



Presents

# JACK

A Film by EDWARD BERGER & NELE MUELLER-STÖFEN



A PORT-AU-PRINCE Production

with IVO PIETZCKER, GEORG ARMS, LUISE HEYER, NELE MUELLER-STÖFEN, ODINE JOHNE, VINCENT REDETZKI, JACOB MATSCHENZ

A PORT-AU-PRINCE FILM PRODUCTION IN CO-PRODUCTION WITH CINE PLUS, MIXTVISION, NEUE BIOSKOP & ZERO WEST

WRITERS BY EDWARD BERGER & NELE MUELLER-STÖFEN DIRECTOR OF PHOTOGRAPHY JENS HARANT SET DESIGN CHRISTIANE ROTHE COSTUME DESIGN ESTHER WALZ MAKE UP MILENA PFLEIDERER

EDITING JANINA HERHÖFFER SOUND PETER SCHMIDT SOUND DESIGN KIRSTEN KUNHARDT MIX HOLGER LEHMANN MUSIC CHRISTOPH M. KAISER & JULIAN MAAS

CASTING SIMONE BAR FILM PRODUCED BY JUDITH BARTHEL CO-PRODUCERS ANDREAS EICHER, HELGE NEUBRONNER, FRANK EVERS, SEBASTIAN ZEMBOL,

DIETMAR GÜNTSCHE, WOLFGANG BEHR, MARTIN HAGEMANN EDITORIAL DEPARTMENT GEORG STEINERT, JÖRG HIMSTEDT

PRODUCED BY JAN KRÜGER & RENÉ RÖMERT DIRECTED BY EDWARD BERGER



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# JACK

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**Edward Berger and Nele Mueller-Stöfen**

Starring

**Ivo Pietzcker, Georg Arms, Luise Heyer, Nele Mueller-Stöfen, Vincent Redetzki  
and Jacob Matschenz**

Produced by

**Port-au-Prince Film & Kultur Produktion in co-production with Cineplus Film,  
Neue Bioskop Film, Mixtvision Mediengesellschaft and Zero West  
Filmproduktion**



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## CAST

Jack	Ivo Pietzcker
Manuel	Georg Arms
Sanna	Luise Heyer
Becki	Nele Mueller-Stöfen
Jonas	Vincent Redetzki
Philipp	Jacob Matschenz

## CREW

Director	Edward Berger
Screenplay	Edward Berger, Nele Mueller-Stöfen
Producers	Jan Krüger, René Römert
TV Producers	Jörg Himstedt (HR), Georg Steinert (ARTE)
Cinematography	Jens Harant
Editing	Janina Herhoffer
Music	Christoph M. Kaiser, Julian Maas
Sound Design	Kirsten Kunhardt
Sound	Peter Schmidt
Production Design	Christiane Rothe
Costumes	Esther Walz
Make-Up	Milena Pfeiderer
Casting	Simone Bär
Unit Production Manager	Judith Barthel
Co-Producers	Andreas Eicher, Helge Neubronner, Frank Evers, Sebastian Zembol, Dietmar Güntsche Wolfgang Behr, Martin Hagemann
German Distributor	CAMINO FILM

## TECHNICAL DETAILS

Genre:	Drama
Language:	German
Length:	103 min
Format:	1:1.85, HD
Sound:	5.1

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## SHORT SYNOPSIS

**JACK RUNS.** Everything he does is infused with purpose, every muscle in his taut little body focused on getting things done. Getting up on time. Waking his little brother Manuel. Going to school. Preparing dinner. A lot for a child. But with a single mother, Sanna, who's sweet, girlish and utterly unable to cope, **JACK RUNS THE HOUSE** – and runs it well. Until an accident breaks their little community apart: Child Welfare assigns Jack to a state-run home. When the holidays arrive, but Sanna doesn't pick him up and another boy bullies him with tragic results, he flees. On foot. Across the vast expanse of Berlin. To Sanna, who is nowhere to be found. Picking up Manuel from a friend of his mother's, he crisscrosses the city in search of his mother. **JACK RUNS INTO TROUBLE.** The two boys need food, rest, sleep, but Jack keeps going, fear and anguish written in his face, desperately searching for Sanna, desperate to avoid being sent back to the home. **JACK RUNS OUT OF STEAM.** After what seems like an eternity, Jack finds Sanna. And comes to a drastic realization...

Ivo Pietzker as „Jack“ and Georg Arms as „Manuel“ are rotating in a Berlin Grown-up Ensemble of Nele Mueller-Stöfen, Luise Heyer, Vincent Redetzki, Jacob Matschenz a.o. with a script written by Edward Berger and Nele Mueller-Stöfen. **JACK**, produced by Jan Krüger & René Römert, was made with support from the BKM and the DFFF and Co-production companies Cineplus Film, Neue Bioskop Film, Mixtvision Mediengesellschaft and Zero West as well as commissioning editors Jörg Himstedt (HR) und Georg Steinert (ARTE).

## EDWARD BERGER

### Director and Scriptwriter

Born in Wolfsburg in 1970, Edward Berger completed his studies in film directing in 1994 at NYU in New York. Thereafter he gained his first work experience at the U.S. independent producer “Good Machine”, among other at films by Ang Lee and Todd Haynes.

He is a resident of Berlin since 1997. His first feature film as a director was produced after writing a book at “Gomez”. Berger also wrote and directed several episodes of the TV series “KDD - Kriminaldauerdienst”. In 2012 his film **A GOOD SUMMER** was awarded with the Grimme price.

Edward Berger has been working together with Nele Mueller-Stöfen for several years. “**JACK**” was developed on the base of the screenplay they wrote together.

## FILMOGRAPHY

2014	JACK	Feature Film
2012	MUTTER MUSS WEG	TV Movie
2011	A GOOD SUMMER	TV Movie
2010	AQUARIUS	TV Series: Polizeiruf 110
2008	KDD – KRIMINALDAUERDIENST	TV Series
2007	WINDLAND	TV Movie
2006	DAS LETZTE RENNEN	TV Movie, Serial: Scene of the Crime
2004	WILLKOMMEN IM CLUB	TV Movie, Serial: Under Suspicion
2003	SCHWESTERN	TV Movie, Serial: Bloch
2002	ASYL	TV Movie, Serial: Schimanski
2001	KINDER DER HÖLLE	TV Movie, Serial: Schimanski
2000	FEMALE2 SEEKS HAPPY END	Feature Film
1998	GOMEZ – HEADS OR TAILS	Feature Film

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## NELE MUELLER-STÖFEN

Nele Mueller-Stöfen was born in Hamburg in 1967. After finishing her secondary schooling, she studied acting at the Hochschule für Musik und darstellende Kunst in Graz, Austria. Her first permanent engagements were at the municipal theaters in Münster and Düsseldorf. For her role as Gretchen in FAUST, she obtained the Young Actors' Award of North-Rhine Westphalia in 1993. Mueller-Stöfen can often be seen on the stage, such as at the Kampnagel in Hamburg, the Renaissance Theater and the Sophiensäle in Berlin.

Mueller-Stöfen made her cinematic debut in 1994 in Rainer Kaufmann's film EINER MEINER ÄLTESTEN FREUNDE. This was followed by roles in films such as Lars Kraume's DUNKEL (1999) and COMMERCIAL MAN (2001), Oskar Röhler's GIERIG (1998), Wolfgang Diekmann's JIMMY THE KID (1997), Edward Berger's FEMALE2 SEEKS HAPPY END (1998), Nicolette Krebitz' THE HEART IS A DARK FOREST (2006) and Tim Trachte's THE LORD OF EDESSA (2007).

She also starred in female lead roles in many TV movies, including Roland Suso Richter's BUDDIES (1997), Christian Petzold's DIE BEISCHLAFDIEBIN (1998), Torsten C. Fischer's EIN TÖDLICHES WOCHENENDE (2001), Stefan Wagner's DER SOLIST (2003), Mattias Glasner's STATE SECRET (2002), which was awarded the 3SAT audience award, and Tim Trageser's EINER BLEIBT SITZEN (2008).

She has also been writing screenplays since 2010. After DIE HOFFMANNNS, JACK is the second script that she has written in collaboration with Edward Berger.

### FILMOGRAPHY (Selection)

2014	JACK
2011	VERSCHOLLEN AM KAP
2008	EINER BLEIBT SITZEN
2007	THE LORD OF EDESSA
2007	GOOD MORNING MR. GROTHE
2002	STATE SECRET

## IVO PIETZCKER

Ivo Pietzcker was born in Berlin in 2002. He is the youngest in a family of three children and attends an international English-language school in Berlin. In his free time, Ivo plays percussion and is a passionate football player.

Ivo stood in front of the camera for the first time in JACK. He was discovered at a casting by Edward Berger and Nele Mueller-Stöfen.

## LUISE HEYER

Luise Heyer was born in Berlin in 1985. She studied acting at the Hochschule für Musik und Theater in Rostock from 2006 to 2010. She made her movie debut in 2010 in the lead role of Robert Thalheim's WESTWIND. Then came roles in Michael Baumann's theatrical feature HABIB RHAPSODY (2012) and Oliver Haffner's SPIEL DES LEBENS (2013). That same year, she also starred in the TV docu-fiction HELMUT SCHMIDT - LEBENSFRAGEN (Ben von Grafenstein) as well as in

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the title role of KÖNIGIN LUISE – DIE PREUSSISCHE MADONNA by Christian Twente in the TV cycle FRAUEN DIE GESCHICHTE MACHTEN.

From 2010 to 2012, Luise Heyer was a permanent ensemble member of the Schauspiel Dortmund, where she was admired as Margarita in THE MASTER AND MARGARITA and in LEONCE AND LENA. In 2012 Heyer won the Critic's Award as best actress of the season. In 2013 Heyer returned to the Schauspiel Dortmund as guest and is currently starring in THE ELEPHANT MAN.

#### FILMOGRAPHY (Selection)

2014	JACK	Edward Berger
2013	FRAUEN DIE GESCHICHTE MACHTEN – KÖNIGIN LUISE	
2013	HABIB RHAPSODY	
2013	AT ONCE (Short Film)	
2011	WESTWIND	

## STATEMENT BY EDWARD BERGER AND NELE MUELLER-STÖFEN

### THE BEGINNING

A few years ago I was playing football with my son in a meadow. A little boy happened to walk past on the street. He waved hello and my son waved back. "Hi, Jack!" he called out. Then the boy continued merrily on his way, his schoolbag bouncing against his back. It was a Sunday afternoon in summer.

"That was Jack," explained my son. "On the weekend he's always with his mother. Now he's going back to the home."

That was the inception of our film. A fleeting vision of a boy who is confidently marching into the future. In a brief encounter, a little boy had shown me how you can believe in life with open eyes and unbroken strength.

### THE SCRIPT

Nele Mueller-Stöfen and I wrote the screenplay together. First the rough outline of the story, and then the individual scenes and dialogues.

During our daily work we structured the scenes together, then one of us withdrew to another room and elaborated them. Then the other person tore it apart and the writing started anew. It was important for us to keep reminding ourselves of the origin of our story: a simple, crystal-clear story about the unconditional love of a young boy in search of his mother.

We wrote the film in view of certain specific locations. The film had found its beginning in front of our doorstep, and this is where our motifs were as well. Simple, plain places that could be anywhere. No gigantic stigmatizing housing development. No social drama that condemns the mother. We wanted a story that was general and would address many people.

### THE VISUAL ASPECT

Our cameraman Jens Harant joined us at an early stage. We had already begun to picture how we would transfer our concept to the screen. We wanted to relate this story as observers and decided to choose the real time of the planned sequence. No cuts, no possibilities of manipulation. We

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wanted to stay as close as possible to the boy's emotional world: no secondary figures or narrative strands which would let our thoughts wander, no long shots in which our gaze could rest. We checked out every scene for its potential to be realized as such, and kept rewriting until the script and our concept of the film became one.

## THE CASTING

With this idea in our mind, it soon became clear to us that our main actor would be in every shot of the film. The film was to take place in the boy's face. We thus needed a great ten-year-old boy who had to carry the entire film on his shoulders, alone. At the same time, we wanted someone without experience. A child who had not yet internalized the processes of film shooting and who would approach his task with innocence.

Thus Nele Mueller-Stöfen and I scoured all of Berlin and met with hundreds of children, above all in the "Arche," at children and youth homes of Caritas and other homes. Six months long, every day. A couple of times it almost looked like we had found our Jack; but in more intensive rehearsals it turned out that we had erred. It was never perfect.

Our last major casting was scheduled on the day of the Champions League finale Bayern Munich against Dortmund, two months before the beginning of the shooting. Both of us knew that if we didn't find him now, the shoot wouldn't take place.

It was like in a film. Outside it was pouring, and at six in the evening we still had no Jack. Although no one wanted to say it, we were slowly beginning to despair. My inner clock was set to an evening of football.

Then Ivo burst into the casting as the last one scheduled. Like Michelle Pfeiffer in *THE FABULOUS BAKER BOYS*. He was totally wet from the rain, wore a bright-red Ferrari T-shirt and blew Nele over, clear across the table in his first improvisation. Suddenly we were wide awake. We then met with Ivo four times again in order to try out all the nuances of the role, but basically we knew that we had found our Jack at that minute.

## THE SHOOTING

Since shooting with children is limited by law to five hours daily, we had altogether 48 half days of shooting. The work on the set was very concentrated, as five hours go by fast. Because of our idea of unmanipulated planned sequences, we often shot only one or two takes a day, which, however, were two or three minutes long.

With his camera on his shoulder, Jens Harant shot from a crouched position for ten weeks in order to be at eye level with our lead actor, everything with one lens: the 32 mm lens. I worked with the actors, and Nele Mueller-Stöfen observed everything from a critical perspective. On the set, she was our corrective factor. Whenever we got blocked and couldn't continue shooting a scene for some reason or other during our work, or when we got going with the wrong tempo or atmosphere, she came at the third or fourth take at the latest and told us what she had observed. We adjusted the set-up and didn't stop until we had shot the perfect scene, sometimes shooting up to twenty times, since the long, uncut takes precluded later modification.

On 7 January 2014, exactly one year after we had gotten together with our producer Jan Krüger, we received the invitation from Dieter Kosslick to enter the competition of the 64th Berlinale. That was a gigantic reward for our little team, which had shot this film from its own resources of strength and will power.

### For further information:



## **THE ORIGIN**

I sent the script to our producer Jan Krüger on 7 January 2013. A few days later, it was clear that from now on, there would be four of us involved with this film. At this point we still had not a single cent for our film. Nevertheless, we blindly proclaimed that we would start shooting in the summer.

I think that our comrades, patrons and coproducers must have felt that we absolutely wanted to make this film. They were joined by Arte / HR and the BKM, who came up with an incredible proof of confidence, namely, the entire funding amount.

Of course there were also setbacks, a sudden gap in the financing, which made us lose time. Shortly before the start of the shoot, we had to go begging and convince our coproducers that they should subsidize us with their last reference funds. In the end, I feel that the tight budget forced us to be better. We had to rethink certain things and become more consistent. We cut out every last bit of fat from the as yet unfilmed screenplay, so that in the end there was only skin and bones left.

## **PORT-AU-PRINCE FILM UND KULTUR PRODUKTION GmbH**

The Port-au-Prince Film & Kultur Produktion GmbH is a haven for travelers who all share one passion: films. We consider it a very special privilege to develop, produce and, ultimately, make films – and especially their stories – available to a large public. The more commitment has been invested into the relating of the story, the more this story grips the audience. For the team of this port, this also means producing and marketing films with passion.

Port-au-Prince was founded in 2008 by Oliver Rihs and René Römert. The Creative Producer/Dramaturge Melanie Möglich joined the company as partner in 2010; Jan Krüger is managing partner. Among their productions are Oliver Rihs' BLACK SHEEP and DATING LANZELOT, as well as JOURNEY TO JAH by Noel Dernesch and Moritz Springer, and JACK by Edward Berger and Nele Mueller-Stöfen.

The distribution arm Port-au-Prince Pictures GmbH was founded in 2012. To date, its portfolio comprises films such as DATING LANZELOT, TILT, YOUTH and WOLF'S RAIN.

## **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.

### **For further information:**