



presents

HEIL





a film by
Dietrich Brüggemann

a
Real Film Berlin and Letterbox Filmproduktion
production

A co-production with
Bella Firma
Rundfunk Berlin-Brandenburg
Südwestrundfunk
ARD Degeto
in collaboration with
ARTE

With the support of
Medienboard Berlin-Brandenburg
Filmförderung Hamburg Schleswig-Holstein
Deutscher Filmförderfonds
Filmförderanstalt

Produced as part of the initiative **LEUCHTSTOFF**
of **RBB** and **Medienboard Berlin-Brandenburg**

German release: 16 July 2015 by **X Verleih**



Karlovy Vary
International Film Festival
Official Selection – Competition

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CAST

Sven Stanislawski
Nina Schmidt
Sebastian Klein
Johnny
Kalle Schulze
Sascha Heinze
Doreen Seiler
Stella Gustafsson
Florian Meier
Heiko Georgi
Director of the Office
for the Protection of the Constitution
Count Ludbert zu Regenstauf

Benno Fürmann
Liv Lisa Fries
Jerry Hoffmann
Jacob Matschenz
Daniel Zillmann
Oliver Bröcker
Anna Brüggemann
Thelma Buabeng
Richard Kropf
Jörg Bundschuh

Michael Gwisdek
Hanns Zischler

CREW

Director, Screenwriter, Composer
Cinematographer
Production Designer
Costume Designer
Make-up Artist
Editor
Sound Mixer
Supervising Sound Editor
Re-Recording Mixer
Line Producer
Executive Producer
Commissioning Editor

Producer

Co-Producer

Dietrich Brüggemann
Alexander Sass
Theresia Anna Ficus
Juliane Maier
Annett Schulze, Jan Kempkens-Odemski
Vincent Assmann
Jacob Ilgner
Martin Frühmorgen
Holger Lehmann
Holger Härtl
Günther Russ
Cooky Ziesche (rbb)
Martina Zöllner (SWR), Claudia Grässel (ARD
Degeto), Barbara Häbe (ARTE), Dagmar Mielke
(rbb)
Michael Lehmann
Katrín Goetter
Dietrich Brüggemann

TECHNICAL DATA

Germany, 2015
Running time: 104 minutes
Format: 2.39:1 (CinemaScope)
Sound: Dolby Atmos or 7.1

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SYNOPSIS

Welcome to Prittwitz. The acclaimed Afro-German author Sebastian Klein (JERRY HOFFMANN) is on a reading tour in the East German backwater and is given a fitting welcome by local neo-Nazis: a blow to the head. Sebastian promptly loses his memory and parrots everything people tell him. Nina (LIV LISA FRIES), Sebastian's pregnant girlfriend in Berlin, is highly agitated. Without further ado she travels to Prittwitz and teams up with the village policeman Sascha (OLIVER BRÖCKER) to track down her boyfriend. He is in the hands of the neo-Nazis and their leader Sven (BENNO FÜRMAN) and feels right at home among them. Smirking, he appears on talk shows and mouths the slogans that Sven whispers to him. A "blackie" railing against integration – the public goes crazy. And Sven sees himself finally on his way to becoming an opinion leader. But he isn't impressing his beloved, Nazi girlfriend Doreen (ANNA BRÜGGEMANN). She wants to see action. Historic deeds. And so Sven prepares his people for a big showdown: however, at the Office for the Protection of the Constitution, the left hand doesn't know what the right hand is doing, and neither can get online at the moment. What can save the world now? And Nina and Sebastian's love?

PRESS NOTE

HEIL is a screamingly funny romantic comedy and acerbic social satire that pokes fun at everyone: the old right-wing thugs and new, ostensibly harmless "Nazi hipsters"; politically correct liberal intellectuals; anti-fascists with their black-and-white concepts of the enemy; the Office for the Protection of the Constitution grotesquely entangled in red tape; the cultural industry with its pretentious prattle about art; and last but not least, the media audience, addicted to excitement and constantly creating its own reality. Fast-paced and furious, HEIL is a strident farce about the state of the nation, in which nothing is sacred. It was high time for this film to be made!

HEIL is Dietrich Brüggemann's fifth feature after his multi-award winning films STATIONS OF THE CROSS, MOVE, RUN IF YOU CAN and NEUN SZENEN. Its cast features the German film stars Benno Fürmann, Jacob Matschenz, Liv Lisa Fries, Hanns Zischler and Michael Gwisdek, with cameos by Heinz-Rudolf Kunze, Dietrich Kuhlbrodt, Thees Uhlmann, Bernd Begemann, Alfred Holighaus, and Andreas Dresen.

HEIL - a REAL FILM Berlin GmbH production together with Letterbox Filmproduktion GmbH, and in coproduction with Bella Firma UG, Rundfunk Berlin-Brandenburg, Südwestrundfunk, and ARD Degeto; in collaboration with ARTE and subsidized by Medienboard Berlin-Brandenburg, Filmförderung Hamburg Schleswig-Holstein, Deutscher Filmförderfonds, and Filmförderungsanstalt. The film was produced as part of the initiative LEUCHTSTOFF of rbb and Medienboard Berlin-Brandenburg.

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INTERVIEW WITH THE SCRIPTWRITER, DIRECTOR AND CO-PRODUCER DIETRICH BRÜGGEMANN

Is the time ripe for a comedy about neo-Nazis?

It all started with precisely this question. I was riding my bike in Berlin and passed by a poster for KRIEGERIN, and then I had a meeting with Michael Lehmann, the producer of my film, and I heard myself saying, isn't it time for a comedy with neo-Nazis? That was in the spring of 2012. Naturally I had the entire story about the NSU in the back of my head, and taken all together it seemed so absurd to me that you couldn't get anything by following the usual elements in scripts of empathy and identification. Rather, you would be better off picking up from where the Nazis in our country turned out the lights. Namely, from Tucholsky and Lubitsch and Billy Wilder.

In your opinion, what can comedy and satire do that perhaps a "serious" political film cannot do?

Satire seems to me to be the only possible format at all that somehow can cinematically get a hold of the complex reality. You can find on the Internet a text by Ulrich Köhler where he explains why he doesn't make any political films. He argues stringently, and I agree with him completely – however, he doesn't have comedy as a possibility on his radar screen. Because first of all, we don't have this in Germany anyway, and second of all, the entire genre has gone to the dogs so much that as a serious artist you usually have to turn away in horror.

In HEIL you show a panorama of failure, where several groups in society get their comeuppance. The neo-Nazis, of course, but also the Office for the Protection of the Constitution, and the media. What, in your view, is wrong in our society regarding the subject of right-wing radicalism?

I always find myself in the situation over and over again that you actually talk about this using opposites: On the one hand, it's an incredible couldn't-care-less attitude, looking away and coming to terms with it, and going all the way to complicity on the part of the politicians and authorities, which is, of course, extensively documented in the NSU case. On the other hand, there is an unheard-of sensitivity. Our trauma is that in our country pure horror came to power and only a small, dwindling minority resisted it. We still would like to straighten this out somehow. That's why all of us have a little bit of Sophie Scholl in us and have an extremely sensitive alarm system that constantly wails. And in turn because of this we are as desensitized as the residents in a neighborhood of villas where a car alarm is constantly going off because a dog barked someplace. And then, on the other hand, you can find clear across the factions a terribly narrow-minded cantankerousness, which also seems to me to be rather German. This is especially evident in online discussions. Generally, a lot of film dialogue is based on the tone of how people on the Internet go at each other.

To you, what is the most striking character trait of the neo-Nazis in film? Stupidity?

Kalle and Johnny are unbelievably dumb, sure. But because of this they are also always very into themselves, in other words, what people like to call "authentic." Sven, the leader, considers himself more intelligent, but he's just as incapable of self-reflection and communication, and he stubbornly focuses intensely on his two and a half ideas. But actually this is true of all of the characters in the film – and it applies a little to all of us. After all, that's the reason we watch comedies.

The three are the "bad guys" in the film, but they're not monsters.

Yes, because if they were complete monsters, you could distance yourself very easily from them or from the whole film. But it's much better when you cringe over and over again because you discover

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similarities with yourself. Besides that, Kalle and Johnny are, of course, related to numerous disparate duos, from Laurel and Hardy to Asterix and Obelix and all the way to Didi and Stulle.

One of the lead characters suffers amnesia in the film. Right at the beginning a politician poses the question of whether amnesia is a prerequisite nowadays if one wants to govern in Germany. Is HEIL also a film about and against forgetting?

"Forgetting" is the really big slogan when the subject is the Third Reich. This struggle against forgetting seems to me, however, like one person against windmills, because the organized remembering, which is part of the substance of our country, also changes its purpose and wraps it in a form that one can deal with. The naked, unfiltered horror always hits you, again and again, in a completely direct manner. You only have to open a book and read biographies, letters, people's life stories from that period. This precise remembering defies the general rhetoric of memory, which always wants to see the good and often ends with the phrase. "Against forgetting" is also such a phrase; in any case the entire film is a festival of rants, so I'll add one to the mix: Whoever forgets history is damned to repeat it. As a farce.

The dialogue lives from its precise timing and its pointedness. How many rehearsals with the actors were necessary to ensure that the right timing wasn't only on paper?

On the one hand, rehearsals are extremely important, and on the other hand, they are always a little like swimming on land if you don't have the original location available for the rehearsal, and you almost never do. Rehearsals are indispensable, however, for scenes like the big talk show, or the tableau at the beginning. A film like KREUZWEG, my previous production, would not have been conceivable without rehearsals, but as soon as you've finished shooting and are editing you always manage somehow. You have to cast the right people and the script has to really work. And then you have to stay calm, especially during shooting.

Especially with 114 speaking roles! In addition to professional actors, like Benno Fürmann, Jakob Matschenz, and Liv Lisa Fries, you also cast a multitude of your director colleagues, journalists, musicians, and even managers of movie theaters. What led to that?

Hiring directors came about years ago, when Sven Taddicken and I started to drag one another in front of the camera. Myself, I really enjoy playing small roles in my friends' films – you learn a lot, you're reminded of what it's actually like for an actor. And besides, it is a sign of solidarity – of course I only cast people whose films I like; it's a signal against individualization, and as a filmmaker you can easily fall under the spell of individualization. In any case, musicians have a natural presence that you can also put in front to the camera any time. Generally, the range of character types you get is simply greater when you don't limit yourself to just actors.

Because actors demand a different presence for themselves?

Actors are, naturally, all different, but in the end they have one similarity, namely, they chose the profession. This automatically means: I want to be seen. Which, after all, makes sense. But especially with small roles, which briefly leave behind a concise impression and then are gone again, it's wonderful when these are people who actually don't want to be seen at all.

This time you composed the score completely on your own. It's marked by electronic sounds, which is rather unusual for a comedy.

I'm not at all into typical comedy music. These pizzicato-double bass-accordion stories, which are telling me the whole time, "It's funny here." HEIL has a soundtrack with triumphant brass instruments

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and electronic music, and the music is always simply enthusiastic about what the characters are up to at that moment. March music and techno are, if you want to bring it to a point, German contributions to the world's easy listening music. Besides, electronic music is the dominating pop music of our time, for better or for worse, but that's hardly reflected in films. Music in films is still stuck in a very classic sound pattern. It may frequently be electronically produced, but it's not supposed to sound like it is.

In the film's finale you literally bring in the heavy artillery. Did you enjoy, in contrast to your previous film, "letting loose"?

I would be lying if I were to say that it's no fun to put a tank in motion and design a battle. Logistically and in terms of coordination it is, however, a nightmare to shoot such a scenario in three days when it's already the end of October and the sun is going to set soon. Fortunately the weather gods were good to us. And I am a friend of meticulous planning.

THE WORLD OF PRITTWITZ

THE DEMOCRATIC BLOCK

Sebastian Klein (Jerry Hoffmann), Nina Schmidt (Liv Lisa Fries), Sascha Heinze (Oliver Bröcker), "Sterni" (Desiree Klæukens) and "Hagel" (Moritz Krämer)

Sebastian Klein is a darling of the media and liberals. Everywhere this African-German author and integration expert shows up he wins over people's hearts. Everybody's talking about his book about everyday racism in Germany. It's no big deal if once in a while you watch the talk shows on television where you were the guest! But Nina Schmidt, Sebastian's slightly hysterical and very pregnant girlfriend in her last trimester, sees his growing fame with mixed feelings. She's afraid he's slowly letting it go to his head. And anyway, isn't the world out there filled with women who just want to get into her beloved boyfriend's pants?

Nina, at any rate, is not very enthusiastic when Sebastian goes on another book-reading tour. This time to Prittwitz, a no-man's-land in the state of Brandenburg. However, there aren't a half-dozen provincial groupies awaiting the star author in Prittwitz, as Nina suspects. Just three neo-Nazis. Sebastian is snatched, takes a blow to the head, and wakes up in the recreation room of a right-wing fellowship in Prittwitz – without any memory of his previous life and of who he is or who Nina is. But he's in a great mood! A grotesque trip through the land of lost identity begins for Sebastian: as a chirpy, yacking parrot that repeats all of the right-wing demagogic nonsense his brown-shirted bodyguards recite to him. And they immediately give him the appropriate make-over, too: a swastika tattoo on his forehead. A do-it-yourself national tattoo.

Nina's worst fears appear to have come true. She may not know what exactly happened to Sebastian, but his behavior on the telephone isn't normal. He probably has another woman on the side. Nina races at 150 kilometers an hour down country highways in Brandenburg as she heads for Prittwitz – and she races through the speed radar trap of Sascha Heinze, the village police officer. Sascha doesn't have a lot of medals or awards, but he's very frustrated. If he had his way the right-wing scene would have been behind bars a long time ago. Or would have been hit by a ton of fines. But the mayor of Prittwitz sees things differently. His motto is, "Keep the Nazis out – out of the media." What people don't hear about won't damage the image of the community.

Sascha not only has stress in his job. He's in love with, of all people, the infamous neo-Nazi man-hating feminist Doreen, who of course doesn't want anything to do with that "freaking cop." Sascha

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and Nina cross paths at a time when they're suffering from lovesickness. They are the emotional and democratic duo against the right-wing dark forces and their clandestine allies in politics and in the general population. Together they want to free Sebastian and bring him back to reason. They receive support from "Sterni" and "Hagel" from the local anti-fascist group. At least when there isn't a plenum going on and the left-wing isn't so involved with itself once again that it doesn't know what the right-wing is doing.

THE BROWN BLOCK

Sven Stanislawski (Benno Fürmann), Johnny (Jacob Matschenz), Kalle Schulze (Daniel Zillmann), Heiko Georgi (Jörg Bundschuh), and Doreen Seiler (Anna Brüggemann)

The neo-Nazis in Prittwitz are fighting a "solid Aryan" battle against the "solidarity" groups. Germany could be so nice without these foreigners. And especially without this orthography. Johnny in particular didn't pay much attention in school. When he wants to spray "White Power" on a wall with a paint spray can he spells it "Wite Pauer." Like his buddy Kalle, Johnny has more in his fists than in his brain. Sven, the leader of their local group, is different. He's eloquent and elegant, charismatic and stylish. He thinks racism has to become more modern. Move it out of the doghouse and into pop culture. The "nipsters" from the competing fraternity in Hamburg, led by the pan-German Heiko Georgi, provide a good example of how to do that. In the movement, they are prototype racists, but in the packaging they're as stylish as a sleek running shoe. The national movement in Prittwitz has to get there, too! Otherwise they'll be left behind in the marketplace of power struggles in no time at all.

Sebastian, whose memory has vanished, is like a gift from heaven for Sven. He finally has a medium he can use to unload his Nazi garbage onto the general public. This is the way to move up from being a small local group to becoming a big opinion leader! Sven appoints himself Sebastian's manager and feeds him with hardliner theories against integration, which, coming from the mouth of a "black person," is received with a lot of approval in different sections of society. But can Sven also win over Doreen's heart with his argumentative strategy?

Doreen is a radical militant. Compared to her clique, which looks more like a right-wing sports club gone wild, Johnny and Kalle look like rose cultivators. Doreen likes it hard and painful. Softies don't stand a chance with her. If she's supposed to let elegant Sven get under her dyed mane, then he'll have to deliver more than just a few slick arguments against immigration and integration. In Doreen's ideal world you don't debate, you occupy. An invasion of Poland, the Third World War, global domination – that's the least a suitor has to offer her. Then you can start talking about Doreen's heart, which is hiding somewhere under her thick Nazi shell.

THE BUREAUCRATIC BLOCK

Director of the Federal Office for the Protection of the Constitution (Michael Gwisdek), Federal Agent K, Office for the Protection of the Constitution (Michael Kind), Federal Agent F, Office for the Protection of the Constitution (Heinz-Rudolf Kunze), Federal Agent B, Office for the Protection of the Constitution (Thorsten Merten)

Prittwitz is in the three-corners region formed by the three states of Thuringia, Brandenburg, and Saxony – and thus in the jurisdiction of the three state offices of the Federal Office for the Protection of the Constitution. This is good for the plurality of spying in the small community, because Sven, Johnny, and Kalle are each working as undercover agents for a different state. The

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catch, however, is that the different espionage branch offices don't work together and don't know which enemies of the state are currently working for their colleagues across the state border. In a certain way this makes the overall monitoring of the movement difficult. One could also say: Nobody is aware of something if it doesn't happen in their own backyard.

Naturally, neither Sven, Johnny, nor Kalle know anything about each other's secret meetings with federal agents K, F, and B. And they even share the same code word: "Mommy." It's just like in real life with "mommies": You can talk with them about everything – but you don't, of course. But talking alone doesn't make mommies happy. The subject is more or less secondary. And whether in reality everything you tell them is really true is secondary, too. The Prittwitz neo-Nazis, at any rate, have learned their lesson. It's enough when their insider information sounds halfway believable. Then "Mommy" has something to gossip about to somebody else and they get a bigger allowance as a bonus.

At the Federal Office for the Protection of the Constitution they don't have any illusions about their work. Someone has to do it. Except for occasional meetings with their contacts, the officials' activities are for the most part limited to online research. When extremists don't have a website or even one entry on Google then the intelligence service considers them irrelevant. They simply don't exist. The director of the service, an old school veteran of the Office for the Protection of the Constitution, despises such modern methods. To him, his staff is nothing but "monkeys with an Internet connection." And look out if the Internet breaks down. Then they will be completely in the dark and the national mobilization, including the invasion of Poland, will slip through the fingers of the Federal Office for the Protection of the Constitution.

IN FRONT OF THE CAMERA

BENNO FÜRMAN AS SVEN STANISLAWSKI

Benno Fürmann was born in 1972 in Berlin. After his debut in a supporting role in Edgar Reitz' TV series "Heimat II: A Chronicle of a Generation" (1991) he studied at Lee Strasberg's Actors Studio in New York. His breakthrough came a few years later with DIE BUBI SCHOLZ STORY (1997, directed by Roland Suso Richter). There followed more film roles, including a role in Til Schweiger's and Granz Henman's DER EISBAR (1998); in ANNALUISE & ANTON (1998, directed by Caroline Link); ST. PAULI NIGHT (1999, directed by Sönke Wortmann); ANATOMY (2000) and ANATOMY 2 (2003, directed by Stefan Ruzowitzky,) and Martin Eigler's The Whiz Kids (2001). In 2003 he made his Hollywood debut on the side of Heath Ledger in SIN EATER (directed by Brian Helgeland). With his performances in Tom Tykwer's THE PRINCESS AND THE WARRIOR (2000) and Doris Dörrie's NAKED (2002) Benno Fürmann finally became a familiar face to a large cinema audience. He could prove the range of his talent in three films by Christian Petzold: WOLFSBURG (2005); GESPENSTER (2005); and JERICHOW (2009). He also displayed his acting skills in Leander Haussmann's WHY MEN DON'T LISTEN AND WOMEN CAN'T READ MAPS (2007); in Philipp Stölzl's Alpine adventure NORTH FACE (2008); SPEED RACER (2008) by the Wachowskis; in the role of one of the fathers in DEVIL'S KICKERS (2010) by Granz Henman; and in the role of Indiana Joe in Hermine Huntgeburth's TOM SAWYER (2011). In 2013 he was in Haußmann's comedy SHARK ALARM AT MÜGGEL LAKE and in THE PERFECT MAN (directed by Vanessa Jopp); and in 2014 in Daniel Harrich's THE BLIND SPOT. Benno Fürmann received the Bavarian Film Award as Best Actor for his performance in THE WHIZ KIDS (2000). In 2005 he received the Adolf Grimme Award for his role

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in WOLFSBURG, in 1999 the German Television Award for DIE BUBI SCHOLZ STORY (1999), and also in 2008 the DIVA award – the German Entertainment Award as Actor of the Year.

LIV LISA FRIES AS NINA SCHMIDT

Liv Lisa Fries was born in 1990 in Berlin and has been in front of the camera since 2005. She had her first lead role in 2006 in "Schimanski – Tod in der Siedlung" (directed by Torsten C. Fischer) on the side of Götz George. She came to the attention of a large audience in the ARD film "She Deserved It" (directed by Thomas Stiller) alongside Veronica Ferres, where she played Linda, an aggressive youth who tortures another girl, a fellow student, to death. In 2012 she was awarded the Golden Camera in the category Best Young Actress for her convincing portrayal, and in 2011 she received the Günter Strack Television Award. She played her first big major role on the movie screen in 2010 in the award-winning youth drama STRONGER THAN BLOOD (directed by Oliver Kienle). She also played, to name just a few roles, Sophie Scholl in the ZDF / ARTE series "Frauen, die Geschichte machten" (directed by Christian Twente); the title role in the "Zirkuskind" episode of the SWR police drama series Tatort (directed by Till Endemann); and the role of young Laura, who survives a homicidal rampage, in the feature film STAUDAMM (directed by Thomas Sieben). For her portrayal in ZURICH of Lea, a young woman suffering from cystic fibrosis, she received, among other awards, the Bavarian Film Award in 2013; the Max Ophüls Award; and the German Director's Metropolis Award.

ANNA BRÜGGEMANN AS DOREEN SEILER

Anna Brüggemann was born in 1981 in Munich and spent four years of her childhood in South Africa. She had her first lead role in 1996 in the television film thriller "H1N1: Virus" (directed by Lutz Konermann). Since then she has appeared in front of the camera in over 60 productions, including the feature films KLEINRUPPIN FOREVER (2004, directed by Carsten Fiebeler); WITHOUT YOU I'M NOTHING (2008, directed by Florian Eichinger); SOMMER DER GAUKLER (2011, directed by Marcus H. Rosenmüller); and the television films "Ein Dorf sucht seinen Mörder" (2002, directed by Markus Imboden); "Tatort: Vorstadtballade" (2004, directed by Martin Enlen); and NICHTS FÜR FEIGLINGE (2014, directed by Michael Rowitz). She played the part of Augustine in Sebastian Schipper's story of a four-way relationship, SOMETIME IN AUGUST (2008). As of 2013 she has been playing the recurring role of the assistant Alex Eggert in the ZDF series "Kommissarin Lucas." Anna Brüggemann has been writing with her brother Dietrich the scripts for their mutual projects since 2005; he directs the projects and she's in front of the camera. The results were the feature films NEUN SZENEN (2006); RUN IF YOU CAN (2010); MOVE (2012); and STATIONS OF THE CROSS (2014). With HEIL, this time Dietrich wrote the screenplay on his own. In exchange, for her role Anna shaved her hair off. That never would have happened to her as a co-scriptwriter.

MICHAEL GWISDEK AS THE DIRECTOR OF THE OFFICE FOR THE PROTECTION OF THE CONSTITUTION

Michael Gwisdek, born in 1942 in Berlin, trained at first to become a commercial artist, and he worked as a poster designer and a decorator before he came to the stage. His career began with a correspondence course in direction at the theater institute of the University of Leipzig, and when he

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was 23 years old he started studying at the state acting academy "Ernst Busch" in Berlin. After positions at different East German theaters he appeared on the movie screen for the first time in 1968 – in a supporting role as a cowboy in the DEFA film about Native Americans, SPUR DES FALKEN (directed by Gottfried Kolditz). Gwisdek was one of the few East German actors who were allowed in the 1970s and 1980s to act in films directed by West German directors. In 1988 he had his debut as a film director with TREFFEN IN TRAVERS, which today is considered to be one of the outstanding DEFA films of the late 1980s. Since then Michael Gwisdek has been working successfully in front of as well as behind the camera. In 1991 he received the German Film Award in Gold for his role in the film THE TANGO PLAYER (1991, directed by Roland Gräf). For his performance in Andreas Dresen's highly acclaimed and award-winning tragicomedy NIGHTSHAPES he received the Silver Bear at the Berlinale in 1999. Up until the present day Michael Gwisdek has acted in over 200 films, including NO PLACE TO GO (2000, directed by Oskar Roehler); GOOD BYE, LENIN! (2003, directed by Wolfgang Becker); BOXHAGENER PLATZ (2010, directed by Matti Geschonneck); and A COFFEE IN BERLIN (2012, directed by Jan-Ole Gerster). In 2013 he received the "Paula" prize and the "Golden Ox" for his lifework, and that same year he received the German Film Award, the "Lola," as Best Supporting Actor for the film A COFFEE IN BERLIN.

BEHIND THE CAMERA

DIETRICH BRÜGGEMANN – SCREENWRITER, DIRECTOR, COMPOSER & CO-PRODUCER

Dietrich Brüggemann, born in 1976 in Munich, studied direction from 2000 to 2006 at the Film University Babelsberg Konrad Wolf in Potsdam. Following several short films, some of which won awards, he made his feature film debut with NEUN SZENEN, which was shown in 2006 at the Berlinale, and was screened at festivals in Germany and abroad and received several awards, including the Best Feature Film award at the Achtung Berlin Festival. In 2010 RUN IF YOU CAN opened the Perspektive Deutsches Kino program at the Berlinale, and it was shown at around 30 festivals worldwide and won jury and people's choice awards. The film MOVE followed in 2012; as with his previous films, Dietrich Brüggemann developed the script together with his sister Anna. With STATIONS OF THE CROSS the siblings continued their cooperation and won a Silver Bear for Best Screenplay at the Berlinale in 2014. In addition to his work as a feature film director, Dietrich Brüggemann has directed numerous music videos, including videos for Thees Uhlmann and Judith Holofernes. He also accompanies silent films on the piano.

FILMOGRAPHY (A SELECTION)

2004 LICHT (short film)
WARUM LÄUFT HERR V. AMOK? (short film)
2005 KATJA KANN FAST ALLES (short film)
2006 NEUN SZENEN
2010 RUN IF YOU CAN
2011 ONE SHOT (short film)
2013 MOVE
2014 STATIONS OF THE CROSS
2015 HEIL

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Pictures and filmclips available on ftp.betafilm.com, username: ftpress01, password: 8uV7xG3tB



ALEXANDER SASS – CINEMATOGRAPHER

The cinematographer Alexander Sass, born in 1977 in Potsdam, studied from 2000 to 2006 at the Film University Babelsberg Konrad Wolf in Potsdam. During his studies he shot several short films, among others, WARUM LÄUFT HERR V. AMOK and MEHR LICHT with Dietrich Brüggemann, and ICH by Robert Thalheim, which was shown at various national and international film festivals. His thesis film MONDSCHENKINDER by Manuela Stacke was nominated in 2007 for the German Camera Award in the category feature film. He has worked with Dietrich Brüggemann on all of his feature-length films to date. Together they have made NEUN SZENEN (2006); RUN IF YOU CAN (2010); MOVE (2012); STATIONS OF THE CROSS (2014); and HEIL (2015).

FILMOGRAPHY (A SELECTION)

2004	LICHT (short film)	<i>Directed by</i> Dietrich Brüggemann
	WARUM LÄUFT HERR V. AMOK? (short film)	Dietrich Brüggemann
2006	NEUN SZENEN	Dietrich Brüggemann
	CHILDREN OF THE MOON	Manuela Stacke
2008	Tierische Schauspieler (TV documentary)	Stella Tinbergen
2010	RUN IF YOU CAN	Dietrich Brüggemann
2013	MOVE	Dietrich Brüggemann
2014	FASCINATING INDIA 3D (documentary)	Simon Busch
2014	STATIONS OF THE CROSS	Dietrich Brüggemann
2014	POETEN DES TANZES	Stella Tinbergen
2015	HEIL	Dietrich Brüggemann

MICHAEL LEHMANN - PRODUCER

Michael Lehmann has been managing director of Studio Hamburg Produktion since 2006, which merged into the Studio Hamburg Produktion Gruppe in 2010. In 2009 he took over the chairmanship of the executive board. Studio Hamburg Produktion Gruppe functions as an intermediate holding company and consolidates the operations of the affiliated production companies. Michael Lehmann is simultaneously the managing director of the subsidiaries Letterbox Filmproduktion and Real Film Berlin and is responsible for their operations. Michael Lehmann began his career at Studio Hamburg already in 1995, first as a line producer and later as a producer. In 2001 he was named general manager and became a member of the executive board. As a producer Lehmann was responsible for numerous award-winning film and television productions. Under his management the following productions, among others, were produced: for RTL various series formats, such as "Die Cleveren," "Die Gerichtsmedizinerin" and "Die Anwälte"; and for ZDF the successful pre-primetime series "The Air Rescue Team" and "Hamburg Dockland" Among his other productions is the award-winning ARD drama "It's Not Over" about Hoheneck, which was the largest penitentiary for women in East Germany. The film presented a subject to a wide audience that had been forgotten in the East and was widely unknown in the West. Michael Lehmann made another feature film as a producer that deals with the recent history of East Germany and humorously shines a light on the intrigues of the "Trust Agency", the agency that privatized the East German enterprises after reunification: the ZDF comedy "Stankowskis Millionen," which received the Comedy Award as Best Television Comedy. He also produced for ZDF the event productions "Die Schuld der Erben" and "Der Tote im Eis." There followed in 2013 another feature film, "Night Train to Lisbon", which is based on the novel by the

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same name. Last year he worked as a producer on the NDR television film "What's Between Us" The drama deals with the largest scandal in medicine in Germany in the 1980s; it is scheduled to be broadcast in the autumn of 2015.

FIMOGRAPHY (A SELECTION)

1999	Doppeltes Dreieck (TV)	<i>Directed by</i> Torsten C. Fischer
2001	Das Rätsel des blutroten Rubins (TV)	Thomas Jauch
2005	Die Gerichtsmedizinerin (TV)	Ulli Baumann
2004-2005	Die Rettungsfieger (TV)	Wolfgang Dickmann, Thomas Nickel, Gero Weinreuter, among others
2004-2006	Doppelter Einsatz (TV)	Thorsten Näter, Gregor Schnitzler, Dror Zahavi, among others
1998-2006	Die Cleveren (TV)	Christine Hartmann, Christoph Schrewe, Axel de Roche a.o.
2007-2008	Hamburg Dockland (TV)	Oren Schmuckler, Thomas Durchschlag, among others
2008	Die Anwälte (TV)	Züli Aladag, Katinka Feistl a.o.
2009	Engel sucht Liebe (TV)	Franziska Meyer Price
2011	Stankowskis Millionen (TV)	Franziska Meyer Price
2012	Die Schuld der Erben (TV)	Uwe Janson
2013	NIGHT TRAIN TO LISBON	Bille August
	Der Tote im Eis (TV)	Niki Stein
	Alle Jahre wieder (TV)	Matthias Schmidt
2014	Unter der Haut (TV)	Friedemann Fromm

KATRIN GOETTER - PRODUCER

Katrin Goetter graduated with a degree in social sciences and studied at the German Film and Television Academy Berlin. Even before she graduated in 2004 she worked for teamWorx Television and Film in Potsdam und Berlin, first as a line producer, then as a supervising producer and a producer, and she worked on, among other productions, the award-winning event productions "March of Millions" (ARD) and "Hindenburg" (RTL); and on the ProSieben series "Innocent" She specialized in producing series, and historic and international productions. In 2010 she was a producer on the three-part television film "Generation War" (ZDF), which won awards and acclaim in Germany and abroad. Katrin Goetter has been a producer at Real Film Berlin since March 2013, where she oversees the development and production of one-off television productions and series and feature films. In addition, since 2013 she has been teaching in the international study program "serial eyes" at the German Film and Television Academy Berlin, and she has been an advisor on student projects as a mentor in the editing program.

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FILMOGRAPHY (A SELECTION)

2006 Meine Mutter tanzend (TV)
2007 March of Millions (TV)
2008 Willkommen im Westerwald (TV)
2011 Hindenburg (TV)
2013 Generation War (TV)
2016 Die Stadt und die Macht (TV)

Directed by
Jan Ruzicka
Kai Wessel
Tomy Wigand
Philipp Kadelbach
Philipp Kadelbach
Friedemann Fromm

REAL FILM

REAL FILM Berlin GmbH is a new and creative television and film production company whose entire team stands for artistic quality and productions that generate high ratings. The company, which has strong regional roots, has the reputation of being a reliable partner for all of the German television broadcasters. The company's strategy is determined by the development of long-running programs and excellent one-off films, as well as by high quality and diligence in the production of these programs and films. An experienced team of producers, line and supervising producers, and story editors represent successful program formats and program variety. The productions include the ZDF thriller series "Blochin," which celebrated its premiere at the 65th Berlinale in 2015; the Degeto series "Reiff für die Insel"; the "Polizeiruf 110" series; the ZDF film "Familie Windscheidt – Der ganz normale Wahnsinn"; the comedy "Stankowskis Millionen," winner of the German Comedy Award in 2012; the ARD Stasi drama "It's Not Over" which was nominated for the Grimme Award in 2012; and the comedy "Frauen verstehen," starring Senta Berger and Henry Hübchen and commissioned by ARD Degeto. REAL FILM Berlin's current feature film project is HEIL, the new film by Dietrich Brüggemann.

At this time REAL FILM Berlin GmbH is shooting for ARD the six-part drama series "Die Stadt und die Macht" with Anna Loos in the lead role.

www.realfilm-berlin.de

WORLD SALES BETA CINEMA

World sales and co-financing company Beta Cinema has established itself as a "boutique-operation" for quality feature films that combine commercial viability with artistic integrity. Prime examples are Oscar winners and worldwide B.O. hits like [THE LIVES OF OTHERS](#), [IL DIVO](#), [MONGOL](#) and [DOWNFALL](#).

Current highlights include Oliver Hirschbiegel's widely sold thematic follow-up, [13 MINUTES](#), and the Emma Watson, Daniel Brühl, Mikael Nyqvist thriller [COLONIA](#).

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