

GfQ

GERMAN FILMS QUARTERLY

ISSUE 4-2023

WITH PORTRAITS OF
DIRECTORS **JULIA FUHR MANN** & **İLKER ÇATAK**
PRODUCER **VIKTORIA STOLPE**
ACTOR **CLEMENS SCHICK**
SALES COMPANY **MAGNETFILM**

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Dear Readers,

“THE TEACHERS’ LOUNGE is a highly topical, universal feature film that is impossible to resist” - this was the jury’s motivation for selecting the feature film as the German Oscar candidate. The drama by director İlker Çatak will enter the race for Germany to the 96th Academy Awards® in the „Best International Feature Film“category. THE TEACHERS’ LOUNGE had already made an impression at this year’s Berlinale where it won the Audience Award, and it was then selected by a jury of experts in August from 13 films submitted to be this year’s German entry for the Oscars. Director İlker Çatak says in a portrait for this issue of GFQ what it means for him and his film to be selected as an Oscar candidate. Interest in the social drama is also high outside of Germany. Following its North American premiere in Telluride, THE TEACHERS’ LOUNGE launched its Oscar campaign at the film festival in Toronto.



But Germany wasn’t only represented by THE TEACHERS’ LOUNGE in Toronto. Three other German productions had their world premieres at the North American film festival: the two dramas NOT A WORD by Hanna Slak and ACHILLES by Farhad Delaram as well as the road movie ARTHUR & DIANA by Sara Summa. German productions had scored major successes even before Toronto when they were shown at the Locarno Film Festival. Director Katharina Huber was awarded the Best Emerging Director Award for her film A GOOD PLACE, PARADISE EUROPE by Leandro Goddinho and Paulo Menezes received the Pardino d’argento, and director Ann Oren won the Ticino Film Commission Residence Award for OBJET A in the Locarno Pro section.

The drama THE UNIVERSAL THEORY by Timm Kröger celebrated its world premiere at the Venice Film Festival - in none other than the Venezia 80 competition section. The producer portrait in this issue has Viktoria Stolpe of The Barricades talking about her impressions of being at the Lido and what the invitation to the competition of such an important film festival means for her production company. HOLLYWOODGATE also had its world premiere in Venice. The documentary about the situation in Afghanistan one year after the Taliban came to power attracted quite a bit of attention. The film by Ibrahim Nash’at was then awarded the Golden Eye in Zurich Film Festival’s Focus Competition a few weeks later.

A total of 15 German productions and co-productions were screened in various competitive sections at this year’s Warsaw Film Festival. The drama BLACKBOX by Asli Özge had its international premiere here. German productions are also well represented in Asia, with GONDOLA by Veit Helmer and DIE MITTAGSFRAU by Barbara Albert both screening in Tokyo. THE TEACHERS’ LOUNGE, ANSELM and MUSIC were shown in Busan.

More than 20 German films will be screened in Tallinn in November, including FALLING INTO PLACE, the directorial debut of Aylin Tezel, which will have its international premiere there. It’s really positive news that German productions and co-productions are now appearing at many film festivals in so many different ways. German cinema has international visibility. All the more reason to keep our fingers crossed again for the German entry to the Oscars this year.

Simone Baumann

Yours, Simone Baumann
Managing Director

DASCHA DAUENHAUER
COMPOSER



REZA MEMARI
WRITER & DIRECTOR



LENA URZENDOWSKY
ACTOR



LUKAS NATHRATH
DIRECTOR, ACTOR & WRITER



WELKET BUNGUÉ
ACTOR



FACE TO FACE WITH GERMAN FILMS

THE FILMMAKERS

ALISON KUHN
DIRECTOR, ACTOR & WRITER



SÖNKE ANDRESEN
WRITER



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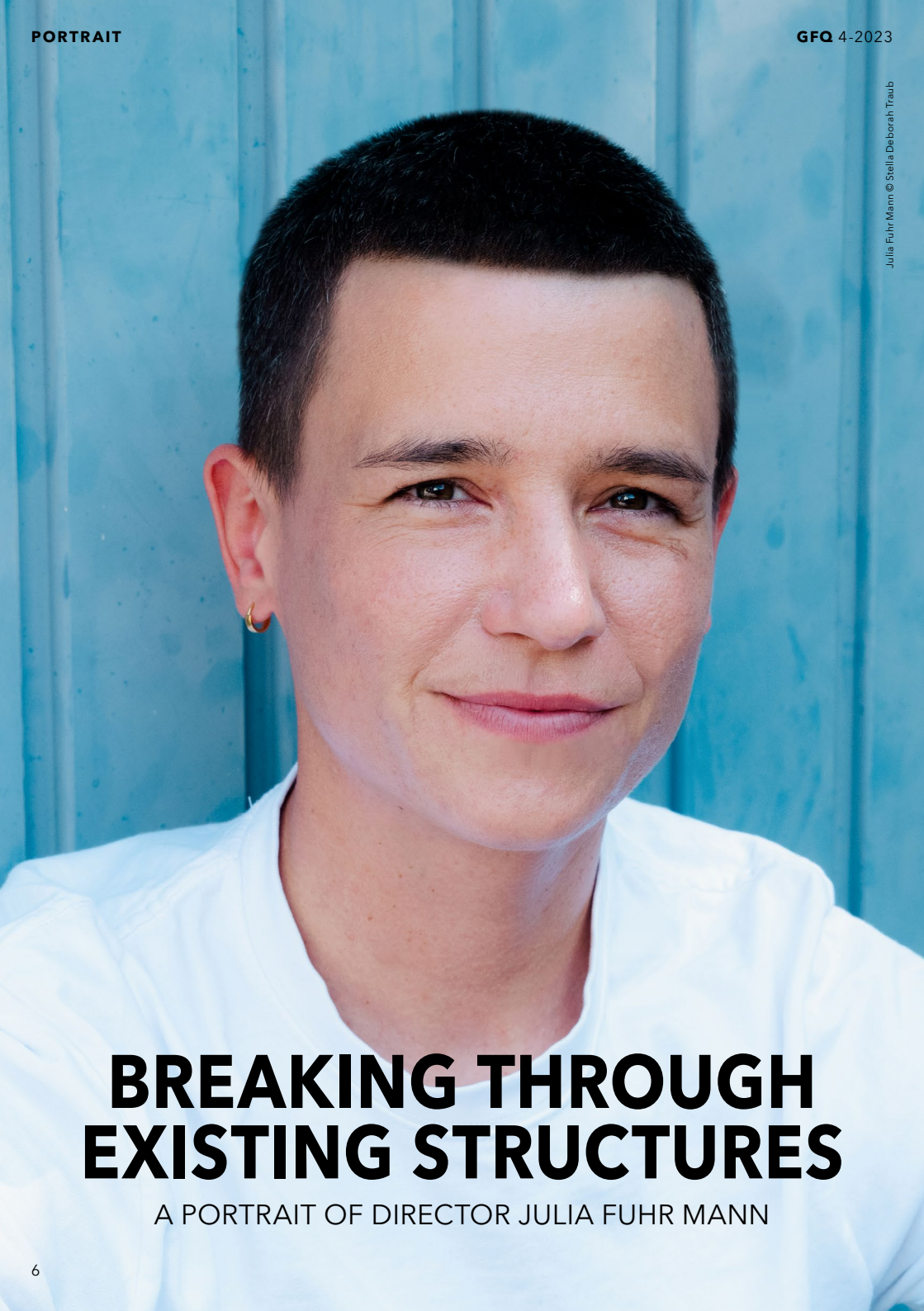
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BREAKING THROUGH EXISTING STRUCTURES

A PORTRAIT OF DIRECTOR JULIA FUHR MANN

The fact that Julia Fuhr Mann is an exception in the German film industry can already be discerned from their email signature. In an industry that is notoriously characterised by long-established structures between universities, funding agencies and broadcasters, and in which a good measure of courtesy often gets you a long way, it is rare for someone to add “queer-feminist filmmaker” quite offensively to their name. “Sometimes, I do delete that before sending an email,” the Munich-based director says with a laugh when I bring this up. “For example, when I’m writing to a funding association in the provinces and I can’t judge what makes them tick. But I’m not really interested in hiding myself and my concerns.”

Besides, beyond self-descriptions or catch-phrases, Fuhr Mann’s work speaks for itself. You only need to take a look at their film *LIFE IS NOT A COMPETITION, BUT I’M WINNING*, for example, with which they not only recently completed their documentary film studies at the University of Television and Film Munich, but also opened the *Settimana Internazionale della Critica* at the 2023 Venice Film Festival. It soon becomes obvious what themes and issues occupy them.

Incorporating a complex mix of documentary and fictional elements, resulting in a compelling hybrid of historical archive footage, real-life biographies and staged scenes, *LIFE IS NOT A COMPETITION, BUT I’M WINNING*, made with a predominantly female and queer team, focuses on the world of sport. “I love watching sport on TV, from football matches to tennis, or darts to the Olympics. Bodies compelled to go beyond their limits, huge emotions staged in a grand way – all those elements have fascinated me for a long time,” Fuhr Mann admits. “But I always get upset about everything behind it, whether it’s the restrictions and clichés relating to gender or the neoliberal, giant organisations that squeeze the whole thing into their structures.” As a result, the film is now devoted to the consequences that being non-male, non-white, non-heterosexual, or non-cisgender can have in sport.

Considering that such topics are far from anchored on the German cinema agenda, it was

comparatively uncomplicated to get the project off the ground, Fuhr Mann reports. One broadcaster dropped out after lengthy talks, on the grounds that they were involved in another queer project already. But with the support of the FFF Bayern, this was resolved immediately thanks to a clear treatment and coherent concept. And a new broadcaster was finally found in 3sat: “I was really surprised because I had heard a lot beforehand about how difficult it can be to work with television editors. But our contact Katya Mader was totally open to everything, in terms of both form and content.”

Simply incorporating a bit of queer-feminist subject matter or corresponding characters into existing mainstream narratives and dramaturgies does not interest Fuhr Mann very much, in any case: “I always want to try to present a decidedly queer view. And for that, it’s important to break through existing structures and experiment with form.” But that doesn’t mean it’s not about reaching as large an audience as possible, too, as the director emphasises: “My work is not just aimed at a queer bubble, which is why I chose a subject like sport, which interests an incredible number of people. I try to make films that are not exclusively intellectual and experimental, but also dock onto pop culture and the mainstream. What concerns me can also be accessible to others, I have no doubts about that.”

Fuhr Mann’s successes to date indicates just how right they are. The short film *RIOT NOT DIET* has been screened at more than 60 film festivals worldwide (including *Hot Docs*) since 2018, and won several awards in the process. And *LIFE IS NOT A COMPETITION, BUT I’M WINNING*, which can look forward to its regular cinema release in Germany this winter, was not only part of the Locarno First Look programme but also received the British Pathé Archive Award and the ARRI Postproduction Award. No wonder, then, that Fuhr Mann has long been busy planning the next project: a revenge story they are currently working on will be another hybrid of documentary and feature film – and will, of course, adopt a queer-feminist perspective on the patriarchy.

Patrick Heidmann

A close-up portrait of a man with dark, wavy hair and a light beard, looking directly at the camera with a slight smile. He is wearing a dark blue or black t-shirt. The background is dark and out of focus, with some warm light sources visible.

MAKING, NOT CELEBRATING...

A PORTRAIT OF DIRECTOR İLKER ÇATAK

"For a long time, I had no faith in success." This is a somewhat unexpected utterance from İlker Çatak. After all, the 39-year-old filmmaker is responsible for the most celebrated German production of the year - the drama *THE TEACHERS' LOUNGE*, which won prizes including Best Film and Best Director at the 2023 German Film Awards and was submitted as a national entry for the 2024 Oscars. He has recently been *fêté* for the film at the Telluride and Toronto festivals. He was sitting in Los Angeles during our Zoom interview, where he is busy discussing the Oscar campaign with US distributor Sony Pictures Classics.

But Çatak is not floating on clouds of euphoria. He sees this as a lesson from the early years of his career: "I know what it means to be unsuccessful." After difficult early years, he made his short film *SADAKAT* about social conflicts in Turkey at the Hamburg Media School in 2014, with which he won the Student Oscar. After that, a straightforward career seemed on the cards. The coming-of-age film *ONCE UPON A TIME IN INDIAN COUNTRY* met with a positive response from critics, but flopped at German box offices. "Before that, they butter you up so much, you think your job is a no-brainer. But then reality comes along and hits you hard." Subsequently, he came to a conclusion that works like a "protective mechanism": "We are here to make projects, not to bathe in success."

It was only after the triumph at the German Film Awards that he slowly began to trust his own good fortune with *THE TEACHERS' LOUNGE*: "After that I thought to myself: What other surprises will this film have up its sleeve?" But he stays grounded, even now: "Michael Barker, the co-head of Sony Pictures Classics, said to me after the first screening in Telluride: 'Everyone is talking about your film, people are crazy about it.' I figured he was saying that because he wanted to make me feel good. But then the festival put on two extra screenings to keep up with audience demand, and all kinds of people said they wanted to see the film. Suddenly I thought: Maybe we did something right after all? At some point I have to start having faith in the film." Nevertheless, first he had to adjust to pushing a campaign for *THE TEACHERS' LOUNGE*.


Actually, I'd rather be shooting my next film, keeping on working. But I've forced myself to accept that pushing our film to win an Oscar is part of the job as well. That's better than making a film that no one will see. I'm aware of the responsibility, needing to do the best I can for the German entry, and to get *THE TEACHERS' LOUNGE* plenty of visibility within the industry."

At the same time, his American management is organising meetings for him with representatives of well-known production companies. As a result, he is already being offered material by foreign authors, and at the same time he is talking about his own ideas that he could set in the USA. But he is keeping a low profile here, as well: "None of this is ready for publicising yet."

Currently, his main wish as a filmmaker has come true anyway. In May next year, he will be behind the cameras again as a director: The German-French-Turkish co-production *YELLOW LETTERS* tells the story of a Turkish artist couple who lose their jobs and livelihood following an arbitrary decision by state officials. "In the end, they face the question: Do you play the system's game, or would you rather live in 'poverty' but be able to look yourself in the eye?" Like *THE TEACHERS' LOUNGE*, this existential story is an "experiment" for him, and initially "the form as well as the content are unsettling": "I know I need to fathom everything out first, but I have come to see this uncertainty as something valuable."

Once again, he will be working with his tried and tested *THE TEACHERS' LOUNGE* team, including producer Ingo Fließ, cinematographer Judith Kaufmann, production designer Zazie Knepper and many more. "I want to keep my film family. This also applies to possible English-language projects. My goal is to take the people who have shared this success along with me." This also reflects his key experience drawn from *THE TEACHERS' LOUNGE*: "Film is all about an honest encounter with your collaborators. To have a deeper exchange that is ideally insightful. The aim is not to stand on the red carpet and win the Oscar, but to appreciate and consolidate what is happening right now, which is the process of making a film."

Rüdiger Sturm

A close-up portrait of a woman with long, wavy brown hair and blue eyes, wearing a white t-shirt. She is looking directly at the camera with a neutral expression. The background is a plain, light-colored wall.

REACH BEYOND THE LIMITS

A PORTRAIT OF PRODUCER VIKTORIA STOLPE

“It was an incredible experience!” Even a few weeks after the world premiere of *THE UNIVERSAL THEORY* in the competition of this year’s Venice festival, Viktoria Stolpe’s delight and perhaps a little pride are still obvious. The fact that the film directed by Timm Kroeger – an astonishing mix of film noir, alpine movie and historical drama set against a black-and-white panorama of the Alps – came away empty-handed at the awards ceremony does not dampen the producer’s enthusiasm during our interview in her hometown, Berlin: “The invitation to the competition alone was a great confirmation of our work and this particular film, which we really spent a long time making. The fact that she and Kröger were able to return to the Lido, where their university graduation film *ZERRUMPELT HERZ* premiered at the *Settimana Internazionale della Critica* in 2014, was simply the icing on the cake.

Stolpe and Kroeger, who met while studying at Baden-Wuerttemberg Film Academy, founded their joint company *The Barricades* in 2018, aiming not least to get *THE UNIVERSAL THEORY* off the ground. After their first university film, which was also shown at festivals in Iceland, Hong Kong and Argentina but never made it into German cinemas, the two faced a challenge: their first independent movie rapidly developed into a much bigger project.

“At first, there was rather a long development period until we had a basic, suitably convincing package,” Stolpe remembers about the creation of her most elaborate production to date, for which a German distributor was found early on this time. Numerous sales abroad have already been arranged, as well. “Development is the most important aspect of filmmaking. Before the first day of shooting, the film already exists in our heads – which doesn’t mean everything is fixed while shooting. But writing, casting, team – it all takes time and the biggest budget in the world won’t get you anywhere if the content isn’t right, the essentials. And especially when you’re making films that are unusual for Germany, you need a strong foundation to be able to move forward. Above all, that includes the right production and creative partners.”

In the end, the road to success emerged as a three-country cooperation, with the Berlin company teaming up with *Ma.ja.de* in Germany, *Panama Film*

in Austria (where most of the filming was done) and *Catpics* in Switzerland. There was no question of too many cooks spoiling the broth. “Everyone had absolute faith in us, and we were able to realise our vision just as we had planned. I am thrilled to have met so many excellent new partners in production and sales during the process.”

It is not difficult for Stolpe to verbalise her goals as a producer: “We want to make vibrant films, whereby the primacy of cinematic storytelling lies in the medium of cinema itself. We are interested in films by individuals who wish to recount something in a very personal way and who operate in the field of tension between art and entertainment. And we want to work internationally, making films that no one expects to come out of Germany.”

In addition to Kroeger, said individuals include Sandra Wollner, whose *THE TROUBLE WITH BEING BORN* won at the Berlinale as well as the Austrian Film Award; Vienna’s *Panama Film* was co-responsible for its production along with *The Barricades*. Wollner’s next film, to be shot in 2024, is almost fully funded now and will also be realised in the same constellation, as a 50/50 German-Austrian co-production. *The Barricades* is currently shooting *SOI DOGS* by Roderick Warich in Thailand; previously, he was involved as a writer in *THE UNIVERSAL THEORY*, *ZERRUMPELT HERZ* and *THE TROUBLE WITH BEING BORN*.

A sworn circle of friends who have known each other for a long time and work together on every project – for Stolpe, this is the true strength behind her company. Two or three films in various stages of development are currently more than enough for *The Barricades*. But it doesn’t have to stop there, as she emphasises in parting: “Our films don’t have to be limited to this group, I’m definitely open to other filmmakers. Wherever there are exciting voices, no matter where, we are interested. In the end, we are only interested in making films that we would like to see ourselves. I want to work with people who are hungry, who are looking to reach beyond their limits. We never want to get into the trap of having to produce any old movie just because we need to cover our costs.”

Patrick Heidmann



A BORN STORYTELLER

A PORTRAIT OF ACTOR CLEMENS SCHICK

As a 12-year-old, Clemens Schick dreamt of becoming a circus artist: this may not then have become reality, but he has nevertheless come close to it in a way with his subsequent career as an actor for film and television by travelling to different places with a production before upping sticks like a circus troupe to move on to the next location. After studies at Ulm's Academy of Performing Arts and the Berlin School of Drama, Clemens established himself as a leading stage actor appearing in classic and modern plays at theatres throughout Germany as well as Austria and Switzerland. This all changed in 2006 when international audiences first became acquainted with him as the character of "Kratt", the foreboding bodyguard to Mads Mikkelsen's villain "Le Chiffre" in the 21st outing of the James Bond franchise, *CASINO ROYALE*.

From then on, film and television roles have beckoned and Clemens has only made the journey back to the stage for his one-man show *WINDOWS: OR LET'S IMAGINE BILL GATES AS A HAPPY PERSON*. "I've never been one to make that distinction between pop and art," he explains when looking back at his eclectic line-up of acting credits for the big and small screens. "I've worked on big international blockbuster productions like *CASINO ROYALE* or *LARGO WINCH II* as well as international arthouse films like *FUTURO BEACH* or German-language arthouse such as *HIDDEN RESERVES* and then there have been parts in TV series like *DER BARCELONA-KRIMI*, *THE BOAT* or the new Stars Wars series *ANDOR*."

"When I'm making a decision on whether to take a role there are various factors to consider," Clemens says. "To begin with, the character I would play, then there's the film's story, who the director is and who else is involved in the project."

"I say this, but I didn't get to see a screenplay for *DOGMAN* before I agreed to take on the role!" In fact, working with Luc Besson on *DOGMAN*, which premiered in competition at this year's Venice Film Festival, was something like a dream come true as Clemens had been completely bowled over when he saw the Frenchman's 1988 film *LE GRAND BLEU* as a 16 year-old and it left a deep impression upon him.

While his busy schedule working on German and international film and TV projects have not allowed him to perhaps consider returning to the stage, two of his recent films have nevertheless made it possible for him to draw upon that background of having worked in the theatre.

One of these was Christopher Roth's *SO LONG DADDY, SEE YOU IN HELL* which premiered at the Filmfest München in 2022 and features Clemens as the self-appointed "King" and "Daddy" commune leader "Otto" in a tour de force performance which earned him a nomination at this year's German Film Awards in the category for "Best Supporting Actor".

And he was cast as one of the prosecutors in RP Kahl's screen adaptation of the Peter Weiss play *THE INVESTIGATION*. The drama was shot over the course of five days in August on the sound stages of Studio Berlin Adlershof after four weeks of rehearsals with an illustrious ensemble of acting colleagues including Rainer Bock, Bernhard Schütz, André Hennicke, Nicolette Krebitz and Christiane Paul, among others.

But Clemens has other strings to his bow apart from his acting career: he has been working on writing his first novel and also used the time when filming came to a halt during the pandemic two years ago to put pen to paper on a screenplay entitled *WESTLAND*. "WESTLAND is a family drama, a fairy tale, a western set in the near future somewhere in the nowhere," he says. "It's a film about Fred, a janitor in a country gym, whose life is so quiet that it is almost unbearable, until Luki, a singer and transwoman, rehearses for her next concert in the gym. Fred sees her and is touched, which changes everything in his life, just like everyone else's in the village."

Felix von Boehm's production company Lupa Filmproduktion and Jan Krüger of Port au Prince Pictures have been brought onboard as producers and Clemens has already started building up a team. "I've always liked telling stories," he explains. "whether it was on the way to school each day, later in the theatre, and then in films and for television. And now I'll be doing it with my own screenplay."

Martin Blaney



IT'S MORE ABOUT QUALITY THAN QUANTITY

A PORTRAIT OF SALES COMPANY MAGNETFILM

“It’s always been fun selling films because there’s the international dimension and you’re dealing with people from all around the world,” says Georg Gruber, Managing Director and Founder of MAGNETFILM, about some 20 years in the business.

Georg developed his taste for selling films while still studying Production at the Filmakademie Baden-Württemberg where he graduated in 2004 with the Academy Award-nominated short ROCKS (DAS RAD).

“Even though I then had a regular day job, I still kept on my professional hobby of selling short films through MAGNETFILM,” he recalls. “I liked the fact that I could be my own boss and responsible for everything from deciding on the company logo through to deciding on which films to pick up.”

In 2013, Georg took the step to expand the company’s portfolio to also include documentaries. “The idea of adding documentary films to the shorts had existed for quite some time and I had always thought that could be a good fit, and I really like being in the niche” he explains.

Two years later, Frauke Knappke joined MAGNETFILM as the company’s festival manager for the company’s feature documentary line-up, developing festival strategies and handling all festival and theatrical bookings.

“I come from a background in festival organisation as well as distribution and exhibition and originally got to know Georg through phone calls when I was working interfilm Berlin sales and distribution,” she recalls.

“We really hit it off and found that we share a passion for documentaries and have a very similar taste,” Frauke adds. “We like to reach a good balance between potential festival hits, some political and current affairs documentaries and other thematic titles on such areas as art, fashion, design, music and architecture,” she explains.

“We aim for a bouquet of gems,” Georg explains, “because it’s more about quality than quantity.”

At least 50% of the documentary titles on MAGNETFILM’s books are from German-speaking countries

whereas it is quite the opposite for the shorts they represent where under 20% are coming from Germany.

MAGNETFILM has been pleased to see some of its recent titles – documentaries and shorts – doing the rounds of the international festival circuit with great success.

THE PROMISE. ARCHITECT BV DOSHI about the late Balkrishna Doshi, one of India’s most influential architects of the 20th century, had its world premiere at this year’s Millennium Docs Against Gravity Film Festival in Poland and has since been shown at festivals as far apart as Galway Film Fleadh in Ireland and the Seoul International Architecture Film Festival in South Korea.

The next stops in October were the Architecture Film Festival in Rotterdam and the film’s US premiere at the Architecture & Design Film Festival in New York. Melanie Liebheit and Gereon Wetzel’s portrait of a newly crowned culinary world cup winner Agnes Karrasch SHE CHEF premiered in the 2022 DOK Leipzig’s German Competition and was also shown at Visions du Réel and Crossing Europe before winning the FFF Talent Award Documentary Award at DOK.fest München last May.

Moreover, the latest stage in the film’s festival career couldn’t be more appropriate when the invitation came to screen in the Culinary Zinema sidebar at the San Sebastián International Film Festival at the end of September. Meanwhile, Georg admits that the market for selling documentaries is getting tougher, pointing out that “to make the same money compared to three years ago, you have to do twice as many deals. And the public broadcasters have less money to spend and are under pressure from all sides.”

But being a small, nimble and flexible outfit MAGNETFILM has made advances in its digital operations and monetised its films on YouTube over the past 10 years. “We have close to 500,000 subscribers on our YouTube channels and the most successful short film had more than 54 million views!,” Georg concludes.

Martin Blaney



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HOME SWEET HOME - WO DAS BÖSE WOHNTE

HOME SWEET HOME - WHERE EVIL LIVES

In this real-time one-shot-horror film, the heavily pregnant protagonist discovers the brutal colonial history of her fiancé's family, gets caught in the claws of a haunted house and an ancient family curse. Will she be able to free her and her family? HOME SWEET HOME is a one-shot horror film told in real time by director and screenwriter Thomas Sieben. Produced by Constantin Film, the film is a must-see that burns itself into your retinas.

GENRE Horror **YEAR OF PRODUCTION** 2023 **DIRECTOR** Thomas Sieben **SCREENPLAY** Thomas Sieben **CINEMATOGRAPHY** Daniel Gottschalk **CAST** Nilam Farooq, Justus von Dohnányi, David Kross, Olga von Luckwald, FATONI, Karl Schaper **PRODUCERS** Constanze Guttmann, Friederich Oetker, Benedikt Böllhoff, Max Frauenknecht **PRODUCTION COMPANIES** Constantin Film Produktion, VIAFILM **RUNTIME** 84 min **LANGUAGE** German **FESTIVALS** Frightfest London 2023, Imagine Film Festival Amsterdam 2023

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



© Jens Hausburg/Jessen Mordhorst

KANNAWONIWASEIN

WHAT THE FINN?! - SUMMER OF SURPRISES

Fin (10) feels lonely and forgotten. Since his parents' divorce, he travels back and forth between his two homes by train. On his first unaccompanied journey, he is robbed by a man on the train and later meets the energetic 12-year-old Jola by chance. A wild ride on a stolen tractor to the Baltic Sea begins as they are searched for by the police. They overcome dangerous traps, meet many interesting people and, above all, get to know themselves. WHAT THE FINN is an endearing and funny road movie for the whole family about finding courage and self-confidence. Based on a German children's book and directed by award-winning director Stefan Westerwelle and the producers of MOUNTAIN MIRACLE, DEAR MR. FÜHRER and RUBY RED TRILOGY, took home the Golden Slipper Award at the ZLIN Film Festival.

GENRE Children & Youth, Family Entertainment, Road Movie **YEAR OF PRODUCTION** 2023
DIRECTOR Stefan Westerwelle **SCREENPLAY** Klaus Döring, Adrian Bickenbach, Stefan Westerwelle
CINEMATOGRAPHY Martin Schlecht **CAST** Miran Selçuk, Lotte Engels, Leslie Malton, Joachim Foerster, Gisa Flake, Heiko Pinkowski, Ekrem Bóra, Mirja Boes, Felix von Manteuffel **PRODUCERS** Klaus Döring, Philipp Budweg **PRODUCTION COMPANIES** Lieblingsfilm, sad Origami **RUNTIME** 95 min **LANGUAGE** German **FESTIVALS** Zlín Film Festival 2023, Film'On Film Festival 2023
AWARDS Golden Slipper Zlín - Best Feature Film for Children 2023

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REHRAGOUT-RENDEZVOUS

BAVARIAN RHAPSODY - VENISON STEW RENDEZVOUS

After the great success of the previous films, of which the last three **LEBERKÄS JUNKIE**, **KAISER-SCHMARRN DRAMA** and **GUGLHUPFCAKE SQUADRON** alone attracted over a million viewers each, the latest installment in the cult series, **VENISON STEW RENDEZVOUS**, was released in August and chalked up more than 420,000 admissions in the first four days. This was not only the best start of the franchise, but also the second most successful opening weekend of a German film this year.

This time the cozy village order of Niederkaltenkirchen is shaken up: Grandma goes on strike, Susi rules and Franz is demoted to sandbox cop. At least there are still murders with reliable Lower Bavarian regularity.

„What’s for dinner?“ „Nothing.“ A big bang at the Eberhofer farm: Grandma (Enzi Fuchs) is on strike! After what feels like 2000 pies and even more roast pork, bread dumplings and Kraut, grandma decides to rid herself of all future family duties. Hell breaks loose! Papa Eberhofer (Eisi Gulp), Franz (Sebastian Bezzel), Leopold (Gerhard Wittmann) and Susi (Lisa Maria Potthoff) must finally learn to look after themselves for a change. Now, of all times, Susi is appointed as deputy mayor and temporarily takes over Niederkaltenkirchen’s town hall, reducing Franz’s position to a part-time job with her newfound power, so that he can take care of son Pauli from now on. This official measure touches Eberhofer’s masculinity severely. Fortunately, it doesn’t take long until a crow picks up a human ear, and what seemed like a deadlocked missing persons case surprisingly evolves into a tricky murder case that once again unites Franz and Rudi (Simon Schwarz) as investigative dream team in top form.

I. SWEET BUNS BLUES

Local village cop Franz Eberhofer is just winding down when events in Niederkaltenkirchen start winding up: "Die, you pig!" is written in red letters on the local school principle home. Shortly thereafter, the principle himself is found dead on the railway tracks. Was it suicide? Murder? Either way, the laid-back Bavarian tranquility is now officially gone.

II. WINTERPOTATO DUMPLINGS

Franz Eberhofer and his investigating buddy Rudi, are confronted with a series of bizarre deaths, all involving the Neuhofer family, who seem to be dying - one after the next - from the strangest things. While Franz's boss insists on the deaths being a series of unfortunate coincidences, Franz and Rudi are convinced that something is rotten in the state of Niederkaltenkirchen...

III. PORKHEAD AL DENTE

Franz has been left by his on-again, off-again girlfriend Susi, who informs him that she's heading to Italy to make a fresh start with her Italian admirer because Franz refuses to make any kind of commitment. Plus he's distracted by the unpleasant matter of an escaped psychopath who's out for revenge...

IV. WHEATNOODLES AFFAIR

A very hung-over Franz is woken up by a heavily armed tactical unit. It turns out that his colleague has been found dead with a knife in his back and it appears that the murder weapon is Franz's pocket knife. Good thing that Franz's old hippie dad provides his son with a fake alibi to free Franz to let him carry out the murder investigation...

V. SAUERKRAUT COMA

As a "disciplinary measure", Franz is being transferred to Munich, which means sharing a tiny apartment with his wacky buddy Rudi and having Thin Lizzy, his arch enemy, as his boss. No wonder Franz can't wait to return to home but his formerly pimple-faced classmate "Fleischi", now a successful businessman, has surfaced and is hitting on Susi while his dad finds a dead woman's corpse in the trunk of his car. Time for Franz to sort out matters...

VI. LEBERKÄS JUNKIE

Franz must face his greatest adversary to date: cholesterol! Besides his insomnia and massive Leberkäs withdrawal symptoms, Franz on top has to deal with a steady flow of stinky baby diapers. Susi, in an emancipatory move, has handed over their son Paul to him and though Franz manages his father job quite well, his idyllic home village is marred by a series of arson, murder and corruption.

VII. KAISERSCHMARRN DRAMA

The carefree life of Franz is again under threat. It's not the murdered local "Webcam Girl" but his pushy co-investigator, Rudi who is disturbing Franz' peace. Rudi is relegated to a wheelchair after an accident he naturally blames Franz for. To make things worse Franz' girlfriend Susi, has joined forces with Franz's unloved brother, Leopold, to build a semi-detached home with a joint sauna right next to the family farmhouse...

VIII. GUGLHUPFCAKE SQUADRON

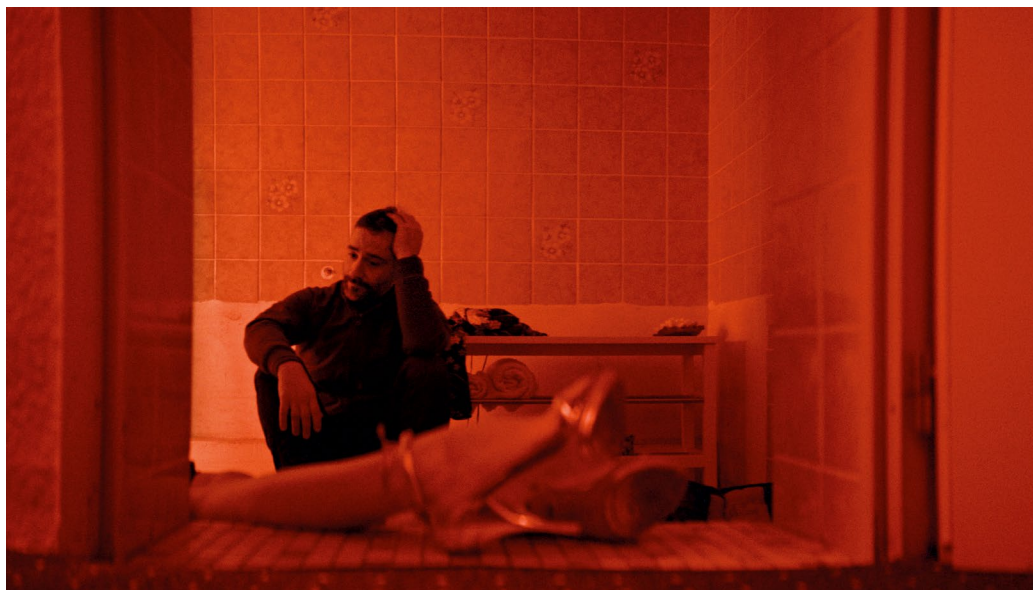
Franz is faced with mafia-like bill collectors, while the villagers all have fallen into lottery fever until the lottery store blows up. Once again, chaos has broken out and Franz will have to solve the case before he can get back to the relaxed state he yearns for.

IX. VENISON STEW RENDEZVOUS

This time the cozy village order of Niederkaltenkirchen is shaken up: Grandma goes on strike, Susi rules and Franz is demoted to sandbox cop. At least there are still murders with reliable Lower Bavarian regularity.

GENRE Crime-Comedy **YEAR OF PRODUCTION** 2013-2023, **DIRECTOR** Ed Herzog **CAST** Sebastian Bezzel, Simon Schwarz, Enzi Fuchs **PRODUCER** Kerstin Schmidbauer **PRODUCTION COMPANY** Constantin Film Produktion **LANGUAGE** Bavarian and some high German

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



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SCHOCK

SHOCK

Bruno was a doctor until he lost his licence. Now he stitches wounds and cares for patients who prefer to stay outside the system. When the lawyer Kreber offers him to treat a criminal suffering from leukaemia, his ambition is aroused. But his decision to take on the treatment not only puts him between the fronts of organised crime, but also against his sister's husband, who is an adversary of Bruno's new patient. As a result, Bruno becomes more and more involved in the machinations of rival gangsters, which is less helpful to his patients' recovery... SHOCK is a modern neo-noir film, drawing inspiration from Winding Refn's PUSHER, and brought to you by the producers of the hit movie CURVEBALL - A TRUE STORY UNFORTUNATELY. This thrilling film features Denis Moschitto.

GENRE Drama, Thriller **YEAR OF PRODUCTION** 2023 **DIRECTORS** Daniel Rakete Siegel, Denis Moschitto **SCREENPLAY** Daniel Rakete Siegel, Denis Moschitto **CINEMATOGRAPHY** Paul Pieck **CAST** Denis Moschitto, Aenne Schwarz, Anke Engelke, Fahri Yardim, Sandro Di Stefano **PRODUCERS** Fahri Yardim, Amir Hamz, Christian Springer **PRODUCTION COMPANY** Bon Voyage Films **RUNTIME** 104 min **LANGUAGES** German, Italian

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



© Anselm Belser

WO KEINE GÖTTER SIND, WALTEN GESPENSTER

PHANTOMS & GHOSTS

Once upon a time, in a distant land in an unspecified future, there existed a totalitarian system that imposed unrequested and non-negotiable happy lives on its population. A group of resistance fighters, including an almost centenarian ghost, has gone underground. While they await the necessary explosives to bring down this system and restore freedom for people to explore their identities and shape their own lives, they themselves grapple with the challenges that this newfound freedom brings. Profound existential questions disrupt breakfast, and missing plates exacerbate their hunger. Amid their comically complicated coexistence, a resistance against the resistance suddenly emerges. They lose and confuse themselves completely, eventually leading them to their daring attack.

GENRE Comedy, Science Fiction **YEAR OF PRODUCTION** 2023 **DIRECTOR** Bastian Gascho
SCREENPLAY Bastian Gascho **CINEMATOGRAPHY** Anselm Belser **CAST** Jan Koslowski, Leonie Jenning, Anaïs Urban, Noël Seiß, Antonis Antoniadis, Philipp Gärtner, Banafshe Hourmazdi, Milan Herms, Rémi Pradère, Jakob D'Aprile **PRODUCERS** Bastian Gascho, Mariam Shatberashvili, Noël Seiß **PRODUCTION COMPANY** Deutsche Film- und Fernsehakademie Berlin (DFFB) **RUNTIME** 91 min **LANGUAGE** German

WORLD SALES Deutsche Film- und Fernsehakademie Berlin (DFFB)
 a.wenzel@dffb.de • www.dffb.de



© Wiedemann & Berg Film

WOCHENENDREBELLEN

WEEKEND REBELS

10-year-old Jason needs the routines he has set up and that are non-negotiable. His Dad Mirco (Florian David Fitz) and his mom Fatime (Aylin Tezel) have both worked a lot to keep things together but Jason's special situation is a challenge for the young family. When it is suggested to the family that Jason should transfer to a special school, Mirco faces a challenge: He makes his son promise to find a favorite soccer club with him. In return, Jason promises to make every effort to stop letting himself be provoked at school. But Jason's criteria for choosing a soccer club are special and Mirco didn't expect Jason to have to see all the 1st, 2nd and 3rd division clubs live in the stadium before he makes up his mind. And on top of it all, the club must not have a silly mascot, must be environmentally sustainable, must have handicapped-accessible toilets, must not have Nazis among its fans, the players must not wear shoes that are too colorful, and must not form any swearing-in circles before the game. Father and son travel to Germany's soccer stadiums and in the process Mirco finally really learns to understand his special son and how to deal with his disability. Their soccer weekends become an escape from everyday life for both of them and a great adventure as they become WEEKEND REBELS.

GENRE Comedy, Drama **YEAR OF PRODUCTION** 2023 **DIRECTOR** Marc Rothemund **SCREENPLAY** Richard Kropf **CINEMATOGRAPHY** Philip Peschlow **CAST** Florian David Fitz, Aylin Tezel **PRODUCER** Justyna Muesch **PRODUCTION COMPANY** Wiedemann & Berg Film **RUNTIME** 109 min **LANGUAGE** German

WORLD SALES Picture Tree International

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AMERICAN DIRGE

Sam, a sick and struggling musician, leaves Los Angeles behind to revisit his past and his estranged father in Louisiana for the last time. He walks his way through the fading soul of a country that carries the burden of failure, loss and emptiness. Like himself, it lived through better days.

American Dirge's associative, non-linear story is loosely based on the metaphorical meanings of Sam's songs, which are mainly inspired by traditional country & folk music. They embody the tragedy of the refused, isolated and ordinary man. With the coarseness of a gritty street poem the film sheds light on the shadows of the past, non-recognition and the interrelation between sensitivity and self-destructiveness.

GENRE Drama, Experimental, Music, Road Movie **YEAR OF PRODUCTION** 2023 **DIRECTOR** Joerg Steineck **SCREENPLAY** Joerg Steineck **CINEMATOGRAPHY** Joerg Steineck **CAST** Joshua Sanchez **PRODUCER** Joerg Steineck **PRODUCTION COMPANY** Lieblingsfilm **RUNTIME** 82 min **LANGUAGE** German

WORLD SALES Steineck Films, Joerg Steineck
j.steineck@gmail.com • www.joergsteineck.com



© Bramkamp Weirich

DIE AUSSTATTUNG DER WELT

MAKE UP THE WORLD

A rolling toy fish is absorbed in a postcolonial question, goes in search of clues - not in Berlin's Humboldt Forum - but in three German film prop houses. An array of social and professional milieus have grown up at the three prop houses Prop Department Babelsberg, Delikatessen Requisiten Fundus Berlin and FTA Props in Hamburg. Susanne Hein, Miu Quell, Andreas Gabbert and the three Peters are experts in moving, processing, sorting and presenting up to 100,000 different things. Then they emerge as quotes from film and TV productions. Turning the focus onto film props reveals an eccentric history of German film, tracing their appearances in such movies as "Kolberg", "Großstadtrevier", "Welt am Draht", "Prüfstand 7", "Finsterworld" or "Sonnenallee", but also in the daily soap "Verbotene Liebe". In "Make Up The World", BiPOC actor Thelma Buabeng assumes the documentary role of Cleo. She plays a doctoral student in postcolonial studies, is immersed in provenance research and jobs part-time in the props house. Here she unearths a parallel daily thing-life of African objects, an unexpected subject for her doctoral thesis. Finally, her attention is caught by an enigmatic painting from Fundus Studio Babelsberg, a portrait of an African woman holding a clock.

GENRE Art, Experimental, History **YEAR OF PRODUCTION** 2023 **DIRECTORS** Susanne Weirich, Robert Bramkamp **CINEMATOGRAPHY** Markus Koob **CAST** Thelma Buabeng with the staff of Prop Department Babelsberg, FTA Props Film-und Theaterausstattung Hamburg, Delikatessen Requisiten Fundus Berlin **PRODUCERS** Robert Bramkamp, Susanne Weirich **MONTAGE** Janine Dauterich **PRODUCTION COMPANY** BramkampWeirich/Berlin **RUNTIME** 99 min **LANGUAGE** German

WORLD SALES BramkampWeirich • robert@bramkamp.info • www.makeuptheworld.de



© Christine Jezior

FILMMAKERS ON HOLD

New York City, one of the most filmed cities in the world, is an important production location and international hub for filmmakers. „The show must go on, no matter what“ is the motto of the creative, high-performance independent film scene rooted in the city. That New York, and with it film production, could ever come to a standstill seemed unthinkable. But in April 2020, New York became a hotspot for the COVID-19 pandemic. With case numbers rising and the lockdown in place, the show was suddenly over - indefinitely. FILMMAKERS ON HOLD traces the biggest crisis in the history of the New York film industry from an inside perspective. Shot between March 2020 and March 2022, the film documents the realities of life and work for New Yorkers active in front of or behind the camera. In loosely linked episodes, individual fates are illuminated that make the professional as well as the private consequences of the pandemic and the lockdown tangible. But in the face of adversity, the film scene reinvents itself: networks to deliver food are organized, rehearsals are conducted via video call, film festivals stream live. The show goes on, the gridlock is over. But after the trauma of the pandemic, can everything really be the same again?

GENRE Art **YEAR OF PRODUCTION** 2023 **DIRECTOR** Christine Jezior **SCREENPLAY** Christine Jezior **CINEMATOGRAPHY** Bartek Białobrzęski, Diego Cordero Machado, Nicolas Lopez **CAST** Anthony Argento, Katha Cato, Don Cato, Daniel Marracino **PRODUCER** Christine Jezior **PRODUCTION COMPANY** MAAM-Multimedia Art and More **RUNTIME** 64 min **LANGUAGE** English

WORLD SALES MAAM-Multimedia Art and More, Christina Jezior
jezior@t-online.de • www.maam.tv



© Berrini Films

FROM BAUHAUS TO ARGENTINA

TRACES OF GRETE STERN AND HORACIO COPPOLA

“The Bauhaus was never a myth for me. It was a piece of GDR childhood,” says filmmaker Anne Berrini, who grew up in Dessau, in her partly autobiographical documentary. In 2005, she went in search of photographers Grete Stern and Horacio Coppola, who once met at the Bauhaus. She followed their traces from Germany to Argentina to New York and interviewed friends, relatives, artists and scientists. Whether Buenos Aires, the female psyche or marginalized indigenous peoples – the view of the artist couple was new, avant-garde, provocative. From the role model of women to emigration from Europe to the New World – on her journey, the filmmaker questions perspectives of the past and the present.

GENRE Art, Biopic, Road Movie **YEAR OF PRODUCTION** 2023 **DIRECTOR** Anne Berrini **SCREEN-PLAY** Anne Berrini **CINEMATOGRAPHY** Anne Berrini **CAST** Sara Facio, Gyula Kosice, Raquel Peralta Ramos, Jorge Helft, Luis Priamo, Rodolfo Schenone, Mariana Giordano, Susana Colazo, Andrea Geyer, Sara Meister, Roxana Marcoci **PRODUCER** Anne Berrini **PRODUCTION COMPANY** Berrini Films in cooperation with Foundation Bauhaus Dessau, Museum of Modern Art New York, Bauhaus Archiv Berlin, Jorge Mara – La Ruche Buenos Aires, Academy of Arts Berlin **RUNTIME** 50 min **LANGUAGE** German, Spanish, English

WORLD SALES Berrini Films
office@berrinifilms.de • www.berrinifilms.de



© Franziska Kabutke

HINTER DEN FARBEN

BEHIND THE COLORS

By accident Micha spends three days in the hollow behind a waterfall. He was sucked in by strong currents while mountain climbing. Through the veil of water in front of his eyes, he sees the mountain rescue team withdraw on the second day of an unsuccessful search. Micha is invisible. Eight people retell his story from a first-person perspective, enriching it with their own extreme experiences. The waterfall becomes a symbol of absolute powerlessness and the narrators grow into an ensemble of a collective experience of self-empowerment.

GENRE Documentary **YEAR OF PRODUCTION** 2023 **DIRECTOR** Julia Groteclaes **CINEMATOGRAPHY** Franziska Kabutke **EDITOR** Wolfgang Purkhauser **PRODUCERS** Katharina Mumper, Julia Groteclaes **PRODUCTION COMPANY** Filmakademie Baden-Württemberg **CO-PRODUCTION** Südwestrundfunk **RUNTIME** 62 min **LANGUAGE** German

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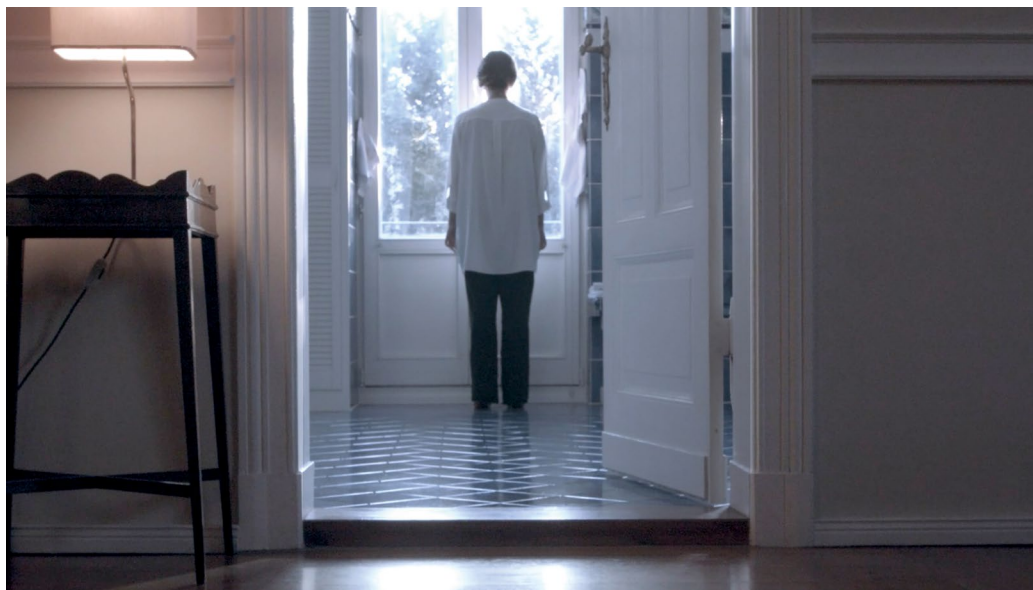
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DER BRATEN DES HAUSES

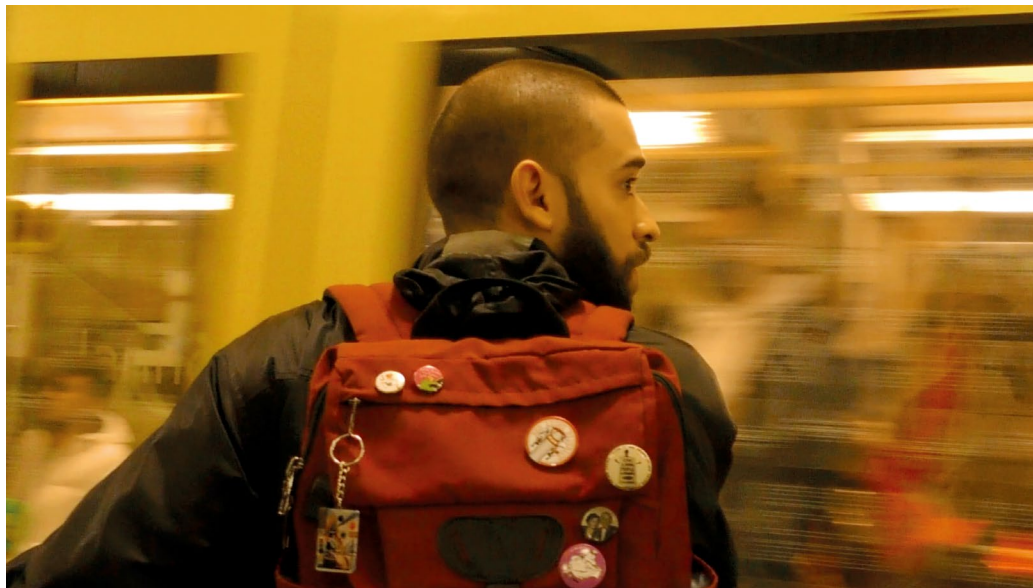
THE FOOD ON THE TABLE

Now the subjects of a despotic chief, far from having any favor to expect from him, as both themselves and all they have are his property, or at least are considered by him as such, are obliged to receive as a favor what he relinquishes to them of their own property. He does them justice when he strips them. He treats them with mercy when he suffers them to live.

In a beautiful house, during a beautiful day, next to a library with no books, a table is set for the last supper of its inhabitants.

GENRE Drama, History **YEAR OF PRODUCTION** 2023 **DIRECTOR** Ismene Daskarolis **SCREENPLAY** Ismene Daskarolis **CINEMATOGRAPHY** Adrian Angehrn **CAST** Isabelle Mann, Joel Cederberg, Julia Obst, Sophie Mödig, Stephanie Reist **PRODUCER** Ismene Daskarolis **CO-PRODUCER** Jerker Beckman **PRODUCTION COMPANY** Ismene Daskarolis SP **RUNTIME** 14 min **LANGUAGE** German

WORLD SALES Ismene Daskarolis SP
ismenedk@gmail.com



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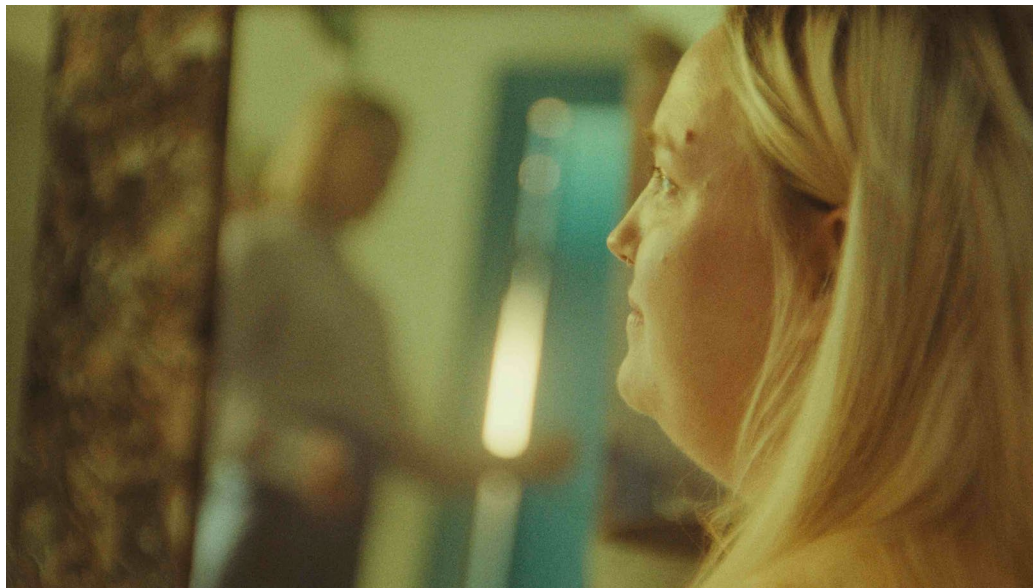
DU BIST SO WUNDERBAR

PARADISE EUROPE

On the day thousands of people went to the streets protesting against unaffordable rents in Berlin and the abolishment of the rental cap law, a gay Brazilian immigrant who was just kicked out of his apartment struggles to find a new room while his personal life falls apart as well as the city around him. Winner of the Silver Leopard at the 76th Locarno Film Festival - Pardi di Domani International Competition.

GENRE Comedy **YEAR OF PRODUCTION** 2023 **DIRECTORS** Leandro Goddinho, Paulo Menezes
SCREENPLAY Leandro Goddinho, Paulo Menezes **CINEMATOGRAPHY** Álfgerður Malmquist
CAST Murillo Basso, Greta Amend, Angel Quel, Magnús Þorri Jökulsson, Zoe Valentini, Filipe Matzembacher, Paulo Menezes, Cleo Spiro, Blake Kendall, Dilan GeZaza, Marcio Reolon, Leandro Goddinho
PRODUCERS Paulo Menezes, Leandro Goddinho **PRODUCTION COMPANY** CinemaPosgenero
RUNTIME 17 min **LANGUAGE** German, English, Portuguese **FESTIVALS** Locarno Film Festival 2023, Festival du Nouveau Cinema de 2023, Uppsala Short Film Festival 2023
AWARDS Silver Leopard - Pardi di Domani International Competition - 76th Locarno Film Festival 2023

WORLD SALES CinemaPosgenero
 leandrogoddinho@gmail.com



© Roxana Reiss

EINE STUDIE IN EMPATHIE

A STUDY OF EMPATHY

Dana welcomes art student Penelope to her home to participate in her performance. The meeting between both women takes an unexpected turn for Dana and leaves her disturbed. To find out what actually has happened between them, Dana musters up the courage to meet Penelope at the opening of her graduation show.

GENRE Drama **YEAR OF PRODUCTION** 2023 **DIRECTOR** Hilke Rönnefeldt **SCREENPLAY** Hilke Rönnefeldt **CINEMATOGRAPHY** Roxana Reiss **CAST** Sara Klein, Emilie Claudius Kruse **PRODUCER** Asbjörn Kjelstrup **PRODUCTION COMPANY** Frau Film (DK), North Ship Film (GER) **RUNTIME** 15 min **LANGUAGE** Danish **FESTIVALS** Locarno International Film Festival 2023 **AWARDS** Locarno FF Best International Short Film 2023

WORLD SALES Elise Notseck / Shortcuts
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BLACKBIRD (WORKING TITLE)

16-year-old Sebastian's sheltered small town life changes abruptly when his family takes in 15-year-old Kolja, who is supposedly the son of a late friend of his father's. As time passes, the two boys begin to open up more and more to each other and find out that they are biological brothers. Sebastian's life is suddenly turned upside down as he has not only found a soul mate in his new brother, but also a true first love. Overcome by their feelings, the two hide their affair, but the family breaks out of the small town's social fabric and comes into conflict with social norms when the secret, incestuous relationship is exposed. What follows is a rollercoaster of emotions.

GENRE Coming-of-Age Story, Drama **CATEGORY** Feature **DIRECTOR** Max Hegewald **SCREENPLAY** Max Hegewald **CINEMATOGRAPHY** Marius von Felbert **CAST** Linus Moog, Aurel Klug, Oli Bigalke, Annika Kuhl, Karen Dahmen, and others **PRODUCER** Jan Philip Lange **PRODUCTION COMPANY** Junifilm GmbH **LANGUAGE** German

CONTACT

Junifilm GmbH, Jan Philip Lange
 jpl@junifilm.de
 www.junifilm.de



© Fünferfilm

DER FLECK

After escaping from boarding school on a hot summer day, Simon (17) suddenly finds himself on a riverbank together with a strange group of youths he can't connect with. Only when Marie appears does he manage to escape the compulsive dynamics of the group and, together, they enter the timeless and in-between realm of the enchanted landscape of the nearby riparian forest. The film explores the boundaries between individuality and community by using associative images and mystical nature shots.

GENRE Coming-of-age **CATEGORY** Feature **DIRECTOR** Willy Hans **SCREENPLAY** Willy Hans **CINEMATOGRAPHY** Paul Spengemann **CAST** Leo-Konrad Kuhn, Alva Schäfer, Shadi Eck, Felix Maria Zeppenfeld, Darja Mahotkin, Charlotte Hovenbitzer, Marlene Becker, Sina Genschel, Ruby Schülert, Rumo Wehrli **PRODUCERS** Karsten Krause, Julia Cölln, Frank Scheuffele **PRODUCTION COMPANY** Fünferfilm UG **CO-PRODUCTION COMPANY** 8Horses **LANGUAGE** German **GERMAN DISTRIBUTOR** Grandfilm

CONTACT

Fünferfilm UG, Karsten Krause
 karsten@fuenferfilm.de
 www.fuenferfilm.de



© Soquietfilms

KEN - THE MOVIE

A hypnotic cinematic journey through today's America and the inner world of an offbeat musician.

KEN - THE MOVIE tells a fictional story of the real American musician Ken Stringfellow (The Posies, R.E.M., Big Star), who left America 20 years ago to start a new life in Europe. After a failed relationship, the fictional character KEN sets out for the first time for his homeland to look for his roots.

This film is Rorarius' third feature film after her debut CHI L'HA VISTO (WHO SAW HIM, 2010) and TOUCHED (2023) which had its world premiere in Locarno's Filmmakers of the Present competition this year where it won the Best Performance Leopard for Isold Halldóruddóttir and Stavros Zafeiris.

GENRE Melodrama, Music, Road Movie, Love Story, Portrait **CATEGORY** Feature **DIRECTOR** Claudia Rorarius **SCREENPLAY** Claudia Rorarius **CINEMATOGRAPHY** Claudia Rorarius **CAST** Ken Stringfellow, Kim Taylor, Karen Sylvan, Lance Henry, Kenny Noyes **PRODUCER** Claudia Rorarius **PRODUCTION COMPANY** Soquietfilms Production **LANGUAGE** English **GERMAN DISTRIBUTOR** RealFiction Filme

CONTACT

Soquietfilms Production, Claudia Rorarius
 claudia@soquietfilms.com
 www.soquietfilms.com



Muschirf Shekh Zeyn © Dominik Boros

SIHAM (WORKING TITLE)

Siham learns on her way home at night that her daughter is hiding in a bar from the gunfire of a far-right terrorist group - Desperation, fear, and hopelessness lead her further and further into a downward spiral: can Siham save her daughter despite the police's failure?

The mother Siham is played by Syrian-born Amal Omran, one of the most accomplished actresses in the Arabic world, who has worked in the theatre with Ariane Mnouchkine, Tim Supple, and Omar Abusaada, among others.

SIHAM is the second collaboration between director Zeyn and producer Sahin after their award-winning short KILLING BAGHEERA which was selected for this year's Next Generation Short Tiger programme.

GENRE Drama **CATEGORY** Short **DIRECTOR** Muschirf Shekh Zeyn **SCREENPLAY** Seren Sahin, Muschirf Shekh Zeyn **CINEMATOGRAPHY** Jacob Kohl **CAST** Amal Omran, Julia Gräfner, Thomas Darchingner, Sharyhan Osman, Cornelius Kiene, Moana Spantidakas, Soy Spantidakas **PRODUCER** Seren Sahin **PRODUCTION COMPANY** University of Television and Film Munich with backing from Freundeskreis der HFF e.V. **LANGUAGES** Arabic, German

CONTACT

University of Television and Film Munich
 Seren Sahin
 sahinseren@yahoo.de



© Salzgeber

SAD JOKES

Joseph and Sonya share a close friendship and their young son Pino whom they are raising together. While Joseph is working on a new film idea and tries to deal with the breakup from his ex-boyfriend, Sonya is suffering from a depression that is increasingly uprooting her from her life. When she is placed in a clinic, Joseph attempts to juggle both his daily life as a father along with his artistic ambitions. Writer-director Stumm's second feature after his debut BONES AND NAMES mixes different keys to create a cinematic friction with reality. SAD JOKES is absurd and banal, but also hopeful and touching, or - just like in real life - everything at once.

GENRE Comedy, Drama **CATEGORY** Feature
DIRECTOR Fabian Stumm **SCREENPLAY** Fabian Stumm
CINEMATOGRAPHY Michael Bennett
CAST Fabian Stumm, Haley Louise Jones, Ulrica Flach, Jonas Dassler, Godehard Giese, Marie-Lou Sellem, Anne Haug, Knut Berger and others
PRODUCERS Nicola Heim, Fabian Stumm **PRODUCTION COMPANY** Postofilm **LANGUAGES** German, English, Swedish, Italian **GERMAN DISTRIBUTOR** Salzgeber

CONTACT

Salzgeber, Jürgen Pohl
 info@salzgeber.de
 www.salzgeber.de



© Neue Bioskop Film / Lisa Jilg

VENA

After two documentaries on the penal system and the effects of punishment, writer-director Chiara Fleischhacker focuses in her diploma film on the marginal group of pregnant prisoners to give a true-to-life insight into this world and portray the emotional consequences for the women.

Jenny only trusts her boyfriend Bolle. They not only share the high of crystal meth, but also the ambivalent anticipation of having a baby. When midwife Marie enters her life, Jenny faces her fears and experiences an emotional bond with her daughter for the first time - and a sense of self-determination. She promises her baby to never let her go. But this decision is no longer hers.

GENRE Drama **CATEGORY** Feature **DIRECTOR** Chiara Fleischhacker **SCREENPLAY** Chiara Fleischhacker **CINEMATOGRAPHY** Lisa Jilg
CAST Emma Drogunova, Paul Wollin, Friederike Becht, Barbara Philipp **PRODUCERS** Dietmar Güntsche, Martin Rohé, Svenja Vanhoefer, Sophie Kühne, Olivia Sieranski **CO-PRODUCER** Chiara Fleischhacker **PRODUCTION COMPANY** Neue Bioskop Film GmbH in co-production with SWR, HR and Filmakademie Baden-Württemberg **LANGUAGE** German **GERMAN DISTRIBUTOR** Weltkino Filmverleih

CONTACT

Neue Bioskop Film GmbH, Martin Rohé
 rohe@bioskop.de
 www.bioskop.de

GERMAN FILMS PODCASTS



published every third Thursday



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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 Guild, the German Producers Alliance, the Association of German Film Exporters, the German Federal Film Board (FFA), the German Kinemathek Museum for Film and TV, the German Documentary Association, Bavarian Film Fund, Film Fund North Rhine-Westphalia, Berlin-Brandenburg Film Fund, and the German Short Film Association.

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

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

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

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

RANGE OF ACTIVITIES

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

SUPERVISORY BOARD

Philipp Kreuzer Chairman

Sarah Duve-Schmid
Johannes Busse
Manuela Kehlenbach
Dorothee Erpenstein
Jana Cernik



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



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



Andrea Schiefer
*Deputy Managing Director,
 Director Administration
 & Strategic Development*
 phone +49-89-59 97 87 24
 schiefer@german-films.de



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



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



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



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



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



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



Marcos Rabelo
*Head of Regional Desk
 Central and Eastern Europe,
 Festival Relations*
 phone +49-89-59 97 87 25
 rabelo@german-films.de



Fides Stark
*Head of Regional Desk Asia,
 Australia, Scandinavia & Turkey*
 phone +49-89-59 97 87 13
 stark@german-films.de



Angela Sonntag
*Head of Press
 & Public Relations*
 phone +49-89-59 97 87 28
 sonntag@german-films.de



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



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



Dorothee von Manteuffel
Distribution Support
 phone +49-89-59 97 87 47
 vonmanteuffel@german-films.de



Aitana Santos Petterino
*Management Assistant
 in Event Organisation*
 phone +49-89-59 97 87 0
 Santos-Petterino@german-films.de

GFQ is also available online!



www.germanfilmsquarterly.de

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

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www.agdok.de



www.ag-kurzfilm.de



www.deutsche-kinemathek.de



www.ffa.de



www.fff-bayern.de



www.filmstiftung.de



www.medienboard.de



www.produzentenallianz.de



www.produzentenverband.de



www.vdfe.de

SUPPORTERS



www.kulturstaatsministerin.de



www.ffa.de



www.fff-bayern.de



www.filmstiftung.de



www.hessenfilm.de



www.medienboard.de



www.film.mfg.de



Mitteldeutsche Medienförderung

www.mdm-online.de



www.moin-filmfoerderung.de



www.mv-filmfoerderung.de



www.nordmedia.de

ASSOCIATION OF GERMAN FILM EXPORTERS



Verband deutscher Filmexporteure e.V. (VD FE)

Manfred-von-Richthofen-Straße 15
12101 Berlin
phone +49-173-726 06 16
mail@vdfe.de
www.vdfe.de

atlas international film

Prinz-Alfons-Allee 11c
82064 Strasslach
phone +49 203 393 467 00
info@atlas-film.de
www.atlas-film.de

Beta Cinema GmbH

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

Constantin Film Verleih GmbH

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

Films Boutique GmbH

Köpenicker Str. 184
10997 Berlin/Germany
phone +49-30-69 53 78 50
contact@filmsboutique.com
www.filmsboutique.com

Global Screen - a Telepool brand

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

The Match Factory GmbH

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

Media Luna New Films UG

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

The Playmaker Munich (form. ARRI Media International)

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

Pluto Film Distribution Network GmbH

Schliemannstr. 5
10437 Berlin
phone +49 030 2191 8220
info@plutofilm.de
www.plutofilm.de

SOLA Media GmbH

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

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Editor

Angela Sonntag

Contributors

Martin Blaney, Patrick Heidmann,

Rüdiger Sturm

Translations

Lucinda Rennison, Martin Blaney

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German Film Office

An initiative of German Films
and Goethe-Institut

Sara Stevenson

phone+1 212 439 8706

sara.stevenson@goethe.dewww.germanfilmoffice.us**China**

Anke Redl

phone +86 136 01 35 59 19

redl@german-films.de**Eastern Europe**

Marcel Maïga

phone +49 176 38 84 56 72

maiga@german-films.deScan here to visit
our GFQ website

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