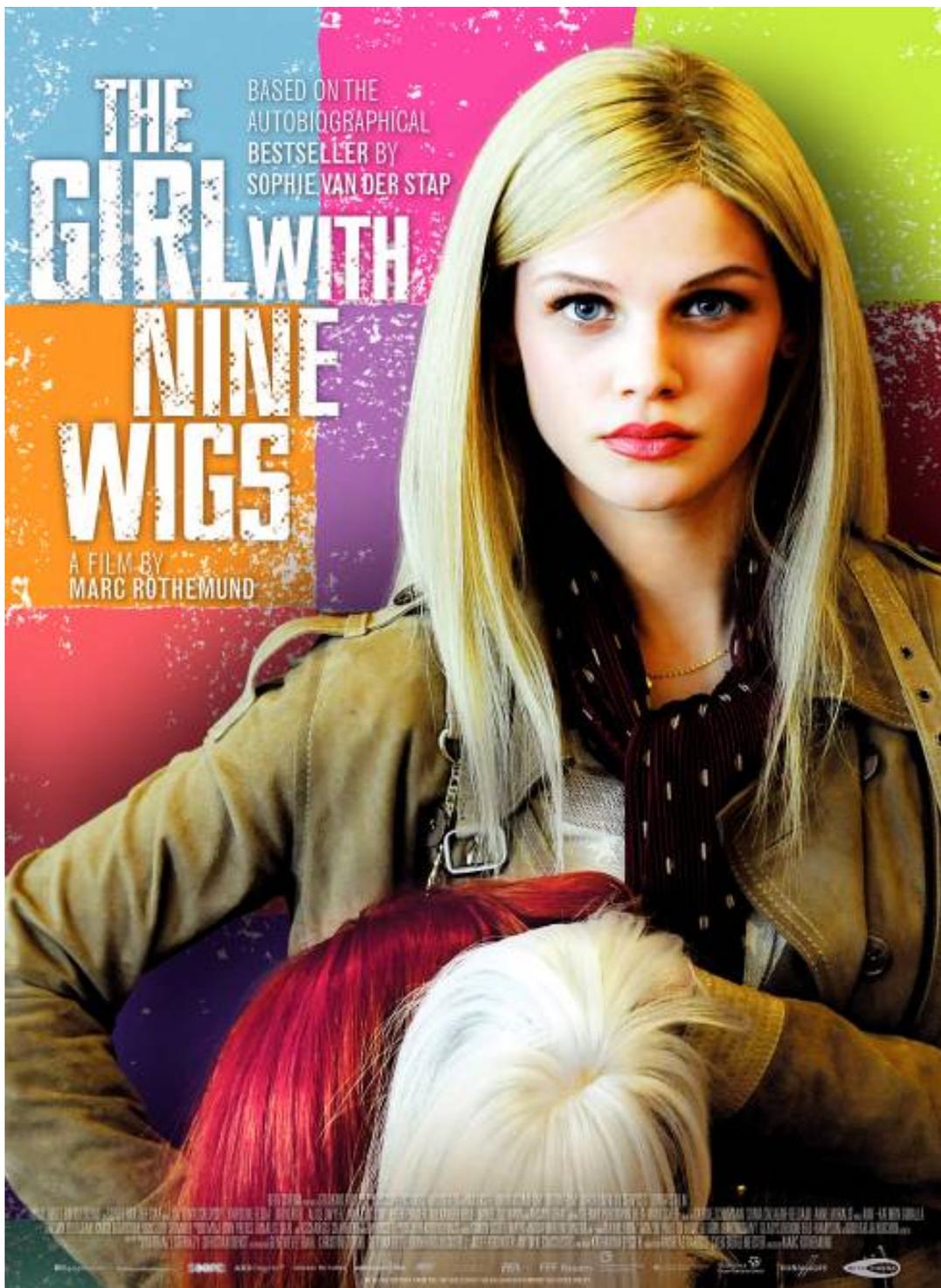




presents





THE GIRL WITH NINE WIGS

Directed by
Marc Rothemund

Screenplay by
Katharina Eysen

Producers
Andreas Bareiss, Sven Burgemeister

A Goldkind Film
production

In coproduction with
Scope Pictures, Degeto Film, Universum Film

Supported by
**FFF Bayern, Filmförderung Hamburg Schleswig-Holstein,
FFA, BKM, DFFF, Eurimages**

Based on the international autobiographical bestseller
"The Girl With Nine Wigs"
by **Sophie van der Stap**

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CAST

Sophie
Annabel
Rob
Wolfgang (Sophie's father)
Inge (Sophie's mother)
Saskia (Sophie's sister)
Dr. Leonard
Bastian (male nurse)
Pauke (nurse)
Guest at party
Chantal

Lisa Tomaschewsky
Karoline Teska
David Rott
Peter Prager
Maike Bollow
Alice Dwyer
Alexander Held
Daniel Zillmann
Katrin Pollitt
Lars Burgemeister
Jasmin Gerat

CREW

Director
Screenwriter
Director of photography
Art director
Costume designer
Make-up artists

Wig designers
Music director
Editor
Executive producers, Belgium

Coproducers

Producers

Marc Rothemund
Katharina Eyssen
Martin Langer
Carola Gauster
Silke Sommer
Sabine Schumann
Sonia Salazar-Delgado
Anne Moralis
Ann-Kathrin Guballa
Johan Hoogewijs
Simon Gstöttmayr
Franz Esterházy
Christian Dienst
Bettina Reitz, Degeto Film
Geneviève Lemal, Scope Pictures
Andreas Bareiss
Sven Burgemeister

TECHNICAL DETAILS

Aspect ratio: 2.35:1
Sound format: SRD
Running time: 117 minutes

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SHORT SYNOPSIS

Sophie has just started her studies when she is diagnosed with cancer: her world is turned upside down. But Sophie is a fighter. She wants to live, with everything that's part of life: dreams, parties, laughing, flirting, and having sex. Nine individual wigs become Sophie's elixir of life. Sometimes outrageously wild, erotic or romantic, depending on the hair color and style, each wig brings another aspect of Sophie to the fore. She escapes from the everyday hospital drudgery, parties wildly with her best girlfriend, and falls in love with her buddy Rob. With humor, courage and a portion of lightheartedness, Sophie flips her illness the bird!

PRESS NOTES

THE GIRL WITH NINE WIGS is the film adaptation of Sophie van der Stap's autobiographical bestseller of the same name, which enjoyed success all across the globe. A touching comedy and authentic story, relating in a refreshingly candid way the journey of a young woman who doesn't give up after being diagnosed with cancer and simply wants to go on living. Sophie's way of looking at things is amazing. She makes the audience laugh when it least expects to.

Marc Rothemund was born in 1968. He is the son of the film director Sigi Rothemund and brother of the actress Nina Rothemund. He began his career as an assistant director for, among others, Helmut Dietl and Bernd Eichinger. He then made his directorial debut with episodes for various television series. His first feature film was LOVE SCENES FROM PLANET EARTH (1998). In 2005 he directed SOPHIE SCHOLL - THE FINAL DAYS (2005), which was nominated for an Academy Award as Best Foreign Language Film and received numerous other awards, including the Silver Bear for Best Director at the Berlin International Film Festival. His other films include ANTS IN THE PANTS (1999); HOPE DIES LAST (2001); THE DUO (2003); PORNORAMA (2007); SINGLE BY CONTRACT (2010); and THE GIRL WITH NINE WIGS (2013).

THE GIRL WITH NINE WIGS is a Goldkind Film production (YOUNG GOETHE IN LOVE; COMPLETE IDIOT; WHOLETRAIN; SOPHIE SCHOLL: THE FINAL DAYS; SOLOALBUM) by Andreas Bareiss (NOWHERE IN AFRICA) and Sven Burgemeister (SOPHIE SCHOLL: THE FINAL DAYS), in coproduction with Scope Pictures, Degeto Film, and Universum Film. The film was supported by FFF Bayern; Filmförderung Hamburg Schleswig-Holstein; FFA; BKM; DFFF; and Eurimages. Universum Film is the distributor of THE GIRL WITH NINE WIGS in Germany.

ABOUT THE PRODUCTION

The producers Andreas Bareiss and Sven Burgemeister from Goldkind Film had the idea about five years ago – independently of one another – to film Sophie van der Stap's autobiography. It rather quickly became obvious that Academy Award nominee Marc Rothemund could be the right director for this challenging project. Producer Burgemeister: "We knew that this material, with its serious subject and high entertainment potential, demanded a director who was adept in both areas. A director who can relate a story in an authentic, emotional manner, but who also is a master at filming humorous moments effortlessly. Marc Rothemund successfully proved a long time ago that his

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artistic scope is conceivably expansive with such different films as, for example, SOPHIE SCHOLL: THE LAST DAYS and SINGLE BY CONTRACT."

Marc Rothemund became involved in the project at an early stage, and he suggested bringing a young woman on board to develop the screenplay. And so Katharina Eyssen was hired as screenwriter, and she was a consultant on the project from the beginning to the end. A female approach and story perspective were decisive. Burgemeister explains: "That was important. We absolutely needed a young woman's viewpoint. How else could the emotions be conveyed that are essential for the film? Certainly not just from the viewpoint of three men, who are no longer young anymore and would really like to film the material!"

That was also the reason why the author Sophie van der Stap always had to be available to answer the team's every question. Especially during the screenplay development phase it was very important to Marc Rothemund, Katharina Eyssen, and the production to be able to ask her questions, and so the woman from the Netherlands also told these two a lot of things that weren't even mentioned in her book. For the shooting later on van der Stap allowed the production to use some of her personal possessions as props, and even some of her clothes appear in the film. Her descriptions of other things are so detailed that the production team was able to recreate or approximate them. Then again, it was also obvious that the production couldn't recreate the young woman's life story one-to-one, and the production also didn't want to. Bareiss says: "We had to perform the balancing act of fictionalizing the story and yet telling it as authentically as possible based on Sophie van der Stap's life."

An extensive casting took place at the same time that the material was being developed. First and foremost was the role of Sophie – after all, the character is the pivotal point of the whole film and the entire film revolves around her. Hundreds of young women did screen tests of specific scenes. The candidates had to agree to actually shear off their hair in front of the camera, and not all of them were thrilled about this. "But there was no way we could fake it," says Bareiss. "Another challenge with the role wasn't just the emotional aspect, but also the additional fact that the actress had to be believable and also very attractive in nine different wigs. With a lot of the young women, we saw how difficult it is to still personify a coherent look beyond the third or fourth wig. They should look good in the wigs, but not look like they are wearing a disguise or a costume, like during carnival season. From our viewpoint Lisa Tomaschewsky was the one who could transform herself the best, she was the most chameleon-like."

The young, very pretty and also very talented actress is still unknown in the industry. "That's a risk – but also a big opportunity," says Bareiss. "We simply trusted Marc Rothemund when he said, 'I can do this with her. I can see it. She's the right one.'" Burgemeister adds: "We have to give a huge compliment to Lisa: She gave the film everything, she stuck it out like a champ and fought. It was an unbelievable achievement."

Andreas Bareiss: "By now we have worked on this subject for a total of almost three years. But to this day it still affects us. Sometimes you just have to take a deep breath. It really gets under your skin at times, even now in the cutting room. Every one of us knows people who have cancer – and then we even make a film about it. To be honest, now that we're slowly coming to the end of the project – I am also happy about this." Sven Burgemeister agrees with his colleague: "That's what Sophie's story is also about, as a critique of the novel accurately put into words: She discovers lightness in severity."

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INTERVIEW WITH MARC ROTHEMUND

When did you hear about the project THE GIRL WITH NINE WIGS for the first time?

At the end of 2010, the producers Andreas Bareiss and Sven Burgemeister asked me to read Sophie van der Stap's autobiography with the intention of possibly filming the material. I was very impressed by Sophie as a person, how she dealt with the disease, and the open, precise, and also tongue-in-cheek way she wrote about her life and her emotions after she received the diagnosis. How she very clearly describes her emotional highs and lows, the treatment, her environment, and her family and friends, how she lets the reader empathize and participate – that's touching, entertaining, and also very enlightening. It's really impressive how during the entire course of therapy she never loses her humor, her hopes, and her love of life. This insight in a special period in a special young woman's life, who maybe only has a few months left to live and is faced with the question of how you deal with the time you have left, that really enchanted me. How she continues to experience becoming an adult under such pressure, and how she loves to experiment with different wigs and transform herself into very different characters and then to be confronted with comical reactions from men, this is just as moving and entertaining as the situations she describes with her friends and doctors.

Is it difficult to make a film about cancer?

Every film is difficult to make. Every film is a huge challenge, an adventure with many companions, a journey into the unknown. Of course the subject of cancer is an emotional challenge. But believe me, a young woman's coming-of-age, a young woman who experiments with nine different wigs and the costumes that go with them and the respective transformations of character is not much less of a challenge, to me as well as to the actors and all of the other crew members. Fortunately Sophie van der Stap and Kathy Eyssen, the author of the screenplay, wrote many beautiful, genuine, and positive scenes, and not just scenes with low points, for example the scene when Sophie learns she has cancer. There are wonderful scenes that distract the audience and lead them out of the low points, just like Sophie herself always managed to, over and over again.

How do you feel now that the film is finished?

First and foremost, it was important to me to do justice to the story of Sophie van der Stap's life. It's her story, the story we, together as a team in front of and behind the camera, brought to the screen. We kept the real characters and their names as much as possible. For example, the real Rob, who is very similar to the actor David Rott. Or the father in the film, who looks very much like Sophie's real father and has a similar type of humor as he does. Or the mother in the film, who in real life also keeps touching up her lips with lipstick. And Dr. Leonhard, who actually gave her that delivery forceps as a gift in the end. Naturally we had to compress and compromise, we also couldn't relate all of the low points extensively. We told a story in more or less 100 minutes over an intensive span of time from one New Year's Eve to the next, and when you watch the finished film, look at the test screening evaluations and the press coverage, then all of us can really be proud of our work.

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Did you have doubts about tackling the project?

Self-doubt is my engine. Teamwork with everybody in front of and behind the camera is my passion. The search and discovery process during the making of the film is a fascinating journey. I like to devote myself for a few years to a project to accomplish all of this when there is such a heart-gripping original work the project is based on. The big challenge was at first to develop a screenplay from the autobiography. The novel relates further experiences after she was cured for another 100 pages, including, among other things, how in the end Sophie becomes a professional author. To determine what in the material should become "our film story" and then to translate that into film dramaturgy and a screenplay was not easy. Young Kathi Eysen, who is almost the same age as Sophie, delivered a brilliant debut feature film screenplay.

The choice of the lead actress was also important.

Of course, that is absolutely crucial. Like Sophie van der Stap herself, she should be so attractive that men turn around to look at her. She should be educated and sassy, bubbly and vivacious as if there were no tomorrow. A courageous style and courageous clothes should be very important to her, and nine different wigs should look good on her without making her look as if she's wearing costumes. And naturally she should also be a terrific and believable actress. We were very happy to have found Lisa Tomaschewsky, who combines all of these characteristics.

Was Sophie van der Stap involved in the project?

After we were pretty far along with the screenplay we got Sophie involved. Then she made comments and suggestions and we developed new scenes over the course of further discussions that weren't in the autobiography. Shortly before shooting started we showed Sophie the look and the costumes, because she has a very good eye for contemporary fashion for young women. Her collaboration was very enriching and very influential.

She wasn't on the set during shooting. That wouldn't have been good either for Lisa Tomaschewsky or for me, because of course we had to create our own character, our own world. Just like a few years ago in collaboration with Julia Jentsch we interpreted SOPHIE SCHOLL and brought her to life again to the screen, based on a true story. In THE GIRL WITH NINE WIGS as well, we adhere as closely as possible to the dialogue and events as written; however, we had to create anew the character in the film based on this – keeping very close to the real person. When Sophie was on the set for a press event one time I gave her a small guest role in the film. She plays a small role in a disco scene and compliments our Lisa on her "cool wig" on the dance floor.

Has Sophie van der Stap seen the finished film?

She was, of course, early on one of the first to see a rough cut. That was very emotional for us and in particular for her. Afterwards she needed a couple of hours at first to process the fact that her personal, unbelievably intense and existential phase in her life will be portrayed by someone else, and that these twelve months are compacted into the length of a feature film. After she watched the film on DVD again I got a text message from her at three in the morning: "All of this is bizarre, but I think the film is really good now."

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The friends and family were very important to Sophie in the book.

Her environment is very important in the film, too. Her friends, her parents, her sister, the doctors and the nurses, all of the small stories revolving around these characters come from the book. It isn't just a film about a cancer patient, it's also a film about the social environment of someone who has cancer. How do friends and family deal with this? How do you behave in such a case? All of us on the set learned a lot, in particular one thing: The therapy is endurable, as is the diagnosis itself. Especially when there still is hope, even if there is only a small percentage of hope. And Chantal, the character of her fellow patient who becomes her friend and is played by Jasmin Gerat, demonstrates to Sophie and us how you can even still live and appreciate every single day when you are diagnosed with an incurable disease.

Is that the core message of the film?

The core message of *THE GIRL WITH NINE WIGS* is this: You can crawl away and hide after you receive such a diagnosis, but you can also say, like Sophie and Chantal said: Accept the fight, cherish every day, and continue living as well as you can. Now more than ever.

INTERVIEW WITH SOPHIE VAN DER STAP

*Do you recognize yourself in *THE GIRL WITH NINE WIGS*?*

But of course. I recognize especially my father, ha ha! That was really excellent casting! In order to translate the book into a film a few big changes were necessary. But on the other hand, a lot of things are perfect, just the way they happened, and then a lot of emotions from that time also always swell up inside of me.

How does it feel to see defining moments in your own life on the movie screen?

It's very strange, that much is true. When I saw the film for the first time, I was more concentrated on what wasn't like that in the book or what didn't take place at all. But when I watched the film a second time I could evaluate the film more objectively, from a certain distance. But I probably will never be able to completely distance myself from it; the story is too recognizable to me.

Are you satisfied with the choice of the actors?

Very much so. I have to confess, I was very relieved that Lisa really can act well. I think it is rather difficult sometimes for very pretty girls to also be taken seriously. I'm happy she decided to give up modeling and take the plunge and act instead. I think Germany has a new, very talented young actress ... And also my family, Rob, the doctors ... The casting was really excellent.

Who or what was different?

A few very important persons are missing. My daily routine in the hospital. That I lost myself so much in alcohol and partying. In real life during my illness I was actually somewhat more responsible...

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Did you give advice to Marc Rothemund and his team?

Naturally! I was very happy that they let me. For me as an author it was a very interesting experiment and it was a lot of fun for me to work together with other people, especially with these people. We didn't always share the same opinion, but that also wasn't necessary. It's Marc's film, his work. But he gave me enough space for my opinion and I really appreciate that he did that. *You were also on the set during shooting. Was that exciting or strenuous?*

Both. I was really afraid to be in front of the camera myself, and I was also really excited to witness the scene when Lisa has to suffer through one of the loneliest and most bitter moments in the entire film. When I saw her from the back for the first time with her bald head from chemotherapy, it was as if I were seeing myself (only thinner).

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A GUIDE TO THE WIGS



Stella

Chin-length, straight, light brown hair parted to the side. She looks and acts like the nice girl next door.



Lydia

She has long, brunette hair with bangs. She's self-confident, sexy, and she gets what she wants.



Sue

She's a self-confident redhead with shoulder-length, thick hair and bangs. She knows what she wants and is very energetic.



Daisy

She likes to wear pink, has blond, curly hair, and she's always in a good mood and can laugh at every joke, no matter how lame it is.



Blondie

She has straight blond hair and appears to be tough; she likes to accentuate her eyes with make-up.

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Pam

A blonde with long hair and layered cut. She's very athletic and easy-going.



Platina

She's the Queen of the Night. She has white-blond, shoulder-length hair with bangs. Her party outfit includes long, green eyelashes and rhinestones.



Bebe

She could be a model at a fashion show. She likes to combine her long, straight blond hair with a fur cap. She's cool and aloof.



Oema

She likes to go out! She has long, dark red, straight hair with bangs, and she likes to put on make-up.

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THE ACTORS

Lisa Tomaschewsky *as Sophie*

Lisa Tomaschewsky was born in 1988 in Hamburg. She had her first lead role in THE GIRL WITH NINE WIGS, having appeared previously in the feature film HUT IN THE WOODS (2009, directed by Hans Weingartner). This newcomer is the ideal casting discovery to play Sophie; she personifies Sophie's love of life just as well as her pensive side. Lisa Tomaschewsky took acting classes at the acting school Schule für Schauspiel Hamburg and at The Studio in Los Angeles.

Filmography (a selection)	directed by
2013 THE GIRL WITH NINE WIGS	Marc Rothemund
2010 KEIN AUSWEG (SHORT FILM)	Peter-Michael Vogel
2009 HUT IN THE WOODS	Hans Weingartner

Karoline Teska *as Annabel*

Karoline Teska, born in 1988, was only twelve when she played her first role in the feature film BORAN (2000, directed by Alexander Berner). Only two years later she gave a convincing performance in the German-French coproduction MUTANTS (2001, directed by Katalin Gödrös), which was shown at the international film festival in Berlin and distributed internationally. There followed a number of major roles in films and on television; she appeared in, among other productions, the episode "Schürfwunden" (2004, directed by Niki Stein) in the television crime series "Tatort"; THE WAVE (2007, directed by Denis Gansel); "Kommissar Stolberg" (2008, directed by Martin Eigler); and "Der Alte" (2010, directed by Ulrich Zrenner). She was nominated for the Günter Strack Television Award in 2008 for the role of "Jessy" in GENERAL DAD (2007), directed by Oliver Schmitz. Her most recent roles were, among others, in the German broadcaster ZDF's productions "SOKO Köln: Helden" (directed by Peter Strauch) and "SOKO Stuttgart: Gerechtigkeit" (directed by Rainer Matsutani); and in Oskar Roehler's new film DIE QUELLEN DES LEBENS (AT), which premiered in German cinemas on February 14, 2013.

Filmography (a selection)	directed by
2013 THE GIRL WITH NINE WIGS	Marc Rothemund
2011 SOKO KOELN: HELDEN	Peter Stauch
SOKO STUTTGART: GERECHTIGKEIT	Rainer Matsutani
DIE QUELLEN DES LEBENS	Oskar Roehler
2009 BELOVED BERLIN WALL	Peter Timm
2008 KOMMISSAR STOHLBERG	Martin Eigler
2007 THE WAVE	Denis Gansel
GENERAL DAD	Oliver Schmitz
2005 TATORT: LEIDEN WIE EIN TIER	Uwe Janson
2004 ABOUT A GIRL	Catherina Deus

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2001 TATORT: SCHUERFWUNDEN
2001 MUTANTS
2000 BORAN

Niki Stein
Katalin Gödrös
Alexander Berner

David Rott *as Rob*

David Rott was born in 1977 in Leverkusen, and he grew up on the coast of the Baltic Sea close to the Danish border. After he graduated from secondary school and passed his Abitur exams, he studied at the acting academy Max-Reinhardt-Seminar in Vienna. He started his acting career at the Burgtheater in Vienna before transferring to Deutsche Theater in Berlin in 2001.

He made his screen debut in 2002 in Marco Kreuzpaintner's GANZ UND GAR, and he received the Actor Award at the Max Ophüls Festival for his role in this film. There followed more feature film roles in, among others, Sherry Hormann's GUYS AND BALLS (2003); and Ute Wieland's CHEEKY GIRLS (2007).

David Rott recently appeared on television playing the role of Udo Jürgens in the German broadcaster ARD's two-part television film "Der Mann mit dem Fagott," which received the BAMBI Audience Award in 2011, the Romy Award in 2012 for the Best Television Film, and also the German Television Award in 2012. In addition, David Rott also appeared in, among others, "Kongo" (2009, directed by Peter Keglevic); "Die letzten 30 Jahre" (2009, directed by Michael Gutmann); "Sisi" (2009, directed by Xaver Schwarzenberger); "Werther" (2008, directed by Uwe Janson); and in Jo Baier's acclaimed production "Das letzte Stück Himmel" (2007).

David Rott is a permanent ensemble member at the Burgtheater in Vienna, the Deutsches Theater Berlin, and the Schauspielhaus Zürich.

Filmography (a selection)

directed by

2013	THE GIRL WITH NINE WIGS	Marc Rothemund
2012	BUERGER VAN LEEUWEN	Matti Geschonneck
2012	TATORT: BLUTGELD	Rene Heisig
2011	THE DEVIL OF MILAN	Markus Welter
2010	DER MANN MIT DEM FAGOTT	Miguel Alexandre
2009	KONGO	Peter Keglevic
	DIE LETZTEN 30 JAHRE	Michael Gutmann
2008	TATORT: DAS GESPENST	Dror Zahavi
	DIE REBELLIN	Ute Wieland
2007	CHEEKY GIRLS	Ute Wieland
	DAS LETZTE STÜCK HIMMEL	Jo Baier
2004	PAPARAZZO	Alan Smithee
2003	GUYS AND BALLS	Sherry Hormann
2002	GANZ UND GAR	Marco Kreuzpaintner

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Peter Prager
as Wolfgang Ritter

Peter Prager was born on March 18, 1952 in Leipzig. He attended the municipal acting academy Städtische Theaterhochschule "Hans-Otto" Leipzig and obtained his first engagement in 1976 at the Städtisches Theater in Leipzig. There followed engagements in, among others cities, Rostock, Altenburg and Würzburg. Prager appeared in film and television productions in addition to his work in theater. He made his screen debut in 1976 in the DEFA production of the drama MAMA; I'M ALIVE, directed by Konrad Wolf. Additional feature films include WENGLER & SÖHNE (1986, directed by Rainer Simon); and THE TANGO PLAYER (1989, directed by Roland Gräf). Prager played roles in numerous television films, such as "Schicksalsjahre" (a ZDF two-part production, 2009, directed by Miguel Alexandre); "Ein geheimnisvoller Sommer" (2009, directed by Johannes Grieser); "Mord in Ludwigslust" (2010, directed by Kai Wessel); and in the 2011 comedy "Schleuderprogramm" (directed by Katinka Feistl). In addition, he appeared in television series and crime series such as "Das Duo"; "Polizeiruf 110"; "Tatort"; and in the role of chief physician Dr. Haase in the German broadcaster RTL's Grimme award-winning series "Doctor's Diary." In 2008 Prager returned to the big screen in the comedy WEDDING FEVER IN CAMPOBELLO. Recently he could be seen in Florian David Fitz' second feature film, JESUS LOVES ME.

Filmography (a selection)	directed by
2013 THE GIRL WITH NINE WIGS	Marc Rothemund
2012 FORGET ME NOT	Jan Schomburg
2012 DIE SCHOENE SPIONIN	Miguel Alexandre
2011 JESUS LOVES ME	Florian David Fitz
THE TOWER	Christian Schwochow
2011- THE DUO	Markus Imboden, Thorsten Näther,
2001 Jörg Grünler, Connie Walther (among others)	
2010- DOCTOR'S DIARY	Holger Haase, Sophie Allet
2009 Coche, Franziska Meyer Price	
2008 WEDDING FEVER IN CAMPOBELLO	Neele Leana Vollmar
2002- POLIZEIRUF 110	Bodo Fürneisen, Tom Bohn,
2010 Ed Herzog	
2004 WILLENBROCK	Andreas Dresen

BEHIND THE CAMERA

Marc Rothemund
Director

Marc Rothemund, born in 1968, started his career as an assistant director for renowned directors such as Helmut Dietl (on the film ROSSINI); Bernd Eichinger (on the film "The Girl Rosemarie"); Dominik Graf (on the film "Sperling"); and Gérard Corbiau (on the film FARINELLI). Marc Rothemund was awarded the Bavarian Film Award as Best Newcomer Director in 1998 for his first

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feature film, LOVE SCENES FROM PLANET EARTH. His second feature film, JUST THE TWO OF US, continued his success and was one of the most successful German film productions in 1999.

With the feature film THE GIRL WITH NINE WIGS Marc Rothemund is continuing his successful collaboration with producer Sven Burgemeister, which began in 2002 with the television film "Die Hoffnung stirbt zuletzt," winner of several awards. The gripping drama received, among others, the Golden Camera Award and the Grimme Award in Gold. After the television crime film "Das Duo: Der Liebhaber" (2003, VFF TV Movie Award) there followed the Oscar®-nominated film SOPHIE SCHOLL – THE LAST DAYS (2004), for which Marc Rothemund received the Silver Bear as Best Director in 2005; the film received the Bernhard Wicki Film Award. Marc Rothemund's recent projects include the comedies SINGLE BY CONTRACT (2010, which was awarded the Golden Sparrow as Best Children's Film in 2011); and MANN TUT WAS MANN KANN (2011).

Filmography (a selection)

2013 THE GIRL WITH NINE WIGS
2011 MAN TUT WAS MAN KANN
2010 SINGLE BY CONTRACT
2007 PORNORAMA
2004 SOPHIE SCHOLL – THE LAST DAYS
2003 DAS DUO: DER LIEBHABER
2002 DIE HOFFNUNG STIRBT ZULETZT
1999 JUST THE TWO OF US
1998 LOVE SCENES FROM PLANET EARTH

Sophie van der Stap

Author of the original novel

Born in Amsterdam, Sophie van der Stap was studying political science when – only 21 years old – she was diagnosed with cancer, with a rare and very aggressive form of rhabdomyosarcoma. The diagnosis was the beginning of a tortuous time for the young, vivacious woman, a time she also used to re-orientate herself. The fashion-minded student coped with her illness by posting her thoughts during her hospital stay on a blog. After she was able to defeat the malicious illness, she published a book about this phase in her life and decided to quit studying and try to make a new start as an author. In Paris, her dream city.

Katharina Eyssen

Screenwriter

Katharina Eyssen was born in 1983 in Munich, where she passed her Abitur exams and then studied dramaturgy and feature film direction at the film academy Hochschule für Fernsehen und Film. Since 1997 she has acted in various film and television productions, and since 2009 Katharina Eyssen has written various film and television scripts. THE GIRL WITH NINE WIGS is her first feature film screenplay. Her debut novel "Alles Verbrecher" (published by btb Verlag) received the Bavarian Sponsorship Award for Artists in 2011.

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Martin Langer
Director of Photography

Martin Langer, born in 1959 in Hannover, began working in the film industry as an assistant sound man and lighting technician before he became an award-winning director of photography. His works include numerous films by Roland Suso Richter, including 14 DAYS TO LIFE (1997), for which Langer received the German Film Award; "Die Bubi Scholz Story" (1997, German Camera Award 1998 and German Television Award 1999 for Best Cinematography), and the feature films AFTER THE TRUTH (1999); EINE HANDVOLL GRAS (2000); and THE I INSIDE (2003). In addition, Martin Langer was also the director of photography on, among other films, Hermine Huntgeburth's THE WHITE MASSAI (2005) and EFFI BRIEST (2008); Matti Geschonneck's BOXHAGENER PLATZ (2009); and Sebastian Grobler's DER GANZ GROSSE TRAUM DES KONRAD KOCH (2010). THE GIRL WITH NINE WIGS is Martin Langer's sixth collaboration with Marc Rothemund. Before that he was responsible for the cinematography on Marc Rothemund's "Die Hoffnung stirbt zuletzt" (2002); the Oscar-nominated drama SOPHIE SCHOLL – THE LAST DAYS (2004); PORNOGRAMA (2007); SINGLE BY CONTRACT (2010); and MAN TUT WAS MAN KANN (2011).

Andreas Bareiss
Producer

Andreas Bareiss, born in 1960, has developed and produced far more than 50 films during his career as a producer. His most successful feature film productions include Caroline Link's moving drama NOWHERE IN AFRICA (2001), which was awarded the German Film Award in Gold in 2002 and the Oscar® as Best Foreign Film in 2003. Furthermore, he has produced films for the big screen such as A MAP OF THE HEART (2002, directed by Dominik Graf); LIFE ACTUALLY (2006, directed by Alain Gsponer); HEART OF FIRE (2009, directed by Luigi Falorni); AYLÄ (2010, directed by Su Turhan); and DIE FRAU VON FRÜHER (2012, directed by Andreas Kleinert). He has produced for television, among other productions, the hugely successful (over 23 million viewers) THE WHORE (2010-2012, directed by Hansjörg Thurn / Thomas Nennstiel), and also 10 television films directed by the Grimme award-winning director Dominik Graf, including "Polizeiruf 110: Der scharlachrote Engel" (2003); "Eine Stadt wird erpresst" (2006); "Dreileben – Komm mir nicht nach" (2011); and "Das unsichtbare Mädchen" (2012). Along with his work as a producer, Andreas Bareiss is a lecturer at the Marketing Center of the University of Münster.

Sven Burgemeister
Producer

Sven Burgemeister, born in 1966, is a graduate of the film academy Hochschule für Fernsehen und Film in Munich (production department). As a producer and managing director of Goldkind Film and tv60film, Sven Burgemeister had worked successfully with the director Marc Rothemund before THE GIRL WITH NINE WIGS (2013): They collaborated on the resistance drama SOPHIE SCHOLL – THE LAST DAYS (2004), which received the Audience Award for Best Film at the German Film

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Award ceremonies in 2005, as well as the German Film Award and the Bavarian Film Award, and was nominated for the Oscar® as Best Foreign Film in 2006. They also worked together on the drama "Die Hoffnung stirbt zuletzt" (2002, directed by Marc Rothemund), winner of numerous awards; and on the award-winning episode "Das Duo - Der Liebhaber" (2003) in ZDF's crime series. His additional feature film productions include, among others, SOLOALBUM (2003, directed by Gregor Schnitzler); WHOLETRAIN (2005, directed by Florian Gaag); COMPLETE IDIOT (2007, directed by Tobi Baumann); and, as coproducer, YOUNG GOETHE IN LOVE (2010, directed by Philipp Stölzl).

Sven Burgemeister has also produced numerous television films for tv60film. His most recent production is "München Mord" (2013, directed by Urs Egger), the pilot film for ZDF's new Saturday evening crime series. Among his most well-known productions are the trilogy "Die Wanderhure" (2010-2012, directed by Hansjörg Thurn, Thomas Nennstiel); Dominik Graf's contribution to the trilogy "Dreileben – Komm mir nicht nach" (2011); the two-part production "Verschollen am Kap" (2011, directed by Andreas Senn); and "Grüsse aus Kaschmir" (2004, directed by Miguel Alexandre). He also produced episodes for the television crime series "Tatort"; "Polizeiruf 110"; and the crime series with a folkloric Bavarian touch, "Bamberger Reiter" (2012, directed by Michael Gutmann), for the public broadcaster Bayerischer Rundfunk.

Sven Burgemeister is also frequently a screenplay tutor at Munich Screenplay Workshop (DrehbuchWerkstatt München) since 2007, and he member of the board of German Film Academy and member of the European Film Academy.

BETA CINEMA – WORLD SALES

Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 12 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like Berlin 2013 Golden Bear–winning CHILD'S POSE, Academy Award 2011-nominated IN DARKNESS, Cannes 2008 Jury Prize-winning and Academy Award-nominated IL DIVO, Academy Award 2007-winning THE COUNTERFEITERS, Academy Award 2007 nominated MONGOL, Academy Award 2006-winning THE LIVES OF OTHERS and the Academy Award 2004-nominated DOWNFALL.

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