



Locarno Festival
2-12 | 8 | 2017

JÜRGEN VOGEL



They found a man,
but not his story.



Press Kit

ICEMAN

A FILM BY FELIX RANDAU

A PORT AU PRINCE PRODUCTION IN CO-PRODUCTION WITH ECHO FILM, LUCKY BIRD PICTURES, AMOUR FOU VIENNA

WITH JÜRGEN VOGEL, ANDRÉ M. HENNIGKE, SABIN TAMBREA, SUSANNE WUEST, MARTIN AUGUSTIN SCHNEIDER, VIOLETTA SCHURAWLOW, ANNA F. AXEL STEIN, PAULA RENZLER AND WITH SPECIAL PARTICIPATION OF FRANCO NERO. CINEMATOGRAPHY BY JAKUB BEJNAROWICZ. MUSIC BY BEAT SOLER. VFX SUPERVISOR WRS FRANZEN. EDITOR VESSELA MARTSCHEWSKI. PRODUCTION DESIGNER JULIANE FRIEDRICH. MAKE UP & HAIR DESIGN HEIKE MERKER. COSTUME DESIGN CINZIA CIOFFI. CASTING EMRAH ERTEM. PRODUCTION MANAGER PETER HERMANN. SOUND MIXER MARC PARISOTTO. SOUND DESIGNER THOMAS NEUMANN. RECORDING MIXER GREGOR BOJSE. COMMISSIONING EDITOR BURKHARD ALTHOFF (ZDF), OLAF CRUNERT (ZDF/ARTE), ANDREAS SCHREITMÜLLER (ARTE), MARCUS AMMON (SKY), HEINRICH MMS (ORF). EXECUTIVE PRODUCERS ANDREAS EICHER, MELANIE MÖGLICH, OLIVER RIBS. CO-PRODUCERS MAJA WIESER BENEDETTI, ANDREAS PICHLER, OLIVER SCHÜTZLER, BORIS AUSSERER, ALEXANDER QUAREICHER-IVANCEANU, BABY MINCK. PRODUCED BY JAN KRÜGER. WRITTEN & DIRECTED BY FELIX RANDAU.



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ICEMAN

DRAMA / GERMANY / ITALY / AUSTRIA / 2017 / RUNNING TIME 96 MIN. / SCREENING FORMAT DCP / 1:2.39 (SCOPE)

CAST

Kelab	JÜRGEN VOGEL
Krant	ANDRÉ M. HENNICKE
Tasar	SABIN TAMBREA
Kisis	SUSANNE WUEST
Gosar	MARTIN AUGUSTIN SCHNEIDER
Mitar	VIOLETTA SCHURAWLOW
Kulan	ANNA F.
Gris	AXEL STEIN
Rasop	PAULA RENZLER
Ditob	FRANCO NERO

CREW

Directed by	FELIX RANDAU
Screenplay by	FELIX RANDAU
Producer	JAN KRÜGER PORT AU PRINCE FILM & KULTUR PRODUKTION
Co-Producer	MAJA WIESER BENDETTI & ANDREAS PICHLER ECHO FILM OLIVER SCHÜNDLER & BORIS AUSSERER LUCKY BIRD PICTURES ALEXANDER DUMREICHER-IVANCEANU & BADY MINCK AMOUR FOU VIENNA
Executive producer	ANDREAS EICHER MELANIE MÖGLICH OLIVER RIHS
Director of Photography	JAKUB BEJNAWORICZ
Edited by	VESELA MARTSCHEWSKI
Music	BEAT SOLÈR
Sound Design	MARC PARISOTTO
Set Design	JULIANE FRIEDRICH
Make-up	HEIKE MERKER
Costume Design	CINZIA CIOFFI
Casting	EMRAH ERTEM



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SYNOPSIS

The Ötztal Alps, more than 5300 years ago. A Neolithic clan has settled nearby a creek. It is their leader Kelab's (JÜRGEN VOGEL) responsibility to be the keeper of the group's holy shrine Tineka. While Kelab is hunting, the settlement is attacked. The members of the tribe are brutally murdered, amongst them Kelab's wife and son, only one newborn survives... and Tineka is gone! Blinded by pain and fury, Kelab is out for one thing alone – vengeance!

The pursuit of the murderers is shaping up to be quite an odyssey for Kelab. He fights for the infant's survival and against the forces of nature. And a fatal error even turns Kelab from hunter to hunted. On top of all that, the loneliness causes Kelab to doubt his actions more and more.

When Kelab finally faces the murderers of his clan, his greatest challenge will be not to become a victimizer himself...

INTERVIEW WITH DIRECTOR FELIX RANDAU AND PRODUCER JAN KRÜGER

Up until now there have been no feature films about Ötzi - the Iceman, despite the fact that the stone age mummy has sparked enormous interest among many people and in the media. Were you thinking that now is the time to tell the story of this legendary figure on film before someone else does it first? Why haven't there been any feature films about this legendary figure up to now?

Felix Randau: When we started really getting into the material, we were also pretty amazed that we were the first ones. I'm

sure that if Ötzi had been discovered in the Rocky Mountains, the Americans would have already made many films about him with all conceivable variations. For a long time, I had been searching for a mythical figure from our culture who could provide me with the basis for an archaic story – the drama of man, as it were. And then Ötzi simply arrived at my doorstep. A gift that I gladly accepted.

Jan Krüger: I have to frankly admit that Ötzi hadn't really been on my radar before Felix gave me his script to read about four years ago. While reading it, I was reminded of films like "Dances with Wolves", "The Last of the Mohicans", and "Quest for Fire", which I found brilliant. A native subject from Europe and on top of that, an uncopied protagonist.

Was it easy to find partners and motivate sponsors?

Jan Krüger: As two Berliners and "flatland mountaineers," so to speak, we quickly realized that for this project, we needed a strong co-production partner with mountain expertise in the region, and this role was soon filled by ECHO FILM in Bolzano. Likewise with IDM South Tyrol Film Promotion and the experts from the South Tyrol Museum of Archaeology. They were willing and enthusiastic partners from the very beginning. However, we also learned from them that we are not the first ones, and that there are other projects, including even an inquiry from the U.S.

Felix Randau wanted to present this subject as authentically and empathetically as possible, while at the same time making the connection with humanity today.



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We were aware of the special challenges posed by the project, but were confident that with an adventure film about such a legendary figure, we could bring something unique to the big screen and produce a top-quality independent film from Germany with international potential.

Together with our partner Echo Film, we were single-minded in pressing forward with the project. A historical film of this kind is incredibly expensive, however, and our approach to the language was very individual. For the funding partners we spoke with, it was by no means a given. So we brought in the co-production partners LUCKY BIRDS PICTURES and AMOUR FOU VIENNA, and with their help, the financial aspect was taken care of in quite a short time. Nonetheless, there were also a number of setbacks, together with uncharted territory. Sponsors pulled out or cut back their contributions, and this film marks the first time that pay-TV channel SKY and ZDF are not collaborating with a television film. And we were also able to convince ARTE and ORF. As soon as they had familiarized themselves with the material, their enthusiasm was kindled, just like most of the others. Likewise with our affiliate, the distributor PORT AU PRINCE Pictures, which took on the risk from the very beginning. For this, I'm very grateful to everyone involved!

Shooting a film in the mountains is not without risks, particularly with the looming pressure of approaching deadlines.

Jan Krüger: We didn't have a budget that provided us with a large cushion of extra reserves. We couldn't miss a single day of shooting. The entire production team was incredibly motivated

because this film was something completely new and unique for everyone, and because we wanted to be the first ones to make a film about Ötzi. Since we knew about our competitors. Aware of these conditions, we intentionally took on the risk, and fortune favors the brave. In the mountains, of course, you've got to stop shooting immediately every time there's a thunderstorm. And not only the weather, but also the logistics connected with the remote locations and enormous efforts that had to be made by the different departments presented great challenges. The team led by production designer Juliane Friedrich, for example, had to build a complete 5300-year-old Ötzi-village in a protected nature reserve, then after ten days of shooting, burn it down to the foundations and dismantle it completely without leaving a trace. Make-up artist Heike Merker and her team had to transport all the actors to the Neolithic Age for several hours every day before shooting, and costume designer Cinzia Coffi and her team tailored hundreds of skins and furs by hand.

Felix Randau: We were very lucky. The big thunderstorms came on weekends when we weren't shooting. And the snow that we absolutely needed for the glacier scenes fell from the sky the day before shooting started. The weather gods were clearly on our side. We were taking a big risk, but we didn't have any other choice – after all, nature is unpredictable. In addition, cameraman Jakub Bejnarowicz and I had come up with a rather complicated visual concept, complicated choreographies without cuts. We would often rehearse for two thirds of the day in order to learn the sequences with the actors, camera, and technical crew, and then do the actual shooting at dusk. We took great risks, since three minutes in a single take at dusk is no small challenge.



Everyone in the team understood perfectly well that we only had two attempts before the light was gone. There was a lot of pressure, but everything went well in the end.

How did you prepare yourself for the mountains and develop a feeling for the setting?

Felix Randau: I spent around a year searching with Jakub for a location in South Tyrol, a few days each time. We realized that alongside Jürgen Vogel, nature would be the second leading role. Before this monumental scenery, you feel pretty small, enclosed on the one hand, but also exalted on the other when you're standing on top of a peak. But I believe that people at the time of Ötzi had a different relationship with nature than we do today. For us, nature is basically something positive, a place of refuge that, in its primordialness, stands in contrast to our civilized life. In my view, people back then must have experienced nature above all as something hostile, something that needed to be subjugated. And this is what we had in mind while searching for a location – we weren't trying to find picture-perfect landscapes, but instead harsh places that weren't immediately pleasant to look at. The indifference of nature in contrast to our driven protagonist, that's what it's about.

Jürgen Vogel was certainly the ideal candidate for the leading role. What makes this actor stand out so that you were sure: this is our Ötzi?

Felix Randau: We were looking for an actor who also has the physique that would make him believable in this natural setting. I believe Jürgen is one of the few actors who can really run in front of the camera, for example, in a way that is convincing not only at the level of acting. Everything he does has a very natural quality, and we never notice the actor's craft standing between the role and the viewer. In addition, Jürgen radiates a certain warmth that is naturally also very important for the role. We accompany our protagonist in some dark places, but always remain human in the process. For this Jürgen was simply the ideal candidate, and he also immediately saw himself in the role – we sent Jürgen the script on a Friday, and he called me on Saturday and accepted right away.

Jan Krüger: Jürgen Vogel for the role of Ötzi was our first thought – for both of us at the same time – and we were sure that with him we had the right person. And our cameraman Jakub Bejnarowicz had already shot several films with Jürgen Vogel. We're very happy with the cast as a whole.

How much of a role did research findings play in the script?

Felix Randau: I read quite a few books about the latest Ötzi research. And the scientific knowledge we have about this first unsolved murder case in history was like a guiding light that sho-

wed me the path for my story about Ötzi's final days. At the same time it left me enough freedom for the fictional aspect that was meant to merge logically and organically with the historical facts about Ötzi. My idea was to tell Ötzi's story as it could have been. And it's nice to know that we were even supported in this approach by the research community. After the shooting had begun, a profiler reconstructed the murder case and came to a version of the events that was similar to the one we tell in the film.

The film gets by with very little language, just a few words and calls. A prominent linguist helped create these language elements. What is the role of this language in the film?

Felix Randau: I wrote the story in such a way that language does not have any dramaturgic function in the classical sense. The plot is not driven forward by the spoken word. But of course there are situations where the characters communicate with one another. When they greet each other, say goodbye, and also for the ritual scenes, we need a language. The problem is only that no one knows exactly how people spoke at the time. Linguist Chasper Pult developed the necessary words and phrases by assuming that 5000 years ago in the Alps region, an early form of Rhaetian could have been spoken.

And then as now, conflicts have existed among people. What is the significance of violence in this film?

Felix Randau: It was important to me for violence to be something that happened directly, face to face, in complete contrast to today when at the touch of a button or screen, a drone can do its work with deadly precision thousands of kilometers away. We don't use violence for the purpose of in-your-face entertainment effects, nor is it comically exaggerated as is so often the case. We show how violence arises, and what it does to the victim, and particularly to the perpetrator.

INTERVIEW WITH MAIN ACTOR JÜRGEN VOGEL

When you were offered the role of Ötzi the Iceman did you have to think about it or were you immediately interested?

The great thing about being an actor is that there are always roles that present a challenge. Roles like this one make you learn a lot. It got me interested in Ötzi and the time he lived in. And the script is incredibly exciting. I didn't have to think about it for long. I found the idea of playing Ötzi fascinating because this role is something completely new for me.

How do you go about preparing to play such a character, a person like us but, at the same time, far removed from today's world?

First of all, the screenplay provides the dramatic arc for the journey this character takes us on.

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And at the heart of the story are age-old feelings, the eternal struggle of man for existence. The struggle for survival is ever present and familiar to us today. In this respect, it is not so far removed. We dive into a different time, just like in other historical films, but essentially we are confronted with feelings and human questions and attitudes to war and peace, revenge or mercy, which are timeless.

Ötzi's life and death on the screen: How realistically can that be portrayed in a film?

Felix Randau came up with a very exciting story describing how Ötzi may have died up there in the glacial ice in the Alps more than 5,000 years ago. This is the great strength of fiction, gaps can be filled in and painted over, something a documentary cannot do because they don't have the facts. As far as the period is concerned, how people lived, thought and worked in the Stone Age, we rely on science.

During filming, you were also physically tested with fight scenes and shooting in a Stone Age costume in the glacial ice: You didn't use a stunt double. How do you prepare for the physical challenges of such a role?

The other actors and I spent between one and a half to two hours every day preparing in makeup and wardrobe. And then you work the whole day in this costume in all kinds of weather. Last September we still had very warm temperatures on some days. But when we shot on the glacier at a height of 3,500 meters, my outfit prevented me from freezing. It was very hard for

all of us up there at that altitude, with heavy snowfall and icy temperatures. However, the glacier scenes were shot last and we were already a little accustomed to the altitude because we were quite high up the whole time we were shooting. And we trained properly and practiced shooting a bow and arrow for the fight scenes. The production team hired a coach and we worked out the choreography together. That's just part of the business.

How different was this part from others you have played so far?

The big challenge for me was that, as Ötzi, I was very often alone with my emotions and had to carry the story and suspense. Jakub Bejnarowicz and Felix Randau had a great responsibility in creating the images in such a way that they excite the audience. And certainly, Ötzi was physically demanding for me, but I prepared myself for it with long runs.

The film is almost without dialog. What is that like for an actor?

That's right, there was little text or dialog. We had a linguistic consultant who reconstructed the language building blocks from that time. It's similar to an action movie that also doesn't have much dialog. The storyline is driven by situations, and the reaction to them, rather than dialog. You have to maintain the tension. I return to my village or walk past the pyre where my enemies have been burned to death and I react to it, whether it is with the incredible rage of a desperate man who has lost his family or his village community, or the feelings of a man who has avenged



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himself and is now guilty and has an uneasy feeling about it.

Vengeance turns the hunter into a killer; although his feelings are understandable even today, he still brings guilt upon himself.

This theme has occurred again and again in many of my movie roles – a person intends good but creates evil. With Ötzi, as well as with many roles I have played, the character of the person is the focus. Everyone can be both good and evil at the same time. Ötzi is compelled by revenge to extremes, and only then does he sense that he has gone too far. In this early period, the rule of force was applied to exercise justice; but men also have feelings, a conscience, this is not an invention of the modern age. And that is what links us today with this Stone Age man. We can identify with his conflicts and challenges just as much today.

ABOUT JÜRGEN VOGEL

JÜRGEN VOGEL was born in Hamburg in 1968, the actor, author and producer is no stranger to difficult, challenging roles. For his part in ICEMAN, Jürgen Vogel spent up to two hours in wardrobe and makeup every day. Wearing his Stone Age garb, he filmed on a steep glacier slope at a height of over 3,000 meters without the use of a stunt double.

With his striking laughter and outgoing manner, Jürgen Vogel is one of the most popular actors in Germany. He values a direct and authentic brand of acting. But he also embodies characters that carry a heavy burden or guilt around with them and find themselves in dilemmas. He often portrays the man who is capable of anything. In the film "The Free Will" by Matthias Glasner, Jürgen Vogel achieved one of his greatest successes with his undoubtedly most courageous role as a rapist who, unable to control his demons, takes his own life. The film was a major topic of discussion at the 2006 Berlinale, where the jury awarded Vogel the Silver Bear for Outstanding Artistic Contribution as actor, co-author and co-producer of the film.

In the same year he was honored as best actor at the TriBeCa Film Festival and received the Silver Hugo Award at the Chicago Film Festival.

His big breakthrough came with Sönke Wortmann's "Kleine Haie" in 1992. Although Jürgen Vogel left drama school after only one day, he has impressed with his versatile repertoire in over 100 TV and film productions. Whether as a criminal, a vengeful brother, a murderer or a loving husband: Jürgen Vogel inspires the audience through his authentic and nuanced acting.

Most recently, Jürgen Vogel has appeared in a number of high-caliber films: in Oskar Roehler's autobiographical film "Sources of Life" (2013); in the thriller "Stereo" (2014, director: Maximilian Erlenwein), in which he starred with Moritz Bleibtreu; the ad-

aptation of Charlotte Roche's bestselling "Schossgebete" (2014, director: Sönke Wortmann) and in the drama "Tour de Force" (2014) by Christian Zübert.

In the course of his career, Jürgen Vogel has been honored with a number of prizes. For "Rosamunde" (1989) he received the Bavarian Film Award in 1990 as best new actor. For "Kleine Haie" (1991) and "Emmas Glück" (2007), he received further Bavarian Film Awards and for "Life is All You Get" (1997) the German Film Award. For his performances in "Where is Fred?" (2006, director: Anno Saul) and "A Friend of Mine" (2006), he was awarded the Ernst Lubitsch Prize. He also received an Adolf Grimme Award for the TV production "Das Phantom" (2000, directed by Dennis Gansel).

ABOUT FRANCO NERO

FRANCO NERO, cult actor of the Italian spaghetti western and numerous mafia and detective films, has played many big roles, more than 200 in total over the course of his long career. His international breakthrough came in Sergio Corbucci's spaghetti western DJANGO (1966), with his portrayal of the ice-cold, lone avenger making him a legend.

Franco Nero played the taciturn gunslinger a number of times. Many others played the part as well, but nobody could match Nero's unique portrayal of the coffin-toting avenger. For his fans all over the world, there is only one Django – Franco Nero. American film director Quentin Tarantino won over Nero, as the icon of the eternal avenger, to play a cameo role in his western DJANGO UNCHAINED (2013), which regularly quoted the original cult classic. After DJANGO, Franco Nero played in two further Sergio Corbucci spaghetti westerns, IL MERCENARIO (The Mercenary) in 1968 and VAMOS A MATAR, COMPANEROS (Compañeros) in 1970.

At the start of the 1970s, however, Nero began to tire of his gunslinger image. He looked around for other roles and, in 1971, he made the Damiano Damiani mafia films CONFESSIONS OF A POLICE CAPTAIN and THE CASE IS CLOSED: FORGET IT and, in 1974, he played a state attorney in Damiano Damiani's HOW TO KILL A JUDGE. Director, Enzo G. Castellari also hired Nero for several of his thrillers, including 1973's HIGH CRIME, STREET LAW, in 1974 and THE DAY OF THE COBRA in 1980. The Italian star's acquaintance with John Huston, amongst others, opened the doors to offers for international film roles. In 1967 he played Sir Lancelot in the cinematic version of the Broadway musical "Camelot," playing alongside his future long-time companion and wife, Vanessa Redgrave. He was nominated for the Golden Globe as Most Promising Newcomer. He starred alongside Catherine Deneuve in Spanish director Louis Bunuel's TRISTANA (1970), worked with Claude Chabrol in DEATH RITE and with Rainer Werner Fassbinder in his last film QUERELE (1982). He reprised his most famous role one last time but Ted Archer's DJANGO STRIKES AGAIN (1987) did not meet with nearly the same success as

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the earlier Django films. Hollywood came knocking at his door again in 1990 – he played a South American dictator whose terrorist associates are seeking to rescue in Renny Harlin's DIE HARD 2. Italian cinema's popular hero has never had cause to complain about a lack of roles – he is often seen in TV movies, such as "Summer Solstice," in Hollywood films like "Letters to Juliet" and, most recently, Chad Stahelski's American action film JOHN WICK: CHAPTER 2.

ABOUT DIRECTOR FELIX RANDAU

FELIX RANDAU was born in 1974 in Emden. After studies in German Literature and Ethnology, he studied Directing at the German Academy of Film & Television (DFFB) in Berlin. His films include: the shorts RITUAL (1995), SOMETHING HAPPENED TO ME YESTERDAY (1996), MATADORE (1997), BOOMTOWN BERLIN (1997), SOMETHING STUPID (1998), SIEMENSSTADT (2000), and the features NORTHERN STAR (2003), THE CALLING GAME (2007), and ICEMAN (2017).

ABOUT PRODUCER JAN KRÜGER

JAN KRÜGER was born in 1981 in Oldenburg. After a two-year economics study in Hamburg (parallel absolving diverse production internships) he studied Film Production at the HFF Potsdam. In 2003 he worked as a freelance producer and realized several short films with his company K'Summer prod. His graduation film LEROY, for whom he worked as an associate producer for the Berlin company Dreamer Joint Venture in 2007, won, among other things, the German Film Award for "Best Children's Film".

The subsequent production of the director Ali Samadi SALAMI ALEIKUM Ahadi was one of the surprising film successes of 2009. In 2010 he produced with the same director the documentary "The Green Wave" (IRAN ELECTIONS 2009), for which he was awarded in 2011 for his work as a producer with the Adolf Grimme Prize. Since 2010 Jan Krüger is partner and managing director of Berlin-based Port-au-Prince Film & Kultur Produktion and was responsible for, among others, the productions DATING LANCELOT Oliver Rihs, JOURNEY TO JAH (Noel Dernesch & Moritz Springer) and JACK (Edward Berger & Nele Mueller-Stöfen) who celebrated his highly acclaimed world premiere in official competition at last year's Berlinale and received nominations for the 2015 German Film Academy Awards (Best Picture, Best Screenplay and Best Director) Jan Krüger is a member of the Management Board of Port-au-Prince Pictures .

He is a Member of the Producer's Network, Atelier Cinema d'Europe (ACE) and the German Film Academy.

FACTS ABOUT ÖTZI - THE ICEMAN

On September 19, 1991, at over 3000 meters above sea level in the Ötztal Alps near Tisenjoch, hikers discovered a body preserved in glacial ice: the stone age man Ötzi, who was in a state of total conservation with all his clothes and equipment. To-

day the world's oldest surviving wet mummy is kept at minus 6 degrees Celsius in an ice chamber at the South Tyrol Museum of Archaeology, Bolzano. He is taken out every two months and sprayed with sterile water to prevent him from decomposing.

Around 250,000 visitors come to the museum every year to look through a porthole at the world's oldest wet mummy. For them it is both a window onto the Neolithic Age and a mirror in which they recognize their own roots. According to research, Ötzi is a typical European from an earlier age, which is what makes him so valuable to science. The well-preserved ice mummy serves as a model for researchers, who use it to establish scientific methods that are then also applied to other mummies and archaeological finds. Ötzi has been examined using the most modern analytical methods, down to his cellular structure and DNA. On the basis of pollen and stomach analysis, researchers have been able to retrace where the stone age man had been before he died.

He weighed about 50 kg, was about 1.6 meters tall, and around 45 years old. His body was covered with tattoos. His last meal consisted of dried deer and ibex meat and grains. He carried a copper axe, a bow and arrow, and a knife. Some of his clothes were made of sheep, goat, and bear skin. It has been proven that he was involved in a fight; signs to this effect were found on his gear along with a cut on his hand. In 2001 a radiologist discovered a flint arrowhead in the man's left shoulder, tearing his subclavian artery, which proves that he had been shot from behind. Medical experts also found signs of a head injury; in addition, CAT scans at the Bolzano hospital revealed severe arteriosclerosis in the cardiac and other arteries. This would suggest at the very least that Ötzi was no longer in the best of health.

Scientists are now certain that the ice man had been travelling from south to north, in view of the traces of hop hornbeam pollen in his intestines. This tree only grows in the southern Alpine region. Ötzi is still mysterious in many ways. Using the most modern methods, scientists are continually discovering new clues that refute previous assumptions. One thing is certain: Ötzi was attacked during his journey, pierced from behind at a distance by an arrowhead. The sequence of events and motive have been investigated by a profiler from the Munich police department using the most recent methods of criminological analysis.

PRODUCTION COMPANIES

PROT AU PRINCE FILM & KULTUR PRODUKTION

PORT AU PRINCE Film & Kultur Produktion Ltd. is a harbor in Berlin Kreuzberg for travelers united by a single passion - film!

For us, to develop stories, to produce and in the end being able to reach the largest audience possible is one great privilege. The more devotedly a story is told, the more deeply it captivates its audience. For the team of the port this also implies producing

and marketing films with passion. PORT AU PRINCE was founded in 2008 by Oliver Rihs and René Römert. In 2010, creative producer/dramaturg Melanie Möglich joined in as a partner, as well did producer Jan Krüger as a managing partner. Amongst the counting productions there are a.o. SCHWARZE SCHAFE (BLACK SHEEP) and DATING LANCELOT, MONKEY KING all three by Oliver Rihs, JOURNEY TO JAH by Noel Dernesch & Moritz Springer, JACK by Edward Berger & Nele Mueller-Stöfen which premiered in 2014 at the Berlinale competition and won the German film academy award in silver for best film and the Martin Suter Novel-Adaption THE DARK SIDE OF THE MOON by Stephan Rick and the co-production SHEPHERDS & BUTCHERS by Oliver Schmitz.

In 2012, the port branched out with a distribution company, PORT AU PRINCE Pictures Ltd., with its managing partner Leila Hamid, which up until today counts films like TILT, YOUTH, WOLFSKINDER, 4 KINGS, SCHROTTEN and most recently sundance winner NILE HILTON INCIDENT and ICEMAN to its portfolio.

ECHO FILM

At the beginning of 2012 Karl (Baumi) Baumgartner, Philipp Moravetz, Andreas Pichler and Georg Tschurtschenthaler established ECHO Film Ltd in Bolzano. Unfortunately, our partner Karl Baumgartner passed away in 2014. In the meanwhile, the experienced line-producer Maja Wieser joined us and became our partner. Every partner contributed with his own long-standing experience in international film-business, with his own contacts and know-how.

ECHO Film develops and produces movies and documentary films for the international market, moreover it works as service-producer for Italian and Alps Region's filmproductions.

LUCKY BIRD PICTURES

Lucky Bird Pictures originated in an MBO at the German venture of the Scandinavian Yellow Bird Group (Mankell's Wallander, Stieg Larsson's Millennium Trilogy). Among the projects created recently by the company, which has its headquarters in Munich, are Mankell's best-selling thriller "The Chinese Man", a comedy based on a format from Canal+ set in the world of porn for Sat.1, a comedy with Wolfgang Stumph and Edgar Selge for ZDF, an international TV event "Little Lady" and, in the realm of feature films, GHOSTHUNTERS (Warner Bros) and 13 MINUTES.

Lucky Bird's TV and cinema productions are distributed worldwide with considerable success and shown in the UK, Canada and the USA in movie theaters and/or on TV and in home entertainment.

The company's core competence consists of high-value TV and cinema productions with international finance. In 2015 the producers Boris Ausserer and Oliver Schündler were honored with the Producers' Prize for Best Film at the Bavarian Film Awards.

AMOUR FOU VIENNA

Founded in Luxembourg in 1995 and in Vienna in 2001, AMOUR FOU Luxembourg and AMOUR FOU Vienna, realise artistically exceptional feature, documentary and short films for the international market with international and, most frequently, European partners. Throughout the process AMOUR FOU stands for vision and pushing the envelope, whether in regard to aesthetics, production or distribution strategies. The focus is on European independent auteur cinema and the distinctive "handwriting" of the directors who work with AMOUR FOU. The associate partners of AMOUR FOU Vienna and AMOUR FOU Luxembourg are Bady Minck and Alexander Dumreicher-Ivanceanu.

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 and DOWNFALL. Recent highlights include the Emma Watson, Daniel Brühl thriller COLONIA, Sundance Grand Jury Prize winner SAND STORM and 2017 Oscars contender THE KING'S CHOICE. The slate of upcoming titles is spearheaded by THE HAPPY PRINCE, written and directed by Rupert Everett with Rupert Everett, Colin Firth and Emily Watson, as well as WERK OHNE AUTOR, the new film by Oscar-winner Florian Henckel von Donnersmarck.

SUPPORTED BY

- * **IDM Südtirol – Alto Adige, der Beauftragten der Bundesregierung für Kultur und Medien**
- * **FilmFernsehFonds Bayern**
- * **Deutscher Filmförderfonds**
- * **Medienboard Berlin-Brandenburg**
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