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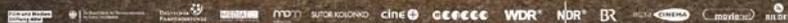
Maria Furtwängler

Mehmet Sözer

The Weather Inside

A FILM BY ISABELLE STEVER

BETA CINEMA presents a SÜTOR KOLONKO Production in cooperation with CINE PLUS MAJA, DE WDR BR and NDR Witten and directed by ISABELLE STEVER "THE WEATHER INSIDE"
With MARIA FURTWÄNGLER MEHMET SÖZER ANNE VON KELLER DORKA GRYLLIS CHRISTOPH RATH BARBARA ROUCHET and JIM BROADBENT Director of Photography PHILIP KAMINTAK
Edited by OLIVER NEUMANN ISABELLE STEVER Production Designer ALEXANDER SCHERER Costume Designer UTE PAFENDORF Make-up JEANETTE LÄTZEL-SIEGEL JULIA RINKL
Music by YOYO ROHM Costuming SUSANNE RITTER ULRIKE MÜLLER RITA WASZILOWICZ Compositing Editors FERIDA BUIHL ANDREA HANKE WOLFGANG CORNELIA JACQUES BRIC CHRISTIAN GRÄNDERATH PHILIPP ROSENBERG NDR
Produced by INGMAR TROST Coproduced by HEINO DECKERT FRANK EYERS HELGE NEUBRONNER JOHG SCHULZ Supported by FILM UND MEDIENSTIFTUNG NRW BEAUFTRAGT DER BUNDESREGIERUNG FÜR KULTUR UND MEDIEN
DEUTSCHER FILMFÖRDERFONDS MEDIA PROGRAM OF THE EUROPEAN UNION MITTEL DEUTSCHE MEDIENFÖRDERUNG





THE WEATHER INSIDE

directed by

Isabelle Stever

starring

Maria Furtwängler, Mehmet Sözer, Anne von Keller

produced by

Sutor Kolonko in co-production with cine plus Filmproduktion,

Ma.ja.de. Filmproduktion, WDR, BR and NDR



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Pictures and film clips available on ftp.betafilm.com, username: ftppress01, password: 8synopsis



CAST

Dorothea
Alec
Aurelie
Salma
Samir
Ralph
Journalist
Barbara
British Ambassador

Maria Furtwängler
Mehmet Sözer
Anne von Keller
Dorka Gryllus
Christoph Rath
Louis Friedemann Thiele
Michael A. Grimm
Barbara Bouchet
Jim Broadbent

CREW

Producer
Co-produced by
Production Manager
Director of Photography
Edited by
Music
Sound
Set Design
Costumes

Ingmar Trost / Sutor Kolonko
cine plus & ma.ja.de.
Steffen Müller
Phillip Kaminiak
Oliver Neumann & Isabelle Stever
Yoyo Röhm
Klaus Oesterwind / Falah Hannoun
Alexander Scherer
Ute Paffendorf

TECHNICAL DATA

Germany 2015
Running Time: 100 Minutes
Format: DCP 2 K 1998x1080
Screen ratio: 1:185
Sound format: 5.1

SHORT SYNOPSIS

A luxury hotel in a conflict zone. Development aid worker Dorothea hosts fundraising galas, schmoozing and boozing with potential donors. An affair with a young drifter, Alec, starts as sweet distraction but brings her dangerously close to losing control.

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LONG SYNOPSIS

A luxury hotel somewhere in the Arab conflict zone. Outside, tanks surround the building; inside, German development aid worker Dorothea (Maria Furtwängler) is waiting for the war in the neighboring country to end. She's a freelancer, busy coordinating an aid project that grants scholarships to refugee girls to study at a London College. In order to raise the necessary funds, she hosts charity receptions and gala dinners, successfully wooing the ambassadors of rich countries for support. Dorothea's prowess in this area is partly down to the excessive alcohol consumption that keeps her on her party feet and also helps to keep the gnawing occupational cynicism at bay. At one of these events she meets Alec (Mehmet Sözer), a much younger drifter, who is only too happy to accept Dorothea's material support as "payment in kind". But what starts as a sweet distraction becomes perilous when the project starts to founder. The refugee tents on the closed border are empty and the only girl eligible for the scholarship has disappeared. When Headquarters arrives on the scene, in the person of Dorothea's boss Aurelie (Anne von Keller), and casts doubt on the extension of her contract, Dorothea develops a sudden distaste for Alec's parasitic lifestyle. As her professional and private lives become increasingly entangled, Dorothea comes dangerously close to losing control.

DIRECTORS NOTE by Isabelle Stever

I once met a woman who worked for a UNO affiliated development aid organization. She vividly described to me how a colorful assortment of aid workers, war reporters, politicians and PR managers on the "conflict hot-spot circuit" would meet up in the lounges of international hotels, where they'd self-medicate with drugs and have wild parties. These people are in the poverty business: their networking, rivalries and sycophantic strategies are all played out against the backdrop of the "real" horrors of crisis zones as portrayed by the media.

An idea began to germinate within me about the connection between this absurd reversal of expectation – the aid worker's existential dependency on crisis – and an *amour fou* as a partnership of convenience; a relationship in which mutual dependencies are repeatedly turned on their heads, finally escalating to preposterous proportions: the story of Dorothea and a lover half her age, Alec. The result is a disillusioning look at a decadent parallel world that is finding it increasingly difficult to cut itself off from the rest of humanity and to justify its own existence. It is a polished world of pomp and perfect manners, a key ingredient of which is a conscientious "care for the poor" – including the missionary ambition of converting "them" to one's own lifestyle.

It's already become impossible for Dorothea to maintain the façade without giant blinkers on. Actually, not even then, because the lone object of her aid program – Sukaina, the refugee girl with a scholarship to London – literally goes her own way.

At the very end Dorothea finally leaves this bubble. But by this time she has herself already been deserted by that to which she had so frantically clung: her clearly ordered world; her idea of love; her definition of beauty; her belief in her own unconditional entitlement to wealth and pleasure; and her youth.

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CAST

Maria Furtwängler

Maria Furtwängler is the mother of two children, a doctor and an actress. She is also actively involved in various humanitarian organisations, including the Dominik Brunner Foundation for Tolerance, the Alliance for Children against Violence and the committee of doctors for the Third World, German Doctors. For this work she was awarded the Order of Merit of the Federal Republic of Germany in 2003 and the Bavarian Order of Merit in 2007.

Her first major role was in the TV series EINE GLÜCKLICHE FAMILIE from 1985 to 1990. DIE ACHTE TODSÜNDE was her first feature for NDR, and this partnership was successfully continued in 2001 with *Tatort*. Maria Furtwängler featured as Inspector Charlotte Lindholm for the 20th time in the *Tatort* anniversary double episode in December 2012. She was acclaimed as Best Actress at the German Television Awards for her performances in the episodes Pauline and DAS NAMENLOSE MÄDCHEN, and she was awarded the Golden Camera in 2008. Further awards include the Goldene Henne (2007), the DIVA Award (2008, 2012), the Jupiter (2008) and the Romy (2009). Since 2010 Maria Furtwängler has also been Chairwoman of the most important women's conference in Germany, the DLDwomen Conference.

Mehmet Sözer

Mehmet Sözer was born and raised in Vienna. He studied acting at the renowned Ernst Busch School of Dramatic Arts and is now based in Munich, working for the Volkstheater. His second leading role in cinema is currently in production, working with Austrian arthouse director Houchang Allayhari.

Anne von Keller

Since 2001 Anne von Keller has worked as an actress. Since 2005 she has also performed as a musician with her band "Sorry Gilberto". She has embodied a wide range of characters in several short movies and feature films, and has received critical acclaim for her starring role in END OF TIME from director Sebastian Fritsch, which was shown at the Berlinale 2013.

CREW

Isabelle Stever, Director

Isabelle Stever was born in 1963 in Munich. In 1984 she started to work on feature and television films and to exhibit her paintings in Berlin. Stever graduated from the TU Berlin in 1994 with a degree in mathematics. In the same year she began a course in film direction at the DFFB (German Film and Television Academy Berlin). In 2002 her final year film PORTRAIT OF A MARRIED COUPLE was awarded, et al, the First Steps prize for new directing talent as best feature film. Her debut film GISELA had its world premiere at the 2005 Locarno Int. Film Festival and won Austria's

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'Crossing Europe Award', among others. In 2009 Stever contributed a short film to an omnibus film that brought together what the news magazine 'Der Spiegel' described as Germany's 'directorial elite' the film GERMANY 09 premiered in competition at the Berlin Film Festival. In 2010 followed the feature film BLESSED EVENTS, which had its world premiere at the Toronto International Film Festival. Isabelle Stever lives in Berlin. In addition to her work as a film director and screenwriter she also teaches film at the German Film and Television Academy Berlin and the Filmakademie Baden-Wuerttemberg.

Phillip Kaminiak, DOP

Phillip Kaminiak was born in Germany in 1982, the son of Polish parents. During his youth he played in bands, accompanied bands on tour as a photographer, illustrated album covers and made music videos, and in 2006 he began studying Cinematography at the German Film and TV Academy in Berlin. Working with director Grzegorz Muskala he won the 2008 German Short Film Prize in Gold for DAS MÄDCHEN MIT DEN GELBEN STRÜMPFEN In the years to come he made another film with Muskala, LONG DISTANCE CALL (2011), along with a large number of short films for various production companies, including arte, which featured repeatedly at festivals all around the world. He also filmed two documentaries about classical music for Polish TV and the art film After Hours in the legendary techno club Berghain with director Steffen Köhn for the exhibition Culture:City at the Berlin Academy of Arts. Since 2012 he has made numerous music videos (for Sony Music, Universal Music and Four Music), and since 2014 he has also worked on advertising films. In spring 2013 he made his first full-length feature film, WHISPERS BEHIND THE WALL, for his diploma production at the German Film and TV Academy; it was co-produced by ZDF in the Das kleine Fernsehspiel section.

PRODUCTION

Ingmar Trost & Sutor Kolonko

Ingmar founded Sutor Kolonko in 2010, producing challenging documentaries and narrative feature films driven by strong stories told with a distinctive style. The company strives at being a point of departure and harbour, especially for young writers and directors. Recent credits include SOFIA'S LAST AMBULANCE by Ilian Metev, which premiered at the Critic's Week in Cannes 2012 where it won the France 4 Visionary Award.

Two new films have been released in 2014: THE CHAMBERMAID LYNN directed by Ingo Haeb won the German Cinema New Talent Award for Best Actress (Vicky Krieps) at the Munich Film Festival as well as the FIPRESCI Prize and the Award for Best Artistic Contribution at the Montreal World Film Festival. MODRIS directed by Juris Kursietis had its World Premiere at the Toronto International Film Festival and competed in the New Directors section of the San Sebastian Film Festival where it received a Special Mention. The film has recently been selected as Latvia's candidate for the Best Foreign Language Film at the 88th Academy Awards.

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Ingmar is currently working on the development of a slate of documentaries and narrative feature films, including MIMU PEPO TATI by Ilian Metev and BEAUTIFUL SOULS to be directed by Tom Schreiber. He is an alumni of EAVE, Documentary Campus and EURODOC and was Germany's Producer on the Move at the Cannes Film Festival 2015.

Ingmar graduated with a BA in Film Studies and Spanish & Latin American Studies and received his MA in Documentary Directing at Goldsmiths College in London.

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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