUAGE** German **FESTIVALS** Zebra Poetry FF 2019, Annecy 2020

SALES element video • bk@element-video.de • www.element-video.de



© Sina Herlender

GLÜCK

Writer-director Henrika Kull has joined forces with the Berlin-based production company Flare Film and DoP Carolina Steinbrecher for her second feature following the award-winning debut JIBRIL which premiered at the Berlinale in 2018.

Set in a world where their femininity is a commodity, GLÜCK centers on two sex workers who fall passionately in love with each other. They experience – with one another and also separately – that moment when happiness might seem possible. In the end, they need to overcome different perceptions of life and their own darkest depths to achieve their personal bliss.

The lead roles are taken by Katharina Behrens, whose recent credits include Michael Venus' SLEEP, and Adam Fresna, the subject of the documentary SEARCHING EVA as Eva Collé.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Henrika Kull **SCREENPLAY** Henrika Kull **CAST** Katharina Behrens, Adam Fresna **PRODUCER** Martin Heisler **PRODUCTION COMPANY** Flare Film **LANGUAGE** German

CONTACT

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



© UFA FICTION 2019/Thomas Kost

GOTT, DU KANNST EIN ARSCH SEIN!

Inspired by true events, this is the story of 16-year-old Steffi Pape, ready for the world! She's looking forward to a trip to Paris and then her dream career with the police. But a routine check-up reveals she has terminal cancer. The family's world crashes. Paris? Unthinkable! For them, sure, but not for Steffi!

When Steffi meets circus daredevil Steve, on the run from his strict father, who offers to drive her, there's no hesitation. With a stolen car and no money, they are off. Her parents take up the chase and a road trip like no other is on! Driven by deep longing and the lust for life, Steffi learns every day is more precious than the last. When they reach their destination, she realizes it's easier to let go of your life if you've really loved it before.

GENRE Drama, Road Movie **CATEGORY** Feature **DIRECTOR** André Erkau **SCREENPLAY** Katja Kittendorf, Tommy Wosch **CAST** Sinje Irslinger, Max Hubacher, Heike Makatsch, Til Schweiger, Jürgen Vogel, Benno Fürmann, Jasmin Gerat, Jonas Holdenrieder **PRODUCER** Tommy Wosch **PRODUCTION COMPANY** UFA Fiction, in cooperation with RTL **LANGUAGE** German

SALES

Picture Tree International
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www.picturetree-international.com



© Pola Geiger

IN DEINER HAND

After such acclaimed shorts as *BEASTS* and *SOLO*, Israeli-born writer-director Rebeca Ofek is working on the debut feature *IN DEINER HAND* (*IN THE PALM OF YOUR HAND*) which will be her graduation film from the Berlin-based DFFB.

Ofek's screenplay centers on the emotionally inhibited 13-year-old Jessy who can hardly remember what her life was like when her father was around. Jessy only allows her mother to get close to her and the two cling on to each other. The symbiotic relationship is jeopardized when Jessy's father is given an early release from prison.

The coming-of-age drama is the latest DFFB film to be supported by the Leuchtstoff initiative which was launched by Medienboard Berlin-Brandenburg and broadcaster RBB in 2012.

GENRE Coming-of-Age Story **CATEGORY** Feature **DIRECTOR** Rebeca Ofek **SCREENPLAY** Rebeca Ofek, Beliban zu Stolberg **CAST** Pola Geiger, Hannes Wegener, Anca Cipariu, Luis Pintsch, Uwe Preuss **PRODUCER** Sabine Schmidt **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB), in co-production with RBB **LANGUAGE** German

CONTACT

DFFB
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www.dffb.de



© Telescope Animation

THE LAST WHALE SINGER

Humpback whale Vincent is the teenage son of the last Whale Singer whose mystical song was essential for the oceans' survival. When the evil Leviathan breaks free from a thinning iceberg and threatens to destroy all life, Vincent is the only one who can stop it. But doubting his ability, he undertakes a dangerous journey to the deepest sea to resurrect his father. Aided by his friends, the loyal cleaner fish Percy, and Darya, a rambunctious orca girl, Vincent must learn to trust his inner voice to become a Whale Singer himself and save the oceans from destruction.

GENRE Animation, Family Entertainment **CATEGORY** Feature **DIRECTOR** Reza Memari **SCREENPLAY** Reza Memari **PRODUCER** Maite Woköck **PRODUCTION COMPANY** Telescope Animation, in co-production with L'Atelier Animation, PFX **LANGUAGE** English

SALES

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



© Jasper Techtel

NICO

Eline Gehring collaborated with fellow DFFB students Francy Fabritz and Sara Fazilat on the screenplay for their debut feature and pre-thesis film NICO.

Fazilat is cast as the emancipated and cheerful German-Iranian Nico who is the most popular geriatric nurse among her clients. She has a gentle and understanding way in finding time for each and every one of them. She is enjoying summer in Berlin with her best friend Rosa when an attack wrenches the self-confident woman out of her seemingly carefree everyday routine. She realizes that she's not really so accepted after all and now sees the level of xenophobia surrounding her. She decides that self-empowerment is the only way out of this predicament...

GENRE Coming-of-Age Story, Drama, Tragicomedy
CATEGORY Feature **DIRECTOR** Eline Gehring
SCREENPLAY Eline Gehring, Francy Fabritz, Sara Fazilat **CAST** Sara Fazilat, Javeh Asefdjah, Sara Klimoska, Andreas Marquard **PRODUCER** Sara Fazilat **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **LANGUAGE** German, Farsi, English, Macedonian, Spanish

CONTACT

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 www.dffb.de



© Felix Novo de Oliveira

DAS SCHWARZE QUADRAT

Vincent, a struggling art thief and failed artist, has stolen Malewitsch's legendary abstract painting, 'Black Square'. The sale to a Russian oligarch and his art expert, Martha, is set to take place on a cruise ship. When Vincent and his younger partner, Nils, realize their accomplice with the tickets and fake ID's is a no-show, they desperately overpower two men to sneak their way aboard. To their horror they quickly learn their victims are part of the cruise's entertainment and are forced to become David Bowie and Elvis Presley doubles – with varying degrees of success! But it's not long before some of the crew discover their true identities and the value of their loot. A wild goose chase for the 'Black Square' now breaks loose on the high seas.

GENRE Black Comedy **CATEGORY** Feature **DIRECTOR** Peter Meister **SCREENPLAY** Peter Meister **CAST** Bernhard Schütz, Sandra Hüller, Jacob Matschenz, Pheline Roggan, Victoria Trauttmansdorff, Christopher Schärff **PRODUCERS** Manuel Bickenbach, Alexander Bickenbach **PRODUCTION COMPANY** Frisbeefilms, in co-production with Port au Prince Film & Kultur Produktion, ZDF Das kleine Fernsehspiel, in cooperation with ARTE **LANGUAGE** German

SALES

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 www.picturetree-international.com



© Constantin Film/UFA Fiction/Nik Komietzky

STASIKOMÖDIE

East Berlin, early 1980s: Ludger is hired by the Stasi to spy on the local arts scene. When he falls in love with Nathalie he has to choose between being a celebrated underground poet or Stasi agent. Years later, he retrieves his file. But his hope of quietly reading about who spied and informed on him in the GDR is sabotaged by his wife, Corinna, who has organized a surprise family party for the occasion. So, together, everyone browses through the impressively thick file, wondering which acquaintance might have taken which photo – until Corinna finds a love letter to Ludger. She didn't write it, and she and Ludger were already married at the time: a veritable marital row quickly erupts. Ludger flees – where to? His old friends... from the Stasi!

GENRE Comedy **CATEGORY** Feature **DIRECTOR** Leander Haußmann **SCREENPLAY** Leander Haußmann **CAST** David Kross, Henry Hübchen, Jörg Schüttauf, Antonia Bill, Deleila Piasko, Tom Schilling **PRODUCERS** Sebastian Werninger, Herman Weigel **PRODUCTION COMPANY** UFA Fiction, in co-production with Constantin Film Produktion **LANGUAGE** German

SALES

Picture Tree International
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 www.picturetree-international.com



© Marius Land

DER WIND WEHTE

Georgian-born director Alexandre Koberidze is following the 2017 award-winning debut feature LET THE SUMMER NEVER COME AGAIN with his graduation film from Berlin's DFFB that he describes as a "romantic tragicomedy with documentary and magic cinematic elements."

DER WIND WEHTE (WIND HAS BLOWN) centers on Lisa and Giorgi, who fall in love at first sight during a random encounter in the street. It happens so quickly that they even forget to ask each other's names. They set a date, time and place for the following day and continue on their ways. But Giorgi and Lisa are not alone during this strange moment. Someone who witnessed their encounter places a curse upon them, so that they wake up with completely changed appearances the next day...

GENRE Melodrama, Love Story, Tragicomedy, Fantasy **CATEGORY** Feature **DIRECTOR** Alexandre Koberidze **SCREENPLAY** Alexandre Koberidze **CAST** Giorgi Bochorishvili, Ani Karseladze, Oliko Barbakadze, Giorgi Ambrolauri, Vakhtang Fanchulidze **PRODUCER** Mariam Shatberashvili **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB), in co-production with Sakdoc Film, New Matter Films **LANGUAGE** Georgian

CONTACT

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JANA BURBACH



KATHARINA EYSSSEN



HANNO HACKFORT



FACE TO FACE

BERND LANGE



RAFAEL PARENTE



LAILA STIELER



WITH GERMAN FILMS

T H E W R I T E R S

GERMAN FILMS SERVICE + MARKETING



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

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

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

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

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

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

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Chen Zhang Accounts

RANGE OF ACTIVITIES

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

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