

DIANE
KRUGER

LAURA
TONKE

JASPER
BILLERBECK

DETLEV
BUCK

LISA
HAGMEISTER

MATTHIAS
SCHWEIGHÖFER



FESTIVAL DE CANNES
2025 OFFICIAL SELECTION
CANNES PREMIERE

THE NEW FILM BY
FATIH AKIN

AMRUM



A HARK GURMA FILM BY FATIH AKIN

BETA CINEMA PRESENTS A PRODUCTION OF BUMBERG INTERNATIONAL AND VAPORER GROSS FILM PRODUCTIONS GERMANY IN CO-PRODUCTION WITH RALTO FILM A HARK GURMA FILM BY FATIH AKIN "AMRUM" WITH JASPER BILLERBECK LAURA TONKE LISA HAGMEISTER ADAM KÖPPKE LARS JESSEN DETLEV BUCK JAN GEORG SCHÜTTE WITH MATTHIAS SCHWEIGHÖFER AS A GUEST AND WITH DIANE KRUGER
DIRECTOR OF PHOTOGRAPHY PAUL RAUTER LONGUEAU ASC-RAM EDITOR ANDREW GORD PRODUCTION DESIGNER SETH TURNER COSTUME DESIGNER GREGOR MÜLLER MAKEUP DESIGNER MANUE HEINLEIN ORIGINAL SOUND JÜRGEN MARTENS CASTING MONIQUE AKIN JACQUELINE HETZ PRODUCTION MANAGER BÉNÉDICTE MAURER PRODUCER LARA ROSE FRIEDSCH CO-PRODUCERS SÖTTEN SCHER MAGDALENA PROBSTEDER FELIX WENDLANDT
PRODUCED BY FATIH AKIN HERMAN WITTEL WRITTEN BY HARK GURMA AND FATIH AKIN DIRECTED BY FATIH AKIN SUPPORTED BY FILMFÖRDERUNGSANKALT DEUTSCHER FILMFÖRDERFONDS AMRUM FILMFÖRDERUNGS HAMBURG SCHLESWIG HOLSTEIN THE BEAUFTRAGTE DER BUNDESREGIERUNG FÜR KULTUR UND MEDIEN-ALTEUDORF BERLIN-BRANDENBURG MFG FILMFÖRDERUNG BADEN-WÜRTTEMBERG



COMING SOON



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AMRUM

a Hark Bohm film by Fatih Akin

starring Jasper Billerbeck,
Laura Tonke, Lisa Hagmeister, Kian Köppke, Lars Jessen, Detlev Buck, Jan Georg Schütte,
with Matthias Schweighöfer as a guest and with Diane Kruger

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SHORT SYNOPSIS

Amrum Island, Spring 1945. In the final days of the war, 12-year-old Nanning braves the treacherous sea to hunt seals, goes fishing at night, and works the nearby farm to help his mother feed the family. Despite the hardship, life on the beautiful, windswept island almost feels like paradise. But when peace finally comes, it reveals a deeper threat: the enemy is far closer than he imagined.

Set in the final weeks of World War II on the secluded island of Amrum in the North Sea, a 12-year-old boy uncovers a long-hidden family secret in this deeply poignant new film by one of Germany's most acclaimed directors. Jasper Billerbeck stars next to Laura Tonke, Lisa Hagmeister, Kian Köppke, Lars Jessen, Detlev Buck, Jan Georg Schütte, Matthias Schweighöfer and Diane Kruger.

LONG SYNOPSIS

April 1945. A squadron of Allied attack bombers is heading for the German mainland, flying over the small North Frisian island of Amrum.

Twelve-year-old Nanning (Jasper Billerbeck) and his best friend Hermann (Kian Köppke) help out in the fields of the resolute farmer Tessa Bendixen (Diane Kruger), earning milk and a little chicken feed to support their families. This is especially important for Nanning: his father is a prisoner of war, and as the “oldest man in the house,” he supports his heavily pregnant mother Hille (Laura Tonke), his younger brother Macker (Tjard Nissen), his younger sister Mechthild (Jola Richter), and his aunt Ena (Lisa Hagmeister), who lives with them in the family home. The family fled the bombed-out city of Hamburg to Amrum in the hope of finding safety from the Allied attacks. While most of the islanders long for the end of the war, Hille fanatically clings to her Nazi convictions.

When the planes roar over the field, Tessa spits contemptuously. Later, old Boy Kröger (Siemen Rühaak) brings the first group of refugees from Silesia and East Prussia, emaciated and hungry. This is only the vanguard, he says, thousands more will come, and they can be housed in the empty hotels on the island. It is the only option, he says, as the Russians are already 50 kilometers from Berlin. Tessa makes no secret of her contempt for the Nazis: Then Hitler's fucking war will finally be over.

At home, Nanning proudly tells his mother that Tessa even wants to give him some butter the next day – a rare luxury. Hille dreams of bread with honey and butter. There's nothing Hille likes more. At dinner, Nanning asks if his father will come home soon now that the war will be over soon. His mother reacts indignantly: Who says the war is almost over? Nanning remains silent; he doesn't want to betray Tessa. His mother guesses what he's thinking and wants to report the “impertinent” Tessa to the local Nazi leader, Schneider. Aunt Ena reacts angrily and forbids Hille to speak. She never fell for the Nazis' propaganda and doesn't want to hear any of this nonsense. Nanning is horrified by what

he has done. At night, he sets off alone, carrying a whale tooth knife in his pocket, a gift from his uncle Theo (Matthias Schweighöfer), who lives in the US, and goes to the sea to look for driftwood. The moon is shining so brightly that Nanning can see his own shadow. On the way, he encounters the headstrong Sam Gangsters (Detlev Buck), who has been fishing for plaice – smoked plaice is not called “Amrumgeld” (Amrum money) for nothing. On the beach, the boy collects driftwood and discovers the body of a washed-up Allied pilot. The sight causes him to flee in panic.

The next day at school, Nanning and Hermann witness the local boys, led by ringleader Richard, taunting the newly arrived refugees, saying that the island is only for Amrumers, not for Polacks. Nanning is also excluded: Richard taunts him, saying he's no better, not an Amrumer, just a mainlander. Although Hermann stands by him, Nanning is hurt. At home, his mother tries to comfort him. She tells him that it doesn't matter where you come from, but who your ancestors are. Nanning is descended from whalers; he is a ninth-generation Amrumer. She shows her son a photo album with pictures of the family, all neatly glued in.

Only one photo is loose and falls to the floor: it shows his Uncle Theo with a woman at his side whom Nanning does not recognize. When he asks about it, his mother responds evasively. A whistle from Hermann snaps Nanning out of his thoughts. His friend is waiting in front of the house. Nanning calls out to him that he is a ninth-generation Amrumer. That doesn't matter, Hermann replies.

Hermann wants to get to Tessa as quickly as possible to pick up the butter she promised him after work.

Things turn out differently than Nanning expected: while he is there, Tessa receives a visit from the local group leader, who threatens her with a court martial for “verbal undermining of military morale.” When he leaves, she chases Nanning away. She has no room for informers. That's the end of his additional source of income.

That same afternoon, the radio announces Hitler's death. Hille reacts hysterically, her water breaks. With great effort, Aunt Ena manages to get her into bed. From then on, Nanning's little sister cries at night. When he tries to calm her down, Hille stops him: if she cries a lot, her lungs will get stronger. Hille is in a desolate state and refuses to eat anything. She only has an appetite for her favorite food: white bread with butter and honey. Nanning makes it his mission to fulfill her wish.

His first stop is the village bakery, where he finds Tewe (Marek Harloff), who lost his right arm in the war but still does the hard work. He can't help the boy: white bread can only be made with wheat. But there is no wheat flour left on the island, except perhaps at the doctors' offices, because it is said to treat soldiers' wounds. In fact, Dr. Mayn (Max Hopp) agrees to give Nanning a handful of the precious wheat flour. With that, says baker Tewe, he can bake a very small loaf of white bread. He would do so if Nanning could get him a few eggs for baking a cake. However, the boy is not allowed to take eggs from his own chickens. Aunt Ena forbids him to do so, as she is already angry that he took her bicycle without asking.

Nanning skips school and goes to the wild geese but then cannot bring himself to take all the eggs. He leaves one behind. He tests the eggs in a bucket of water. Almost all of them are good. Only one floats on the surface. When he opens it, he sees a small dead gosling inside. The beekeeper Hedi (Jorid Lukaczik) cannot help Nanning in these hard times of deprivation either: she cannot make honey again until summer, when the flowers bloom. In the meantime, she makes do with sugar water – but for that she needs sugar, which is also in short supply on Amrum. Aunt Ena catches Nanning skipping school and explains to him that his mother doesn't need bread and honey, she needs meat. He should get a rabbit.

Hermann can help him with that. They pull two rabbits out of the rabbit warren. Hermann kills one with well-aimed blows; he's done this before. Nanning doesn't find it so easy, but finally he manages to break the neck of the loudly squeaking animal. He asks Hermann's resourceful grandfather Arjan (Lars Jessen) to show him how to gut the rabbit. It takes all his courage, but he manages it. Grandpa Arjan nods approvingly. He wouldn't have thought Nanning capable of it. In the shed, the boy discovers a special device. A radio, says Grandpa Arjan, with which you can also listen to programs from abroad. That's important to him, because his son is in the U.S. Army – almost everyone from the island has gone to America at some point. He turns on the radio. Jazz is playing, “Cheek to Cheek”: *“Heaven, I'm in heaven / And my heart beats so that I can hardly speak.”* Nanning has never heard anything like this before; he is fascinated by this new, strange world.

The rabbit is served for dinner. The children eat with appetite. Aunt Ena is proud of Nanning. Hille doesn't eat anything. She has lost all her zest for life; she is devastated because the children now must grow up in a world without a leader. On the spur of the moment, Aunt Ena takes the photo of Hitler off the wall and burns it in the stove. A fight breaks out between the sisters, ending with Hille wanting to throw her sister out of the house. But Ena reacts calmly: half the house belongs to her, so it's Hille who should leave.

The next day, Nanning puts on his Pimpf uniform, takes Aunt Ena's bicycle, and rides across the mudflats to Föhr at low tide. He begs his uncle Onno (Jan Georg Schütte), a staunch Nazi, for sugar—since Onno won't get any butter until the next day. On the way back, he gets caught in the tide, fights for his life as the water rises, and has to make a decision: sugar or bike. He chooses the sugar and leaves the bike behind in the tidal creek. Soaking wet, he returns home. Now all that's missing is the butter.

Nanning goes to farmer Tessa, asks her for a second chance, and wants to work for her again. And he wants to buy butter from her – for “Amrum money,” i.e., smoked plaice. Tessa agrees. He wants to get the plaice from Sam Gangsters in exchange for work: On the beach, he pretends to be a female seal, luring the male, which Sam shoots with his rifle. Nanning sees the animal die just a few meters away from him. Sam tells the boy stories from America. And about Uncle Theo, who wanted to marry Ruth, a Jewish woman, and turned the family against him. Because they wouldn't help him, Ruth had to die in a concentration camp, and Theo went to America. Nanning is angry and doesn't

want to believe Sam. On the way home, he encounters the Silesian refugee children, who chase him and steal his clods of earth. At night, Nanning dreams of Uncle Theo. He tells him that although Nanning couldn't help what happened to Ruth, he still has something to do with it; when he sees Nanning, he thinks of his parents.

Back on track, Nanning sees the only way to get butter is to visit Uncle Onno on Föhr again: he should have butter now. When he arrives at Onno's house, he finds his uncle dead at his desk – suicide. Nanning's breath catches in his throat. Slowly he turns around, goes to the refrigerator, and takes the butter. This time he is earlier, he makes it back to Amrum just as the tide is coming in. Again, he is chased by two Silesian refugee children. He flees into the water, the boy, Oskar, follows, but he runs into a mud hole and threatens to drown. Nanning reacts quickly and manages to save him, also with the help of the whale tooth knife.

Finally, back home, Nanning has everything he needs: wheat bread, butter, honey. He prepares the honey bread his mother has been longing for—a last gesture of childlike love in the midst of a world that has changed irrevocably. He proudly brings it to his mother, whom he loves more than anything else in the world. Will Hille be able to return his love?

THE DIRECTOR, SCREENWRITER and PRODUCER

Fatih Akin

Fatih Akin is an internationally acclaimed filmmaker. His breakthrough came in 2004 with *Head-On*, which won the Golden Bear at the Berlin International Film Festival. At that point, he had already completed film school, directed two short films, a documentary about his parents' migration from Turkey to Hamburg, and three feature films. His next major international success came with *The Edge of Heaven* (2007), which won Best Screenplay at the Cannes Film Festival, followed by the European Film Award.

With his next film *Soul Kitchen* (2009), Akin won the Special Jury Prize in competition at the Venice Film Festival. In 2004, he founded the production company corazón international, through which he produced not only his own films but also nationally and internationally acclaimed titles such as *Chiko, Takva*, and *Min Dît – The Children of Diyarbakır*.

In 2012, he launched a new company, bombero international, dedicated exclusively to his own projects. The company's first production was *The Cut*, which premiered in competition at the 71st Venice International Film Festival in 2014.

In 2016, Akin directed *In the Fade*, starring Diane Kruger and Denis Moschitto, which premiered in 2017 and went on to win numerous awards—including the Palm D'Or for the Best Actress (Diane Kruger) in Cannes and the Golden Globe for Best Foreign Language Film.

His film *The Golden Glove* celebrated its world premiere at the Berlin Film Festival in 2019 and his next film, *Rheingold* (2022), drew over one million viewers.

Amrum, co-produced with Warner Bros., will celebrate its World Premiere in Official Selection at the Cannes Film Festival and be released in German cinemas on October 9, 2025. Fatih Akin is currently working on the upcoming documentary *Anatolian Dragon*, about Turkish musician and artist Gaye Su Akyol, as well as the feature film *Ghosts*, which will start shooting in summer 2025.

Selected Filmography:

2025 AMRUM

2022 RHEINGOLD

2019 THE GOLDEN GLOVE / DER GOLDENE HANDSCHUH

2017 IN THE FADE / AUS DEM NICHTS

2016 GOODBYE BERLIN / TSCHICK

2014 THE CUT

2012 POLLUTING PARADISE / MÜLL IM GARTEN EDEN

2009 SOUL KITCHEN

2008 NEW YORK, I LOVE YOU

2007 THE EDGE OF HEAVEN / AUF DER ANDEREN SEITE

2006 CROSSING THE BRIDGE – THE SOUND OF ISTANBUL

2004 HEAD-ON / GEGEN DIE WAND

2002 SOLINO

2000 WIR HABEN VERGESSEN ZURÜCKZUKEHREN

2000 IN JULY / IM JULI

1998 SHORT SHARP SHOCK / KURZ UND SCHMERZLOS

DIRECTOR'S STATEMENT

by Fatih Akin

Hark Bohm wrote a screenplay full of poetry, grace, and suspense — *Amrum*. When he realized that he would no longer be able to make the film himself, he asked me. I hesitated — after all, I am an auteur filmmaker who must always find a personal connection to the material. In any case, the screenplay had to be rewritten, as it was much too long. Since Hark writes everything by hand, his own revision would have taken too much time. I offered to take on the rewrite. Hark agreed. In the process, the story grew close to my heart. It was like adopting a child — at some point, you no longer question it, you simply love it unconditionally.

At first, I conceived the whole thing as an experimental film: how can I manage to shoot a Hark Bohm film? I revisited his work, analyzing his camera angles, his direction of actors, his editing — and above all, his attitude. But the closer the shoot approached, the more I realized that this was nonsense. I have to make my own film!

From that realization, everything started to fall into place. The films that came to mind when Hark first told me the story were *Bicycle Thieves* and *Shoeshine* by Vittorio De Sica. The scenes where Nanning searches for driftwood at night made me think of *The Night of the Hunter* by Charles Laughton. The whole film was supposed to breathe the spirit of *Stand by Me* by Rob Reiner — thus, my cinematic upbringing became the first personal connection to the film. Others followed.

But the most important realization came to me shortly before completion earlier this year: friends who had been living in a kind of Disneyland version of Germany, have started talking about leaving the country. But Goethe said: "Where we are educated, there is our homeland." And I don't want to leave it to the Nazis.

Amrum tells of expulsion from paradise. For me, the film became a mission — a journey into the depths of my "German soul." Perhaps it was the last lesson that Master Hark Bohm taught me: cinema remains an eternal mystery.

ABOUT THE PRODUCTION

A Hark Bohm film by Fatih Akin

Behind AMRUM lies the story of a friendship between two filmmakers, Fatih Akin and Hark Bohm. Akin grew up with Bohm's films, citing "Nordsee ist Mordsee" and "Yasemin" as formative cinematic experiences that have resonated in his own work from the very beginning. As Hamburg natives, the two have known each other for decades and, in addition to their close friendship and Bohm's mentorship, they are also closely connected creatively. Hark Bohm was involved in the screenplays for Akin's films "Tschick" and "Aus dem Nichts." So when the title of AMRUM states "A Hark Bohm film by Fatih Akin," it's not just a bit of coquetry, but a sober description of the DNA of this material, a film close to the hearts of both filmmakers, for very different reasons.

"With AMRUM, I convinced Hark to write this story as a screenplay," recalls Fatih Akin. It was to be Hark's last directorial work, and he wanted to produce the film. "He had told me stories from his childhood on Amrum, and I was blown away: there's a whole movie in there! Even back then, I had already imagined the film as it now has become." But he didn't see himself as the director of this story. "For me, it was always Hark. I said to him: Hark! This is a movie! You have to make it, only you can make it! The last weeks of the war on the island, and you have to get your mother some bread and honey, and your mother gets caught stealing from the butcher... You can literally see it in front of you in movie images."

Hark Bohm wrote the book during the COVID-19 pandemic. But Akin says that by then it was already clear that his strength was waning, that he no longer had the energy needed for a strenuous shoot, that he couldn't do it alone. "But the book was good, the story was good, the film wanted and needed to be made," says Fatih Akin. "With Hark's consent, I said to Warner Bros.: Let's tackle this together, I'll assist Hark with the directing, like Wenders did with Antonioni back then. I love Hark's cinema, he's my friend, my oldest friend. I wanted to help him out of friendship, but it's his film. That was always clear." During preparations, however, Bohm's health deteriorated again, and he told Akin that he had to take over the directing alone, that he simply couldn't do it anymore. He offered his friend the chance to make his film. It was a dramatic moment, Akin recalls: "I resisted: How could I presume to do that? It's not my story, it can't be my film. How would I do it? What would it look like? Where would I put the camera? What would the people wear? What do their homes look like? I had no idea."

Bohm's offer came two years ago, a few weeks before the Cannes Film Festival, where Fatih Akin was a guest. "I was sitting at a lunch organized by the festival and got into conversation with two French filmmakers," he reports. During the conversation, he told them that he had come to Cannes to find out whether he should make this film. "I explained the situation to them and told them about my dilemma and that I hoped this spiritual place of film would give me the answer to my questions. They looked at me and

said without hesitation: 'You have to make this film.' Then they said the decisive sentence: 'You'll learn the why along the way.'

Akin returned to Germany and had made his decision: "You have to do this like a pro. Be a craftsman, then it will work. Look like a professional at all the things that make up the film: the set design, the costumes, the lighting, the animals..." Looking back, I can say that I learned a lot in the process: about filmmaking and about life."

With a deep sense of friendship

He continues: "Every film is different. Every film challenges you differently, demands something different from you. Sometimes you throw yourself into a project with passion and fire, knowing exactly what you want, seeing the film frame by frame in your mind – and then you realize it's not working. Sometimes you're skeptical and cautious, you have only questions and no answers, you're unsure what to do – and then you realize that's exactly what was needed to make a good film." He also says: "I really enjoyed making AMRUM, and I made it with a lot of love, out of a deep sense of friendship for Hark. I enjoyed being on set every day. But it was also a demanding film with many uncertainties and challenges. The very special light on the island, the intense work with children, the dependence on the tides, high and low water. It challenged me mentally and physically. It wasn't always easy for me. But it was a wonderful experience."

Amrum is a North Frisian island. It is located south of Sylt and west of Föhr and belongs to the district of Nordfriesland in Schleswig-Holstein. The three municipalities on the island have a population of around 2,300. "I only got to know the island of Amrum through the project," admits Fatih Akin, who was familiar with Sylt and other North Sea islands but describes Amrum as "new territory for me" and adds with a laugh: "The island was good to me. I had nothing but good weather." The interior shots were taken in a studio in Hamburg, while all the exterior shots with nature were filmed on Amrum, where shooting took place in May 2024. "I liked it better than Sylt; it's more authentic, rougher, and more natural, and in a way also much warmer," notes the filmmaker. "It's a secluded island that has its own rules, its own rhythm. If you want to go to Amrum, you have to take a two-hour ferry ride." Because the settlements on Amrum no longer look the same as they did back then, a different location had to be found for the scenes with the house and in the community. They found what they were looking for in Denmark, just across the border.

Akin considers himself lucky to have been involved in the scriptwriting process. Hark Bohm's first draft, which he wrote alone, was long and extensive, 230 pages long, "and that was in Word, not Final Draft – which would translate into at least a four-hour film," as Fatih Akin notes. "He writes by hand first and then types it up, a labor of love. Accordingly, he didn't feel able to shorten the script. Too much heart and soul had gone into it. 'These are my memories,' he said." At the same time, it was clear that the book could not be realized in this version. "I am grateful that Hark invited me to work with him on further versions of the script."

On the shoulders of giants

The original script was episodic; the story with the bread and honey was one of them, initially 20 or 30 pages long. "I liked it best," says Fatih Akin. "I thought that if I could enrich this episode with material from the rest of the script, fill it out, then it would be the basis for a wonderful film that captures the essence of Hark's stories." The filmmaker immediately had a film like Vittorio De Sica's "Bicycle Thieves" in mind. "That was the first film I thought of when I first read this episode, a film from 1948, set a little later than the plot of AMRUM and telling a story in Rome, but with something at its core that I also saw for my film, something very simple, the search for a bicycle, told from the boy's point of view. He's really just a side character; you could have made the film without him, just with the man. And yet that's the whole trick. I knew that AMRUM had to have that simplicity. It was essential."

Another important reference point for Akin was Bernhard Wicki's "Die Brücke" (The Bridge), even though it is a harrowing war film from 1959, but he was able to discover a lot in it that defines that period. "I wanted to convey that, a very specific feeling for the time." And then there was 'Heimat' by Edgar Reitz. "That is the most precise film about family life at that time. It's a key film for AMRUM," explains Akin. "But film isn't like math, it's not so precise and strict. Film is more like physics, an experiment. The feeling is important, the attitude of the narrative." And then there's the light: the light in AMRUM is borrowed from Terrence Malick's cinema, the "magic hour." "I knew I could only shoot with the boy for three hours a day. But I could choose those three hours, so we chose the last three hours of the day." Rob Reiner's Stand by Me: The Secret of a Summer was a model for the scenes between the boys. "I was about the same age as Nanning and Hermann when I first saw the film. It left a lasting impression on me. Whenever I didn't know what to do, I watched Stand by Me and found a solution."

Despite all his cinematic role models, the most important inspiration was Hark Bohm's long screenplay, which has a very literary feel and "immediately conjures up vivid images in your mind," as Akin emphasizes. Bohm subsequently developed his acclaimed autobiographical novel from this screenplay. However, the screenplay came first; the film is not an adaptation of his novel. "Hark writes very prosaically," notes Fatih Akin. "Wolfgang Kohlhaase once said that a screenplay is 30 percent poetry and 70 percent instruction manual. With Hark, it's the other way around: it was 30 percent instruction manual and 70 percent poetry. He writes beautifully, he's a poet – unlike me, I'm more of a musician."

During filming, Akin once thought of Hark: "I couldn't sleep and was lying in bed. The next day was the weekend, so I didn't have to shoot. Time passed, three o'clock, four o'clock, I just couldn't fall asleep. So I got up and went outside, like Nanning in the film. I didn't live far from the beach, maybe ten minutes away, at the north end of the island in Norddorf. It was a very mild, cloudless night, the moon was shining so brightly that I could see my shadow, a little unreal, almost like in Charles Laughton's 'The Night of the

Hunter'. I lay down in the sand and looked up at this incredible starry sky. I thought of Hark. This was the same starry sky he saw when he went out at night and went to the beach to look for driftwood. It was a very intense and intimate moment for me. I wrote that to him the next day. Otherwise, I tried to free myself. I had Hark's script and his films. I had to do the rest for myself. My wife Monique's family is German on her father's side and comes from Schleswig-Holstein. That was very helpful because she was able to tell me a lot about her family. That brought me very close to this world."

A long journey for the main character

AMRUM stands or falls with the casting of its two child leads. Casting director Jacqueline Rietz, who has been casting children for Fatih Akin since "Tschick," was the one who noticed Jasper Billerbeck, who plays the lead role of twelve-year-old Nanning, at a sailing school near Hanover. "I looked at many potential candidates for the role, but I immediately found the right face, voice, and presence in him," says Fatih Akin. "I knew right away that he was the one. He had never been in front of a camera before and was very shy at first, but he grew with each passing day." It was important to the filmmaker to portray Nanning in such a way that he is not immediately likable, unlike Hermann, played by Kian Köppke, who is instantly likable, "a good-looking golden boy," as Akin describes him.

Regarding Nanning, he reports: "He is the child of Nazis; you see him again and again in his Pimpf uniform. I think he had to work hard to win the audience's favor. He had to be reserved, seem a bit like a stranger in this environment, a boy from an intellectual household in the big city, from a family that stood behind Hitler with complete conviction, even after his death and the loss of the war. You had to see him as an outsider, a bit like De Niro and Depardieu in '1900'. You like Hermann right away because his parents are also well-liked. They're the good guys. But Nanning is the child of Nazis, he has a long journey ahead of him."

"Nanning is a boy who grows up on Amrum at the end of World War II. The family is rather poor, and he is the breadwinner because his father is not there. So in a way, he has to take on the role of father, even though he is only twelve years old," Jasper says of his role. "His best friend Hermann is his neighbor, and they have been friends for a long time. Nanning experiences many of his adventures with Hermann, and Hermann helps him and defends him." The newcomer to the camera was very impressed by working with Fatih Akin: "I feel that he always has a clear idea of how things should look. And you can always implement that well thanks to his explanations."

He particularly remembers acting alongside Kian Köppke: "We definitely get on very well. It's easy to act with him as if you're best friends. If you don't understand each other, you can't really pull it off. And because we get along well, it's easier. We always did something together during the breaks, and that was really nice." But he also had fun with the adults: "It's a lot of fun to shoot with Detlev Buck because I always found him very funny. It was

easier for me to act with Diane Kruger and Matthias Schweighöfer because they guided me a bit. I didn't have to think so much about what I was playing, it just came naturally.“

Kian Köppke, on the other hand, talks about his role: "Hermann is a loyal friend to Nanning, even though he's from Hamburg. He supports him even though everyone else dislikes him. But he's still an Amrum kid and shows Nanning a little bit how things work on the island. Hermann works a lot: feeding chickens, getting milk, fetching butter or going shopping; planting potatoes whenever possible. He's always somewhere where there's work to be done. Still, it's a nice life on the island with its beautiful nature. But he also says that someday, when he's older, he'd like to leave because he wants to see the world and so far only knows this little piece of earth.

Faces of Amrum

The adult roles, on the other hand, were cast by Monique Akin. She was the one who brought Laura Tonke into the picture as Nanning's mother Hille and Lisa Hagmeister as Aunt Ena. "I had a book that you can buy on the island. 'Mit Ecken und Kanten: Amrumer Gesichter' (With Corners and Edges: Faces of Amrum), published by Quedens Verlag," says Fatih Akin. "The people there have faces like landscapes. I gave it to my wife, who was responsible for casting the adult roles.

I wanted to get some big names on board to finance the film, and they had to be like the faces in the book.“ Laura Tonke was drawn to the mother-child relationship between Hille and Nanning: "I found it a very special relationship, very beautiful and interesting. He takes on a lot of responsibility for the family by providing food. I was very moved by what happens between the two of them."

She says of her character: "She is a mother of four children who has retreated with her sister to her parents' house on Amrum to be safe from the bombs. I see her as a loving mother, even if the film doesn't always show that clearly. Maybe it's because you always have in the back of your mind that she is a very committed Nazi. That really shapes how you play the role.“

Lisa Hagmeister, on the other hand, was taken with Nanning's self-sacrificing search for honey bread for his mother. "For me, it's a very beautiful love story about a son who adores and loves his mother very much. I like this little story, which takes place in just one week but tells so much and, sadly, has become so relevant again. I think it's important to tell these stories again and again, and I was delighted to be part of it.“ She describes her character: "Ena is Hille's big sister, she helps raise the children and is the woman for the rough stuff because she has a strong character and will. Unlike her sister, she was not blinded by National Socialism. At the same time, she is very close to her sister; they would do anything for each other, even though they constantly clash over their political convictions. They fight and they love each other.“

World star Diane Kruger, who already played the lead role in Fatih Akin's "Aus dem Nichts" (In the Fade) and won the Best Actress Award at Cannes, was brought into the

film by the director to play the resolute farmer Tessa. "She wasn't enthusiastic at first because she had no desire to play a Nazi," recalls Akin. "No, no, I said. I want you to play a farmer, an opponent of the Nazis. She then said, 'Okay, I'm in.' And that's how it happened."

"I still know Hark from 'Aus dem Nichts' (In the Fade), which has become my little family, or at least that's how I feel," says Diane Kruger. "I was very moved that it's his story and also that Fatih wanted to do this for him. Being able to be a small part of his life meant a lot to me." She feels the same way about working with Fatih Akin: "Working with Fatih is a bit like coming home. That's just how I feel because I trust him 100%. He knows how to talk to me, I listen to him completely. I put my whole being in his hands, and I know that he always has the right instincts. We really have fun on set."

The global star says of her character, the farmer Tessa: "Tessa is a farmer who is home alone and runs the show. She has three children, is resolutely against war, and has no time for Hitler. She's the woman who does everything here and has to cope with life without men. I see her as a very straightforward person who isn't afraid to get stuck in and get her hands dirty. She does everything perfectly."

When Kruger arrived on set, it took a while to find the right look for her character. Akin says with a laugh: "It was only when we gave her protruding ears that we had the character. Like everyone else, Diane learned Frisian so she could play her role. Everyone was perfectly prepared. In addition to German, Frisian is spoken on Amrum—and not just any Frisian, but Öömrang, a dialect unique to Amrum. There are only about 60 people left in the world who speak Öömrang. "Jens Quedens, an old friend of Hark's who still lives on Amrum, did the translations for us and helped the actors learn the language with his family. During filming, he made sure that the Frisian was spoken correctly." And Diane Kruger says: "I wasn't aware of how different Frisian is from German. For me, it's more than a dialect. It's really hard to learn by heart – and then, of course, to forget it again so that you can actually act in the dialect. It was definitely a challenge."

Fatih Akin cast filmmaker friends in the leading male roles. Detlev Buck plays Sam Gangsters, Lars Jessen is Grandpa Arjan. Jan Georg Schütte also appears in a small role. "I thought to myself, if I break a leg, then Detlev or Lars can step in and take over my work," Akin smiles. "Buck was helpful, very helpful. He's a cineaste through and through, very intelligent and generous, knows a lot about cinema – apart from that, he's also a very good actor. You just have to watch him and listen to him, that's half the battle. Like Lars, he's a distinctly North German filmmaker. That helped me. I was able to use that. Lars is my neighbor in Altona and very politically active. Whenever we meet, he gives me a lecture. He does it very eloquently; he can explain things incredibly well and clearly. That's exactly how he should do it in my film when he talks to Nanning and explains things to him. That's how he did it."

Matthias Schweighöfer appears in a small guest role as Uncle Theo. And at the very end of the film, Hark Bohm himself also makes an appearance. As Hark Bohm. "I shot the scenes with Hark two years ago," says Fatih Akin. "He was already a bit shaky and didn't

feel so strong anymore. Because I didn't know how his health would develop, I wanted to capture him on film right away.” Together they drove to Amrum and shot the scenes. “We shot a lot more with him, but what you see in the film is the essence that was important to me. That was one of the first things I knew when I decided to make the film: Hark had to be in the film. And as Hark, not as a character in the film.”

New colleagues and old acquaintances

For the first time, the director worked with Karl Walter Lindenlaub behind the camera, who became world famous through his collaboration with Roland Emmerich in Hollywood. “Until now, I had actually made all my films with Rainer Klausmann, but he retired after ‘Rheingold,’” says Fatih Akin, who sees working with a different cinematographer for the first time as an exciting new step. “Karl Walter Lindenlaub is an outstanding cinematographer with extensive technical knowledge. Without this knowledge, we wouldn't have been able to do a lot of things. Don't forget: we didn't have the budget of a Hollywood film, as he's used to, and we were shooting in a nature reserve, which automatically ruled out a lot of things: we couldn't use cranes or lay tracks. We were very old school, like wildlife filmmakers, shooting with as small a crew as possible. CGI was only used when there was no other option. Otherwise, the film was made in a very direct and straightforward way. What you see is what you get.”

An important companion for him, on the other hand, is editor Andrew Bird. “I don't want to work with any other editor than Andrew,” Akin explains. “It's too intimate a process for me to do it with someone I don't know inside out and trust 100%, someone I don't know is on the same wavelength as me. We're both very quick thinkers when it comes to editing, we make decisions very quickly and follow our intuition. It's always worked well for me. But the editing room is a world of its own, and I want to be alone with Andrew there. The film set is a different thing. The film set is a party. You can open the doors and let new guests in all the time. Someone sets the tone, usually me, and the others are invited to join the party.”

The animal film sequences in AMRUM are real and were shot on film. The actors were added in post-production. To make this possible, Fatih Akin spoke with experienced animal filmmakers in advance: “I also spent time with them on their shoots to see how they work. I had never done that before. We met at 3:30 in the morning, wrapped up warmly, took thermos flasks with us, and set up. You need patience and calm. There's no chatting or joking around to pass the time. You'd scare the birds away. Filming with wildlife filmmakers is like Zen. You spend your time waiting and are completely thrown back on yourself. It was a very special experience for me.”

The scene with the drowning boy proved to be particularly complex and challenging. “We could only shoot at low tide, otherwise we wouldn't have had a coastline, and we shot the scene as the water receded, at low tide, because that's more controllable,” recalls the director. It was always a race against time. To help the audience orient themselves, the production team placed a boat just off the waterline. That's where Nanning finds the

anchor rope for the rescue. After each take, the water receded three meters further. "We had to push the boat further each time to ensure the right connection," reports Fatih Akin. "Because we couldn't use a tractor due to nature conservation regulations and would have had to remove the tracks each time, ten of us did it with pure muscle power. It was a struggle. And cold on top of that."

The scene in which Nanning threatens to drown on his bike was similarly complicated. This scene was shot with the water rising, i.e. at high tide. "You can really see the boy in the water," says Akin. "Here, too, everything happens very quickly. At the beginning, it was still a creek, and after an hour of shooting, and we were still far from finished, we were in the open sea. We had ordered a waterproof cover for the camera. It arrived broken, and we had no protection, but we had to keep shooting because we were running out of time. We had mounted the camera on a surfboard. One high wave and the camera would have been gone. It was pure adventure. You can't conquer nature."

For the music, the filmmaker had the idea of using a technical soundtrack consisting solely of natural elements. It was to be a composition made up only of wind, water, trees, birds, and whales. On the recommendation of a friend, Akin approached Hainbach, who had already composed the music for Denis Moschitto's "Schock." "I told him that I had in mind music like that evoked by Romantic paintings, by the paintings of Caspar David Friedrich. He knew a lot about that era and explained to me that there was an instrument in the Romantic period called a wind harp, which you can place in the wind and it is then literally played by the wind. We used that in AMRUM. Hainbach let the wind blow through the wind harp, recorded the sound of the surf, and built the score from the result." Incidentally, when you hear the wind and surf in the film, they are not from Amrum, because the result always sounded like white noise. That's why they resorted to sounds from Patagonia.

A film like honey on bread

The film had to be as simple as white bread with butter and honey. Says Fatih Akin. "That was always the guideline I stuck to, both in directing the actors and in illustrating the story," he says. "I wanted to make a human film, a humanistic film. To do that, I gathered a group of people around me who are committed to this ideal."

Lars Jessen, who plays Grandpa Arjan, sees it this way: "I think it's going to be a very moving story. Moving in both senses: that it moves you personally and, ideally, also sets you in motion to stand up against war and injustice and to defend what we call our values. That's something we can take away from the film. In our society, we have forgotten a lot of what we actually stand for, because so much is taken for granted."

And Detlev Buck, who plays Sam Gangster, says: "At the moment, I see a slight return to cinema, to simple stories about real people. That's what we have here, a simple story from 1945 about a boy who more or less stumbles into the world and emancipates himself along the way."

"The film has strengthened my humility towards cinema," concludes Fatih Akin. "I didn't expect the film to become so personal. Although it tells a story that initially has nothing to do with me, it has become an incredibly personal film. I was born in Germany, this is my country, I am German. The fact that being German no longer has anything to do with blood rights is something that hasn't been the case for very long, only since 1990. Not even 40 years. It's easy to say and it sounds good: I am German. But am I really? This film deals with a very German theme, the end of the war and the post-war period, coming to terms with the Nazi era, attitudes towards it. It provides clues as to why this country is the way it is today, why Germany's position on Israel is the way it is. We touch on that in our film. When I deal with German Romanticism, with German poetry, the wind harp, with the cinema of Edgar Reitz, with the way Werner Herzog sees nature, then Goethe comes to mind. He said, "Where we are educated, there is our fatherland." I enjoyed my education here. German is the first language I learned and could write. I married into a German family. My wife's family is as German as the characters in my film. I learned that with this film. And that means a lot to me."

THE CAST

JASPER BILLERBECK

is Nanning

Twelve-year-old Jasper makes his acting debut in *AMRUM*. He was discovered through an open casting call at a sailing school. A self-taped audition video, filmed with his mother, immediately convinced director Fatih Akin—who saw in Jasper “a young Paul Newman or Brad Pitt.”

LAURA TONKE

is Hille

Laura Tonke made German film history in 2016 when she became the first actress to win two Lolas in one year at the German Film Awards—Best Actress for *Hedi Schneider Is Stuck* by Sonja Heiss and Best Supporting Actress for *Too Hard to Handle* by Laura Lackmann.

Born in Berlin in 1974, Tonke made her sensational acting debut at age 15 in Michael Klier’s drama *Ostkreuz* (1991). After studying theater studies, she appeared in numerous films and television productions from 1997 onward, including *Winter Sleepers* (1997, dir. Tom Tykwer), *Der Pirat* (1999), and Dominik Graf’s *Bittere Unschuld* (1999). In 2000, she was awarded the Lilli Palmer Memorial Camera at the Golden Camera Awards for Best Young Actress.

Tonke’s breakthrough came in 2002 with her portrayal of RAF terrorist Gudrun Ensslin in *Baader* (dir. Christopher Roth), which premiered in competition at the Berlinale, and her role as the partner of a violent police officer in *Pigs Will Fly* (dir. Eoin Moore). Both performances earned her the New Faces Award and a nomination for the German Film Award. The same year, she made her stage debut at Berlin’s Volksbühne under Frank Castorf. Since 2005, she has regularly collaborated with the performance collective Gob Squad.

She continued to appear in acclaimed films and series such as *Farland* (2004), *I Am Guilty* (2005), *Madly in Love* (2009), *Bedways* (2010), and was a recurring cast member on the crime series *KDD – Kriminaldauerdienst*.

Her film appearances in 2016 included *Too Hard to Handle* and *Hedi Schneider Is Stuck*. She followed with roles in *The Garden* (2017), *A Matter-of-Fact Romance* (2017), *Axolotl Overkill* (2017), which world premiered at the Sundance Film Festival, and the TV movie *Are You Happy?* (2018).

Her recent roles include *Caveman* (2021, dir. Laura Lackmann), Nicolette Krebitz’s *A E I O U – A Quick Alphabet of Love* (2022, Berlinale competition), *Jupiter* (2023, dir. Benjamin Pfohl), *When Will It Be Again Like It Never Was Before* (2023, dir. Sonja Heiss, Berlinale

premiere), and Alireza Golafshan's charming comedy *Everything Fifty Fifty* (2024). Most recently, she appeared in the *Long Story Short*, which opened the Tallinn Film Festival.

Among her many honors are the German Actors Award for her role in *Polizeiruf 110 – Der Verurteilte*, the German Television Award, the Hessian Television Award for *Are You Happy?*, and the Günter Rohrbach Film Prize for *When Will It Be Again Like It Never Was Before*.

LISA HAGMEISTER

is Aunt Ena

Born in 1979, Lisa Hagmeister trained at the Ernst Busch Academy of Dramatic Arts in Berlin. She began her stage career at the Deutsches Theater Berlin and Schauspielhaus Düsseldorf, and has been a permanent ensemble member of Hamburg's Thalia Theater since 2006.

Hagmeister made her film debut in *Im Labyrinth* (2003, dir. Barbara Miersch). She was cast by Lars Kraume in *The Coming Days* (2009) and appeared in critically acclaimed films such as *All Is Well* (2017, dir. Eva Trobisch), *System Crasher* (2017, dir. Nora Fingscheidt), and *In No Man's Land* (2018, dir. Florian Aigner).

Her television credits are extensive, including appearances in *Tatort*, *Polizeiruf*, *Bella Block*, *A Strong Team*, and *The Investigator*. She also starred in *The Lost Son* (2008), *My Sisters* (2011), *Männertreu* (2013), *Ich und die Anderen* (2020), David Schalko's *Why Me?* (2024), Christian Ulmen's *Jerks* (2020), *The Discounter 2* (2022), Netflix's *The Grimm Reality* (2023, dir. Sven Bohse), and Disney's *City of Blood* (2024, dir. Philipp Kadelbach).

Hagmeister, who is also the lead singer of the punk band N.R.F.B., received the 2024 German Actors Award (Ensemble Prize) for *Zeit Verbrechen: Dezember* (2023, dir. Mariko Minoguchi), among other accolades.

KIAN KÖPPKE

is Hermann

Kian, twelve years old, already had a small role in an episode of the TV series *Hotel Mondial* and makes his impressive cinema debut with his role in *Amrum*. Like his on-screen friend Jasper Billerbeck, Kian is an enthusiastic sailor. In addition to acting and sailing, he is a passionate musician. He plays the saxophone and clarinet with dedication and is a member of a junior big band. He is also deeply engaged in the sport of fencing, where he demonstrates his precision and elegance.

DIANE KRUGER

is Tessa

Diane Kruger grew up in a family that encouraged her artistic pursuits. She studied at the Royal Academy of Dramatic Art in London and later moved to Paris, where she honed her acting skills. Kruger gained international recognition for her role in the epic war film *Troy* (2004), where she portrayed Helen of Troy alongside notable actors like Brad Pitt and Eric Bana. Her performance showcased her ability to bring depth and complexity to her characters, establishing her as a formidable presence in Hollywood.

She has since starred in both the US and in Europe in such films as *National Treasure* (2004 – Jon Turteltaub), *Joyeux Noël* (2005 – Christian Carion), *Frankie* (2005 – Fabienne Berthaud), *Copying Beethoven* (2006 – Agnieszka Holland), *Goodbye Bafana* (2007 – Bille August), *Pour Elle* (2009 – Fred Cavayé). In 2009, she starred in the critically acclaimed film *Inglourious Basterds*, directed by Quentin Tarantino. Her portrayal of Bridget von Hammersmark, a German actress and spy, earned her widespread praise and further solidified her status as a talented actress. The film was a commercial success and received numerous awards, including several Academy Award nominations.

Kruger continued to diversify her roles, appearing in various genres, including thrillers and romantic dramas. She starred in *Les Adieux à la Reine* (2012 – Benoît Jacquot), *The Host* (2013) an adaptation of Stephenie Meyer's novel, *Maryland* (2015 – Alice Winocour), the historical drama *The Infiltrator* (2016), *Welcome to Marwen* (2018 – Robert Zemeckis), *The Operative* (2019 – Yuval Adler), and *Marlowe* (2022 – Neil Jordan). More recently, she took on a role in David Cronenberg's film *The Shrouds*, and *Saint Ex* (2024 – Pablo Agüero).

In addition to her film career, Diane Kruger has made a mark in the television industry. She starred in the acclaimed series *The Bridge* (2013–2014), a crime drama that received positive reviews for its storytelling and character development. Additionally, she is shortly part of the cast of the Max platform series *Merteuil* (Jessica Palud).

Throughout her career, Kruger has been recognized for her performances with several awards and nominations, including the Best Actress award at the Cannes Film Festival for her role in *In the Fade* (2017). This film, directed by Fatih Akin, tells a powerful story of loss and resilience, further demonstrating Kruger's ability to tackle challenging and emotionally charged roles.

DETLEV BUCK

is Sam Gangsters

Detlev Buck, born in Bad Segeberg, made his debut in 1985 with the cult film *Erst die Arbeit und dann?* as director, writer, and actor. After graduating from college, he founded BOJE BUCK Produktion together with Claus Boje in 1991 and directed *Karniggels*, (1991/92), for which he received the Bavarian Film Award for Best Director. Immediately afterwards, he achieved commercial success with *Wir können auch anders* (1992), followed by *Männerpension* (1996), *Liebe deine Nächste* (1998), and *LiebesLuder* (2000).

In 2005, he directed *Hard Hit (Knallhart)*, a drama about youth violence and gang culture in Berlin. The film won the German Film Award in Silver for Best Feature Film, among other accolades. Two years later, he created the children's film *Hands Off Mississippi (Hände weg von Mississippi)*, (2007), which became a huge success in German cinemas and won the German Film Award.

Same Same but different (2008) and *Rubbeldiekatz* (2011) are further examples of his versatility. With the five-part film adaptation of *Bibi & Tina* and its accompanying series (2014–2022), Buck achieved another milestone in his cinematic career.

In 2018, two of his films were released in cinemas: the ensemble comedy *Wuff* and the literary adaptation *Asphaltgorillas*, based on a short story by Ferdinand von Schirach. In the winter of 2019, he shot *Wir können nicht anders* (Netflix), followed shortly thereafter by the film adaptation *Confessions of Felix Krull (Bekenntnisse des Hochstaplers Felix Krull)*, based on the novel by Thomas Mann, for which Buck also co-wrote the screenplay with Daniel Kehlmann.

In 2021, he directed the *Tatort* episode *Alles kommt zurück*, featuring Maria Furtwängler as the detective. With the series *German Genius* (2022, Warner TV Comedy), in which he was involved as writer, director, and actor, he was nominated for the Grimme Prize in 2024. He has also appeared in numerous films as an actor. Earlier noteworthy roles include *Berlin Blues (Herr Lehmann)*, (Leander Haußmann, 2003), *The White Ribbon (Das weiße Band)*, (Michael Haneke, 2009), and *Magical Mystery or: The Return of Karl Schmidt (Magical Mystery – oder die Rückkehr des Karl Schmidt)*, (Arne Feldhusen, 2016).

In 2021, he appeared in Leander Haußmann's *Stasikomödie*. The following year saw several productions in which he appeared as an actor, including *Legend of Wacken* by Lars Jessen and Jonas Grosch, *Flut – Tod am Deich* by Andreas Prochaska, *Asbest* by Kida Khodr Ramadan, and the film *Sachertorte* by director Christine 'Tine' Rogoll. In 2023, he appeared in *Tatort – Der Mann, der in den Dschungel fiel*, directed by Till Franzen, and was also part of the cast of Florian Frerichs' *Dream Story (Traumnovelle)*.

Numerous acting projects followed in 2024. Noteworthy among them are the crime thriller *Mord auf Öd. Ein Insel-Krimi – Tag der Abrechnung* by Richard Huber. *Sechs auf einen Streich – Das Märchen von der silbernen Brücke* by Cüneyt Kaya, Detlev Buck played the devil.

In the same year, he also filmed the TV series *Warum ich?* by David Schalko. Buck also starred in the feature film *Amrum* by Fatih Akin, which will be screened this year at the 78th Cannes Film Festival in the "Cannes Première" category.

In 2025, Detlev Buck will film *Fragile Men* (working title), directed by Alexander Hahn. Further projects are already in development.

LARS JESSEN **is Grandpa Arjan**

Amrum marks Lars Jessen's first appearance in front of the camera as an actor. For many years, however, he has been not only one of Germany's most versatile but also one of its most prolific filmmakers.

Born in 1969 in Kiel, he initially studied History, Politics, and Philosophy in Cologne before enrolling in a second course of study at the Academy of Media Arts Cologne. In 2005, he made his feature film debut as a director with *Am Tag, als Bobby Ewing starb*. His subsequent films for the big screen include *Die Schimmelreiter* with Axel Prahl, the novel adaptation *Dorfpunks*, *Hochzeitspolka* starring Christian Ulmen, and the mockumentary *Fraktus*, which was nominated for the Grimme Prize. In 2022, he achieved his greatest commercial success to date with the novel adaptation *Mittagsstunde*.

For television, Jessen has directed numerous episodes for popular series and franchises such as *Tatort*, *Doppelter Einsatz*, *Mord mit Aussicht*, and *Polizeiruf 110*. He also directed the comedy series *Jennifer – Sehnsucht nach was Besseres*, which won the German Comedy Award in 2018. He worked behind the camera for the miniseries *Der letzte Cowboy* as well as the comedy series *Check. Check*, created by and starring Klaas Heufer-Umlauf.

Among the many television films he directed are *Mein gebrauchter Mann* starring Christiane Paul, *Jürgen – Heute wird gelebt*, which won the Golden Camera award, and *Vadder, Kutter, Sohn*. Together with Jan Georg Schütte, he co-directed the film *Für immer Sommer 90*, which won both the Grimme Prize and the German Television Award in 2021.

In 2020, Lars Jessen was awarded the Art Prize of the State of Schleswig-Holstein. In *Micha denkt groß*, he once again collaborated with Jan Georg Schütte, serving as both co-director and producer of this award-winning German comedy. The film premiered on June 30, 2024, at the Munich Film Festival and received the 2024 Bernd Burgemeister Television Award for Best TV Film.

THE CREW

HARK BOHM

Screenwriter

Hark Bohm was born in Hamburg in 1939. After completing his first state examination in law, he moved to Munich in 1967. Since 1972, he has written and directed numerous award-winning feature films, including the youth classic *Nordsee ist Mordsee* and *Yasemin*, which won the German Film Award in Gold in 1988.

From 2012 to 2015, he co-wrote the eight-part series *Hitler* for UFA, together with Niki Stein (production in preparation). In 2015, he co-wrote the feature film *Tschick* alongside Fatih Akin and Lars Hubrich. In 2016, he supported Fatih Akin as a co-writer on the screenplay for *In the Fade* (*Aus dem Nichts*).

As a supporting actor, Bohm was cast by many of his colleagues, including Reinhard Hauff, Margarethe von Trotta, and Werner Herzog. Rainer Werner Fassbinder frequently placed him in front of the camera, in films such as *The Marriage of Maria Braun* (*Die Ehe der Maria Braun*), *Lili Marleen*, *Lola*, and *Berlin Alexanderplatz*.

In 1970, Bohm became a founding member of the "Filmverlag der Autoren". In 1979, he returned to Hamburg. With the help of then-press spokesman Manfred Bissinger and personal advisor Dieter Kosslick, he convinced Hamburg's First Mayor at the time, Hans-Ulrich Klose, to launch a "Filmfest Hamburg" and to establish a film funding initiative for the city.

At the initiative of university president Peter Fischer-Appelt, Jürgen Flimm, Götz Friedrich, and Hark Bohm co-founded the "Institute for Theatre, Music Theatre, and Film" at the University of Hamburg in 1989. Until 2005, Hark Bohm led the institute's postgraduate film program. Today, the film program is part of the Hamburg Media School.

KARL WALTER LINDENLAUB

Director of Photography

Born in Bremen and raised in Hamburg, Karl Walter Lindenlaub studied at the University of Television and Film Munich and the National Film and Television School in the UK. He rose to prominence through his collaboration with Roland Emmerich, beginning with *Ghost Chase* (1987). Prior to that, he shot *Tango im Bauch* (1985) and *The Year of the Turtle* (1988), both directed by Ute Wieland.

His continued work with Emmerich includes *Moon 44* (1988), *Universal Soldier* (1991), *Stargate* (1993), and *Independence Day* (1996). Lindenlaub has also worked with major American directors and productions: *Rob Roy* (1994), *The Jackal* (1997), and *City by the Sea* (2002) with Michael Caton-Jones; *Up Close and Personal* (1996) and *Red Corner*

(1997) with Jon Avnet; *The Princess Diaries* (2001) and *Georgia Rule* (2007) with Garry Marshall; *Maid in Manhattan* (2002) and *Because of Winn-Dixie* (2005) with Wayne Wang; *Bulletproof Gangster* (2011, dir. Jonathan Hensleigh); and *Nine Lives* (2016, dir. Barry Sonnenfeld).

He has also contributed to European productions such as *The Haunting* (1999, dir. Jan de Bont), *One Night at McCool's* (2001, dir. Harald Zwart), and Paul Verhoeven's *Black Book* (2006). He also lensed major productions like *The Chronicles of Narnia: Prince Caspian* (2008, dir. Andrew Adamson), *Ninja Assassin* (2009, dir. James McTeigue), and *Underworld: Blood Wars* (2016, dir. Anna Foerster).

In recent years, Lindenlaub has also worked on numerous streaming series, including *Cosmos*, *Halo*, and most recently *For All Mankind*.

ANDREW BIRD

Editor

Born in London, Andrew Bird is a long-time collaborator of Fatih Akin. He edited many of Akin's most acclaimed works, including *Short Sharp Shock* (1998), *In July* (2000), *Solino* (2002), *Head-On* (2004), *Crossing the Bridge – The Sound of Istanbul* (2005), *The Edge of Heaven* (2007), *Soul Kitchen* (2009), *The Cut* (2014), *Goodbye Berlin* (2016), *In the Fade* (2017), *The Golden Glove* (2019), and *Rheingold* (2022).

Bird received the German Film Award for Best Editing for *The Edge of Heaven*. His other feature credits include *Absolute Giganten* (1999), *The Countess* (2009), *The Future* (2011), *Remainder* (2015), *Sunset Over Hollywood* (2018), *Gut gegen Nordwind* (2019), *A Symphony of Noise* (2021), and most recently Mohammad Rasoulof's Oscar-nominated *The Seed of the Sacred Fig* (2024), which also earned him another nomination for the German Film Award for Best Editing.

He is a member of the German and European Film Academies, as well as the Academy of Motion Picture Arts and Sciences.

AMRUM

Directed by	Fatih Akin
Screenplay	Hark Bohm, Fatih Akin
Director of Photography	Karl Walter Lindenlaub
Editor	Andrew Bird
Production Design	Seth Turner
Costume Design	Birgit Missal
Make-Up Design	Maike Heinlein
Original Sound	Joern Martens
Music by	Hainbach
Casting	Monique Akin, Jacqueline Rietz
Production Manager	Benedikt Maurer

Cast

Nanning	Jasper Billerbeck
Hille	Laura Tonke
Aunt Ena	Lisa Hagmeister
Hermann	Kian Köppke
Grandpa Arjan	Lars Jessen
Sam Gangsters	Detlev Buck
Uncle Onno	Jan Georg Schütte
Uncle Theo	Matthias Schweighöfer
Tessa	Diane Kruger
Inge	Rita Feldmeier
Boy Kröger	Siemen Rühaak
Oskar	Tony Can
Refugee Girl	Polli Leuner
Macker	Tjard Nissen
Mechthild	Jola Richter
Richard Peters	Morten Bo Heine
Doctor Schneider	Bernd Moss
Baker Tewe	Marek Harloff
Doctor Mayn	Max Hopp
Hedi Storm	Jorid Lukaczik
Soldier	Thomas Perkins
Butcher	Dirk Böhling
Wilhelm Hagener	Steffen Wink
The Old Man at the Sea	Hark Bohm

Producers	Fatih Akin, Herman Weigel
Co-Producers	Steffen Schier, Magdalena Prosteder, Felix Wendlandt
Producers Bombero	Lara Rose Förtsch, Ann-Kristin Homann, Ann-Kristin Bardi
Produced by	bombero international, Warner Bros. Film Productions Germany in co-production with Rialto Film
Supported by	FFA, DFFF, Moin Film Förderung Hamburg Schleswig-Holstein, BKM, MBB, MFG and Bayrischer Filmpreis
German distributor	Warner Bros. Germany
French distributor	Dulac Distribution
World Sales	Beta Cinema

AMRUM

93 min, German, Screen Ratio: 1:1,85, Sound: Dolby Atmos

Shot on Arri 35 in Arri Raw 1:1.85, using Arri Enzo Primes, 100+Diopter (internal shots).