

LUNA
WEDLER

ZOË
BAIER

LAURA
TONKE

JANNIS
NIEWÖHNER



BASED ON THE BEST-SELLING NOVEL BY CAROLINE WAHL

22 LENGTHS

BETA CINEMA PRESENTS A BERGHAUSWÖBKE FILMPRODUKTION IN CO-PRODUCTION WITH CONSTANTIN FILM "22 LENGTHS" WITH LUNA WEDLER ZOË BAIER LAURA TONKE JANNIS NIEWÖHNER ZOE FÜRMAN ELEANOR REISSA
CASTING LIZA STUTZKY JACQUELINE RIETZ MUSIC DASCHA DAUENHAUER EDITOR JAMIN BENAZZOUZ MAKE-UP DESIGN HEIDI WICK COSTUME DESIGN CHRISTIAN RÖHRS PRODUCTION DESIGN SUSANNA HANEDER DIRECT SOUND PHILIP HUTTER
SOUND DESIGN AND MIX CLEMENS BECKER PHILIPP SELLIER DIRECTOR OF PHOTOGRAPHY TIM KUHN LINE PRODUCER MARKUS MAYR CO-PRODUCERS VIOLA JÄGER DAVID KEHRL EXECUTIVE PRODUCERS OLIVER BERBEN MARTIN BACHMANN CHRISTOPH FISSE
PRODUCERS ANNA-MALIKE EIGL THOMAS WÖBKE PHILIPP TRAUER SCREENPLAY ELENA HELL DIRECTED BY MIA MAARIEL MEYER BASED ON THE HOMONYMOUS NOVEL BY CAROLINE WAHL © 2015 BERGHAUSWÖBKE FILMPRODUKTION GMBH, CONSTANTIN FILMPRODUKTION GMBH

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BETA CINEMA

CONSTANTIN FILM PRESENTS
A PRODUCTION BY
BERGHAUSWÖBKE FILMPRODUKTION
AND CONSTANTIN FILM

Based on the best-selling novel by Caroline Wahl

22 LENGTHS

WITH
LUNA WEDLER
ZOË BAIER
LAURA TONKE
JANNIS NIEWÖHNER
AND MANY MORE

PRODUCTION
ANNA-MALIKE EIGL
THOMAS WÖBKE
PHILIPP TRAUER

CO-PRODUCTION
VIOLA JÄGER
DAVID KEHRL

DIRECTOR
MIA MAARIEL MEYER

WORLD SALES
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ELENA HELL (Screenplay)
TIM KUHN (Director of Photography)
THOMAS WÖBKE (Production)
PHILIPP TRAUER (Production)
ANNA EIGL (Production)
CAROLINE WAHL (Novel)**

CONTACT

CAST (Excerpt)

Tilda	Luna Wedler
Ida	Zoë Baier
Andrea	Laura Tonke
Viktor	Jannis Niewöhner
Marlene	Zoe Fürmann
Ursula	Eleanor Reissa
Ivan	Kosmas Schmidt
Professor Klein	Ercan Karacayli
Anna	Hannah-Chioma Ekezie
Leon	Luis Pintsch
Kilian	Berke Cetin

STAFF (Excerpt)

Directed by	Mia Maariel Meyer
Screenplay	Elena Hell
based on the novel by	Caroline Wahl
Production	Anna-Malike Eigl
	Thomas Wöbke
	Philipp Trauer
Co-production	Viola Jäger
	David Kehrl
Executive Producers	Oliver Berben
	Martin Bachmann
	Christoph Fisser
Director of Photography	Tim Kuhn
Production Design	Susanna Haneder
Editor	Jamin Benazzouz
Music	Dascha Dauenhauer
Casting	Lisa Stutzky
	Jacqueline Rietz
Costumes	Christian Röhrs
Make-up	Heidi Wick

ABOUT

Filming locations	Munich, Berlin
Filming period	Mid-September to early November 2024
Length	103 minutes

SHORT SYNOPSIS & PRESS RELEASE

Tilda's (Luna Wedler) days are strictly regimented: studying, working at the supermarket checkout, swimming, looking after her little sister Ida (Zoë Baier) – and on bad days, her mother (Laura Tonke) too. The three of them live in the saddest house on Fröhlichstraße in a small town that Tilda hates. Her friends are long gone, living in Amsterdam or Berlin; only Tilda has stayed. Because someone has to be there for Ida, earn money, take responsibility. There are no fathers to speak of, and her mother is an alcoholic. But one day, things start to change: Tilda is offered the prospect of a PhD in Berlin, and a future that promises freedom begins to take shape. And Viktor (Jannis Niewöhner) shows up, the big brother of Ivan, whom Tilda lost five years earlier. Viktor, who – just like her – always swims 22 laps. But just when Tilda is starting to believe that everything might turn out alright, the situation at home spirals completely out of control...

Captivating and with its own unique tone, *22 Lengths* tells the story of two sisters who, with unshakeable belief in the beauty of life, fight against shitty circumstances to give their lives a different direction. A film about growing up, love and unconditional solidarity. *22 Lengths* is produced by BerghausWöbke Filmproduktion (Anna-Malike Eigl, Thomas Wöbke, Philipp Trauer) in co-production with Constantin Film (Viola Jäger, David Kehrl), which is also handling distribution. *22 Lengths* is supported by FilmFernsehFonds Bayern (FFF), the German Federal Film Board (FFA), Medienboard Berlin-Brandenburg (MBB) and the German Film Fund (DFFF).

"WE ARE A FAMILY. WE ARE AN INTACT ORGANISM, WE FUNCTION TOGETHER. WE ARE ONLY DISRUPTED BY THE LAST PART OF OUR FAMILY. SO ACTUALLY WE ARE A PREDOMINANTLY INTACT FAMILY. 66.67 PERCENT INTACT. WE ARE INTACT SISTERS. 100 PERCENT INTACT."

From '22 Lengths' by Caroline Wahl

STATEMENT BY CAROLINE WAHL

"I wrote *22 Lengths* in Zurich during a time when I wasn't doing well because I didn't feel comfortable in the city or my job and felt very lonely. I think it was a Saturday when I decided that I wanted to write a novel, from beginning to end, a timeless story about a cool heroine. And then there was Tilda in my head. From then on, writing was my safe space, and after work and on weekends I enjoyed spending time with the sisters, who manage to see the beautiful side of life despite everything.

While writing the novel, I felt that shimmering, sultry summer with the storm clouds in the sky, which somehow felt special, and in which many things were decided for the two sisters, and I also felt that shimmer when I saw the film. But what overwhelmed me most was the unconditional bond between Tilda and Ida, which was so touchingly portrayed on screen. I would be delighted if viewers also took this hope and zest for life away with them from the

film, when they realize with the sisters that no matter how bad things are right now, despite everything, it can still be beautiful out there and that things will get better. And above all: that it's damn cool that we have people in our lives whom we love and protect and who love and protect us.”

"WHEN I LIE ON MY MATTRESS AT NIGHT, I THINK THAT I CAN STILL ENDURE ALL OF THIS OUT THERE FOR A LONG TIME. AS LONG AS THE WIND FALLS ON ME AT NIGHT, I THINK I CAN THROW MYSELF INTO THE WAR OUT THERE DURING THE DAY. AGAINST MY MOTHER, AGAINST HER MOODS, AGAINST THIS SMALL TOWN. AND FOR IDA."

From *22 Lengths* by Caroline Wahl

PRODUCTION NOTES

A QUICK START

It was just two years ago that Caroline Wahl landed a bestseller with her debut novel, *22 Lengths*. In just under 200 pages, the author tells the story of two sisters who grow up with an alcoholic mother but never lose their faith in the beauty of life despite their difficult circumstances.

It is a story of solidarity, new love, new beginnings, courage and self-empowerment. The book became an instant classic, capturing the zeitgeist and the hearts of young adult readers in particular – and also inspiring the team at BerghausWöbke Film, Anna Eigl, Philipp Trauer and Thomas Wöbke. “The novel has numerous elements that are perfect for cinema,” says producer Anna Eigl. “It’s an emotionally moving and incredibly atmospheric story – as you read, you can smell the chips in the swimming pool, taste the chlorine, feel the sun on your skin. There is a central theme that affects countless people: alcohol addiction, co-dependency, so-called ‘young carers’ who have to take on great responsibility in their families far too early. At the same time, there is this incredibly cool, modern main character, Tilda, who doesn’t let herself be beaten down despite the challenging and grueling circumstances.” In a small cosmos, this book deals with the big questions of life, in a language all its own, poetic and raw, cool and tender, bittersweet and moving. “Despite everything, the tone of the book is positive and encouraging, full of hope and truthfulness, and despite all adversities, a great declaration of love to life,” says Anna Eigl.

“We closed the book and immediately requested the film rights.” At that time, in August 2023, the novel had already been on the bestseller lists for three months and was a surprise success on everyone’s lips. As a result, BerghausWöbke Film was not the only production company vying for the rights. “Fortunately, we were able to passionately convince Caroline Wahl and her advisors of our vision... and maybe the hand-carved radish roses we offered her at our first meeting helped, who knows?”, says Thomas Wöbke. “When talks about filming the book began, it was absurd and wonderful, but somehow I still couldn’t quite grasp it, precisely because it was so absurd and abstract,” recalls Caroline Wahl. “I think I only really realized it when the auditions started and certain actors and actresses I knew from films were being considered for my characters.” The adaptation of *22 Lengths* was entrusted to Elena Hell, who (together with Robert Krause and Andreas Gutzeit) was not only behind the screenplays for the successful series *Sisi* in recent years, but also wrote two novels based on it. “We have known Elena for a long time and always wanted to work with her, but it just hadn’t happened until then,” reports Philipp Trauer. With *22 Lengths*, she finally found “the perfect project”:

“What Elena liked about the material and what was important to her was very much in line with our vision.” The author immediately began developing the screenplay in order to get the film off the ground together with the producers – and with the blessing of Caroline Wahl: “Elena Hell wrote the screenplay without me because I wanted to let my baby go and also had to deliver the novel. But I was allowed to read the screenplay drafts and discuss the desired changes with the team, which were taken seriously. It was fun to immerse myself in this

completely different field and see how a book becomes a film.”

Of course, it was a particular challenge to capture the unique atmosphere of the literary source material and its narrative tone, while still making the story work as a film. “As with any novel adaptation, you have to decide what you can leave out without losing anything essential,” says Anna Eigl. “It was particularly important to us to strike the right balance in the characterization of Andrea, the alcoholic mother: that the ambivalence between good and bad moments remains, so that viewers can't take the easy way out. That they understand that Andrea suffers from an addiction that sometimes makes her unpredictable. We think that's one of the great strengths of the novel – that until the very end, there's never black and white, but a whole lot in between.”

ON THE SAME WAVELENGTH

The project was put together unusually quickly – only nine months passed between the first treatment and the final script. While Elena Hell worked on the first drafts of the screenplay, the producers set out to find the ideal director for *22 Lengths* and found her in Mia Maariel Meyer. It turned out that Mia had not only taken Caroline Wahl's novel to her heart but had already been thinking about trying to acquire the rights. “I didn't read the novel until the end of 2023, after it was recommended to me by a friend,” she reports. “The story grabbed me immediately. It's hard to pinpoint what appealed to me most: the special pull that the book develops, the impressive honesty with which Caro Wahl describes her characters, who are not stereotypes but real people with flaws, worries, dreams, anger and great love, this delicate construct of a family consisting of three women who somehow function, but not really.

As I read, images immediately formed in my mind, accompanied by a feeling that this book contained an emotional, stirring and deeply moving film. After a little research, I knew that I didn't even need to try to acquire the rights in any form, because I was far too late; the hype was already there. So, it was all the more incredible when the producers approached me with exactly this material at the beginning of January 2024. I believe it was meant to be.”

Like the producers, the director was also aware of her responsibility to the fans of the uniquely popular literary source material and its complexity, “but we tried not to let that intimidate or distract us and found our own approach to the story.” The sisterly relationship between Tilda and Ida was at the, as was “the honest, unvarnished view with which Caroline Wahl lets us share in Tilda's life.”

“There are many Tildas, Idas and Andreas in the world, and I think it's really important to look where it hurts,” explains Mia Maariel Meyer. “Alcoholism is a family disease and causes so much damage and destroys so many prospects.”

“Mia directs very precisely and carefully,” says Thomas Wöbke. Especially for this material, it was essential to find subtle nuances and to delve into the dynamics of a family with a very precise eye. Mia creates a deep understanding of her characters because she treats them with affection, even when they make terrible mistakes. In Mia's debut film *Die Saat*, we were particularly struck by the convincing and beautiful portrayal of the young protagonist, who was

so authentic and touching. This special talent was crucial for *22 Lengths*."

The director and producers worked with casting director Liza Stutzky to cast the characters. Laura Tonke was considered for the role of Andrea and Jannis Niewöhner for Viktor very early on. The actor recalls: "I didn't know the book yet, but I had heard about it quite often, and I first read the script, then the novel, then met with Mia, and it became clear relatively quickly that I wanted to do it, because I immediately understood why many people read this book, and I was very moved by it, very enthusiastic." The search for Tilda and Ida proved somewhat more difficult, partly because Luna Wedler was on holiday at the time and could only record an e-casting. For Mia Maariel Meyer, however, there was no doubt: she is Tilda! "When I watched it, I immediately had goosebumps and tears in my eyes." A Zoom call with the director also confirmed this for the actress: "I think we just talked for an hour and a half and we were both exactly where we wanted to be with Tilda. From the very beginning, we had the same understanding of what we wanted to say and what we didn't want to say."

"The fact that we were able to get Luna Wedler on board is the best thing that could have happened to Caro Wahls Tilda! And to all of us!" adds Anna Eigl. "Luna manages to convey the complexity of Tilda, who Luna manages to portray the complexity of Tilda, who is often rather passive on the outside, while all sorts of things are going on inside her, in her performance. She is brave and vulnerable, grown-up and youthful, tough and loving at the same time. You can see from the slightest movements in her facial expressions how her mood changes. Luna gives the character great depth, authenticity and integrity." For the part of Tilda's little sister Ida, agent Jacqueline Rietz suggested Zoë Baier, who was ten years old at the time and had already appeared in two feature films. She impressed the team from the very first casting with her precise, emotional performance. Anna Eigl: "Ida should have something reserved about her, but in such a way that you can also sense a great inner strength, something very autonomous. For her young age, she has already experienced a lot. Ida goes through her own development in the course of the film and becomes very independent, almost unnoticed. Zoë did a great job. We're lucky we found her." When asked if she could also recognize her characters in the actors, Caroline Wahl replies: "I don't have a very precise image in my head of what my characters look like. When asked whether she too can recognize her characters in the actors, Caroline Wahl replies: "I don't have a very precise image in my head of what my characters look like. It's more of a feeling, and of course I know them very well. When I was told who had been cast in the leading roles, I was delighted because it completely matched my feeling, especially with Luna Wedler as Tilda and Jannis Niewöhner as Viktor."

THE LEAP INTO THE DEEP END

With the hiring of award-winning cinematographer Tim Kuhn, the crew was finally ready to begin filming in September 2024. "I knew and liked Tim's work, but had never met him professionally before," says Mia Maariel Meyer. "Fortunately, one of the producers, Philipp Trauer, had studied with Tim and suggested him. Tim and I quickly realized that we had the same goal in filmmaking. We want to tell the stories of real people in a lively, accessible and

authentic way, but still create big images that are moving and not trivial.” First, the outdoor pool scenes were to be shot at the summer pool in Gauting, Munich, before production moved to “Fröhlichstraße” in Berlin, where production designer Susanna Haneder’s team set up Tilda’s family’s flat in a detached house. However, the weather at that time of year was not exactly the sultry midsummer weather that you feel on the screen. “We all wanted to make this film in 2024,” says Mia Maariel Meyer. “The book was everywhere, and it was just clear that it had to be that way. So it was a race against time, which threw a few obstacles in our path here and there.” As a result, it was literally a leap into the unknown for the actors. “We were constantly battling against the fallen leaves, and sometimes against rain and cold,” adds Anna Eigl, “but all in all, we were very lucky and got a lot of sun at the right moments, so that the film turned out to be a summer film after all.” Once again, the youngest member of the team impressed with her professionalism. “Zoë is absolutely amazing,” Luna Wedler raves about her “film sister,” who mastered the shooting days despite the lack of summer temperatures. The fact that the actors always felt comfortable and at ease during filming is not least thanks to the director’s sensitive approach and sensitivity. “I see my job as creating spaces of freedom to give the actors the security to take risks,” says Mia Maariel Meyer. “I felt that there was a great deal of trust on both sides, which made a lot possible for us. There were many magical moments during the shoot. I am very proud of the fantastic team in front of and behind the camera. Without exception, everyone put their heart and soul into this film, this story, and gave their all.”

THE FINAL LENGTHS

Immediately after filming was completed in early November 2024, editing began. Editor Jamin Benazzouz had been closely involved in the project since the script development stage. “We talked a lot about the development of the characters, about balance, about the emotional highs and lows, and Jamin’s perspective, which was not as influenced by the actual filming as ours was, helped us a lot,” reports Anna Eigl. The other creative steps in post-production were also essential for *22 Lengths* in order to intensify the atmosphere and emotions, because the “action” here is less superficial and takes place largely inside the protagonists. In collaboration with colorist Manuel Portschy, cinematographer Tim Kuhn gave his poetic images a texture reminiscent of analogue film, but without taking on a retro or vintage character, directing the viewer’s gaze to the inner lives of the characters while simultaneously enhancing “the feeling and taste of summer.” Another important step in post-production was the sound post, for which Clemens Becker and Philipp Sellier were responsible. “They chose very carefully what we hear in the background, how the environment sounds at the outdoor pool or on the lawn, how big or small the interiors should feel,” says Philipp Trauer. The unusual soundtrack for *22 Lengths* comes from the great Dascha Dauenhauer (who just won the German Film Award for Jan-Ole Gerster’s *Islands*). Deeply moved and inspired by the “overwhelming aesthetics, Mia’s narrative style and Luna’s performance,” she immediately thought of an interplay of female voices with electronic music. “This developed into a thematic concept that linked the

characters and events,” says the artist, who crossed techno rave tracks composed specifically for some scenes with the score. “It was particularly important to me to think big in terms of the music – and to glorify Tilda cinematically so that the film would also be a special cinematic experience on an audiovisual level.” This cinematic experience is “intoxicating, stirring and entertaining,” summarizes Mia Maariel Meyer, “an emotional rollercoaster ride centered around an extraordinary protagonist who is not to be missed.” The producers also hope that *22 Bahnen* will appeal to all readers of the novel “and beyond that, to anyone who is in the mood for emotions and moving, encouraging, visually powerful cinema.” At the end, it is not only the music that should linger, but above all “the power that comes from sticking together unconditionally. The belief that beauty can be found even in difficult circumstances. The courage to emancipate oneself from any situation.”

“JUST ME AND THE MUSIC. MINUTES PASS, OR HOURS OR DAYS. WHO KNOWS. EVERYTHING IS GOOD. EVERYTHING IS GOOD. AND EVERYTHING IS IRRELEVANT. AND ACTUALLY, EVERYTHING IS VERY SIMPLE. AND ACTUALLY, IS ACTUALLY A CRAPPY WORD.”

From *22 Lengths* by Caroline Wahl

THREE QUESTIONS FOR ELENA HELL

What attracted you to adapting Caroline Wahl's novel?

I was completely captivated and moved by the story from the very beginning. I was thrilled by how Caroline Wahl managed to tell it with such ease and humor, despite all the tragedy and gravity. I immediately had images in my mind, ideas of how certain things could be translated into a film. For me, that's the deciding factor when I'm considering whether to adapt a story: that it moves me, that it opens up a space in my imagination that I can draw on. Both of these things were absolutely present in *22 Lengths*. I was also intrigued by the challenge of solving the problem of adaptation in this particular case: how do I transfer this very special narrative voice to the medium of film? Much of the humor in the novel arises from the clash between Tilda's inner world and her outward actions. That was actually a long and painstaking process. We tried out a lot of things and finally decided on a classic voice-over.

How did you approach the adaptation?

First, I “dissected” the entire novel in detail, extracting all the scenes that were hidden anywhere in it. Then, together with the producers, I looked for the arcs that made up *22 Lengths* for us, the scenes that were “must-haves” for us. I then withdrew to pour the whole thing into a structure – first in a treatment, then in the script. When Mia, the director, joined us, another important voice was added. Until filming began, we all worked very closely together to achieve the best possible result.

Was there also an exchange with Caroline Wahl during this time?

Caroline Wahl and I met and exchanged ideas shortly before I started my work. During the development process, I sent her questions from time to time when I was unsure, for example, how to understand a passage or a character's attitude. And also, about mathematics – but then she usually had to ask her brother, who studied maths. Towards the end of the development, she read a version of the script and gave detailed feedback. That was very helpful.

"FIVE MONTHS. I WOULD HAVE FIVE MONTHS TO PREPARE IDA. SHE WOULD HAVE TO BECOME A FIGHTER, AND I WOULD HAVE TO EQUIP HER. LIKE MR. MIYAGI DANIEL OR FRANKIE MAGGIE. BECAUSE I CAN ONLY LEAVE WHEN IDA IS PREPARED. SHE HAS TO BECOME A FIGHTER AND I HAVE TO EQUIP HER."

From *22 Lengths* by Caroline Wahl

A CONVERSATION WITH THE ACTORS

ABOUT THEIR ROLES

Luna Wedler: "Tilda is a young woman with a very routine, tightly scheduled daily life that has to work because she has a little sister and an alcoholic mother. She tries to cope with everything and finds herself in a dilemma when she gets the chance to go her own way, but that would mean leaving her sister behind. From the outset, Tilda also must be a mother to Ida. The two are a team and can only survive together. They are fighters, and they fight together; one cannot go without the other."

Zoë Baier: "Ida is a very quiet person who likes to be on her own. She does her own thing, she paints, she doesn't like being around people. That's why she only goes to the outdoor pool when it rains. She finds it difficult because she doesn't want to have much contact with others."

Jannis Niewöhner: "Viktor is a few years older than Tilda and very reserved, very quiet, powerful and mysterious. The two are connected in a certain way from the beginning, even though they hardly know each other. He spends a lot of time alone, even though he's actually good with other people. But there's this trauma, and his story is also about dealing with it, about opening up to his own grief."

Laura Tonke: "I was fascinated by how vividly Caroline Wahl describes the character of the mother – without condemning her, but also without romanticizing her – a woman who struggles with her alcohol addiction while at the same time trying to function as a mother somehow. I have rarely read anything so nuanced and honest. While reading, I immediately had a clear picture of the character immediately – and at the same time I had doubts as to whether I really wanted to get involved in this dark, demanding world. It really affected me. After my first meeting with Mia Maariel Meyer, which immediately felt familiar and right, it was clear: there was no turning back now. Together with her, I can portray this character in the way I think is right and necessary. The biggest challenge was to play Andrea not only as a victim or a "drinking mother", but as a person with fractures, longing and history. I wanted to understand what was behind her addiction – when she gave up, where her loneliness began. I read a lot about alcoholism, talked to people affected by it and tried to approach the subject with the utmost respect and without clichés."

ABOUT VIKTOR AND TILDA

Luna Wedler: "Viktor reminds Tilda of someone in her life whom they both loved very much. That connects them from the very beginning. It's a love story that creeps up on you, one that doesn't need to be explained. They meet, and somehow there's already something there. They don't need to talk about it much. It's clear that they just enjoy being together. But Viktor is also someone who throws Tilda off balance, disrupts her routine, her need to have everything under control. He messes things up a bit, brings a little chaos into her life, and she has to sort it all out again." Jannis Niewöhner: "There's a place in the novel where Tilda says to her little sister, "Oh,

Ida, this isn't a love story". That means she doesn't expect it herself, it's not even on the cards for her, and actually not for Viktor either. That's the beauty of this love story, that it's not supposed to be one. And yet, from the very beginning, there is this bond between the two of them, this strong connection through the loss of someone who was very close to both of them, whom both of them loved very much, and that's what connects them. At first, they spend time together rather involuntarily, but then the moments become less and less coincidental and more and more beautiful, and a love story actually develops from that."

ABOUT THE RELATIONSHIP BETWEEN MOTHER AND DAUGHTERS

Laura Tonke: "Andrea is a woman who is trapped in her addiction and has long since given up on herself. Her relationship with her daughters is characterized by guilt, helplessness, but also a desire for closeness – even if she can hardly express it. She loves her children, but she is no longer able to take responsibility. The relationship is marked by pain, disappointment – and yet a deep, almost tragic bond." Luna Wedler: "Andrea is like a ticking time bomb, and you don't know whether it's going to go off or not. Tilda and Ida never know what state their mother will be in when they come home. They have developed their own silent language that only they understand. The great fear that outsiders won't understand their situation and that a separation between the two could become a reality is always present. The sisters love their mother and don't want to lose her. Keeping everything and everyone together is actually what Tilda has been trying to do her whole life."

ABOUT THE CHEMISTRY ON SCREEN

Luna Wedler: "Apart from the fact that Jannis is simply a great actor, there has been a great deal of trust between us since *Je Suis Karl*. He never ceases to surprise me, and I think we give each other a sense of security that makes it even easier to let go and have fun acting."

Jannis Niewöhner: "Luna and I have known each other for five or six years now, and of course it's always an advantage when you trust each other from the start. Acting is very often about letting go; you have to feel comfortable in front of the camera and with your fellow actors, and that was simply the case with us. I really appreciate her; Luna is an absolute force of nature. She always seeks authenticity in a scene. Everything she plays and does is really genuine and becomes real in the moment. That's easy to say, but it's not. I don't know how, but she manages to make me disappear in our scenes together, and every time I think: Wow, it's incredible how she takes you into this world."

Laura Tonke: "Luna Wedler and Zoë Baier are outstanding actresses, and I liked them both very much and enjoyed spending time with them. Luna had a strength and at the same time a great vulnerability that touched me deeply. Working with the entire team was also very intense and very trusting. You could feel that everyone wanted to tell the story honestly. The atmosphere on set was exactly what I needed to feel really secure and completely immerse myself in the character."

ABOUT THE MAGIC OF THE FILM

Luna Wedler: "I believe that this is a film that finds its strength in the quiet moments, even though a lot is happening, and I hope that this strength, this calmness, is directly conveyed to the audience. It's a story about sibling love, the closest and deepest love you can have. I have a little sister myself, and I can relate to that very well, including the ambivalence in Tilda."

Zoë Baier: "I think the film tells a very moving story of two siblings who support each other, and you never really know what's going to happen and what to expect in the end."

Laura Tonke: "It's about solidarity, survival, growing up – but also about hope, self-assertion and breaking old patterns. I'm proud to be part of a story that reveals what addiction does to families and how important it is to pay attention. That we've managed to show a character that many would rather not see, and that we take her seriously anyway, or precisely because of that. I hope that people don't just brush this film aside. That it has a lasting effect."

Jannis Niewöhner: "It always touches me when a film manages to give grandeur to a small milieu, the small world of a family or a character whose life may seem dreary, bleak and unremarkable from the outside. It's a love story but also a family drama, and I believe that this film is relevant to each and every one of us. Because we all face similar difficulties and even in the most difficult situations we search for hope and eventually find it, reaching a point where we allow ourselves to see the good. That's exactly what this film is about: allowing ourselves to see the good and seeing the good. And I think there's a reason why so many people also felt connected to the novel, because the way this is achieved here is simply special."

"I KISS HIM, AND A GREAT BURDEN FALLS FROM ME, BECAUSE I

NOW KNOW THAT THIS IS NOT A FAREWELL, BUT AN ARRIVAL."

From *22 Lengths* by Caroline Wahl

IN FRONT OF THE CAMERA

LUNA WEDLER (Tilda)

Luna Wedler was born in Zurich in 1999. At the age of 14, she took part in her first casting and was promptly cast by director Niklaus Hilbers for his coming-of-age drama *Amateur Teens*, which was released in Swiss cinemas in 2015. The following year, she began her training at the European Film Actor School in Zurich, which she successfully completed in 2018. During this time, she starred in the comedy *Flitzer* (2017) with director Peter Luisi and the thriller *Der Läufer* (2018) with Hannes Baumgartner. She played her first leading role in Lisa Brühlmann's fantasy horror film *Blue My Mind* (2017), which won awards at numerous festivals. In early 2017, she appeared in the European crime series *The Team*, in the television film *Zwiespalt* directed by Barbara Kulcsar and in the drama *Soul of a beast* by Lorenz Merz, which premiered at the Locarno Film Festival in 2021. In autumn 2017, filming began in Berlin on Aron

Lehmann's feature film *Das Schönste Mädchen der Welt* (*The Most Beautiful Girl in the World*), which was followed by her nomination as a European Shooting Star at the 2018 Berlinale. Also in 2018, she received the Swiss Film Award for Best Actress for *Blue My Mind* and the Günter Rohrbach Film Award for *Das Schönste Mädchen der Welt*. In 2019, she was honored with the New Faces Award and in 2020 with the Bavarian Film Award for Best Young Actress. For her role alongside Jannis Niewöhner in Christian Schwochow's *Je suis Karl* (2021), which premiered as a Berlinale Special Gala at the 71st Berlin International Film Festival, she was nominated for the German Film Award. In May 2021, she took on the role of resistance fighter Sophie Scholl for the Instagram project *@ichbinsophiescholl* by BR and SWR.

The actress also appeared in the feature film *Dem Horizont So Nah* (2019): directed by Tim Trachte, she played the lead role alongside Jannik Schümann in the film adaptation of Jessica Koch's bestseller. She filmed screenwriter and director Neele Leana Vollmar's adaptation of the successful novel *Auerhaus* by Bov Bjerg, and Ildikó Enyedi's drama *Die Geschichte Meiner Frau* (2021), which was presented in competition at Cannes, followed by Maggie Perens' thriller *Der Passfälscher* (*The Passport Forger*), which premiered at the Berlinale in 2022, as well as the film adaptations of the books *Räuber Hotzenplotz* (*Robber Hotzenplotz*) by Michael Krummenacher, *Was man von Hier aus sehen kann* (*What You Can See From Here*) by Aaron Lehmann and *Jacobs Ross* (*Jacob's Ross*) by Katalin Gödrös.

At the 73rd Berlinale, she celebrated the premiere of Margarethe von Trotta's competition entry *Ingeborg Bachmann – Reise in die Wüste* (*Ingeborg Bachmann – Journey into the Desert*) in 2023. She played the lead role of medical student Mia in the Netflix thriller series *Biohackers*, the second season of which was released in July 2021, and a supporting role in the miniseries *All The Light We Cannot See* (2023) by Shawn Levy, also a Netflix production. Last year, she presented the second part of the highly acclaimed *Zeit Verbrechen* series, *Deine Brüder* (*Your Brothers*), at the Berlinale with the ensemble. Most recently, she appeared in Eileen Byrne's road movie *Marianengraben* (2024, premiered at the Hamburg Film Festival) and in Michael Krummenacher's *Landesverräter* (2024, premiere at the Zurich Film Festival). She has also already finished filming *Sie glauben an Engel, Herr Drowak?* by director Nicolas Steiner, *Stille Freundin* by Ildikó Enyedi and the novel adaptation *Allegro Pastell* by Anna Roller.

LAURA TONKE (Andrea)

Laura Maori Tonke was born in Berlin in 1974. At the age of 15, she made her sensational acting debut in Michael Klier's drama *Ostkreuz* (1991). After studying theatre studies, she appeared in numerous film productions by renowned directors from 1997 onwards, including Tom Tykwer's *Winterschläfer* (1997), Bernd Schadewald's junkie drama *Der Pirat* (1999) and Dominik Graf's thriller *Bittere Unschuld* (1999). At the Golden Camera Awards in 2000, she was honoured with the Lilli Palmer Memorial Camera for Best Young Actress before making her definitive breakthrough as Gudrun Ensslin in Christopher Roth's RAF drama *Baader* (2002) and in Eoin Moore's *Pigs Will Fly* (2002). She received the New Faces Award for both roles and was nominated for the German Film Award for Best Supporting Actress. In 2003, Laura Tonke made

her first appearance at the Berlin Volksbühne under the direction of Frank Castorf, and since 2005 she has been a regular performer with the German-English performance collective Gob Squad. Over the past two decades, she has impressed audiences with her versatility in film and television, including in Michael Klier's *FARLAND* (2004), Christoph Hochhäusler's *Falscher Bekenner* and Adolf Winkelmann's *Contergan* (2007), the culture clash romance *Madly in Love* (2009) and RP Kahl's erotic drama *Bedways* (2010). She was part of the cast of the ZDF series *KDD – Kriminaldauerdienst* (2010) and also had guest roles in iconic German series, such as *Das Duo*, *Tatort* and *Ein Fall für Zwei*. She was celebrated by critics and audiences alike for her title role in Sonja Heiss' tragicomedy *Hedi Schneider steckt fest*, which premiered at the Berlinale in 2015. Laura Tonke made film history when she won two Lolas at the 2016 German Film Awards: Best Actress in *Hedi Schneider steckt fest* and Best Supporting Actress in Laura Lackmann's *Mängelexemplar* – no other actress had ever achieved this before her. Her other awards include the German Television Award and the Hessian Television Award for her performance in Max Zähle's *Bist du glücklich?* (2018), the German Acting Award for her supporting role in *Polizeiruf 110 – Der Verurteilte* (2020) and the Günter Rohrbach Film Award for *Wann wird es endlich wieder so, wie es nie war?* (2023). In 2017, Laura Tonke appeared in Sonja Kröner's *Sommerhäuser*, Laura Lackmann's *Zwei im falschen Film* and Helene Hegemann's *Axolotl Overkill*, which celebrated its world premiere at the Sundance Film Festival. This was followed by *So viel Zeit* (2018) by Philipp Kadelbach and *TKKG – Jede Legende hat einen Anfang* (2019) by Robert Thalheim. She appeared alongside Moritz Bleibtreu in Laura Lackmann's *Caveman* (2021) and was part of the ensemble cast of Nicolette Krebitz's Berlinale competition entry *A E I O U – das Schnelle Alphabet der Liebe* (2022) and played a leading role in Benjamin Pfohl's *Jupiter* (2023), which was awarded the New German Cinema Prize at the Hof Film Festival. In 2024, Laura Tonke once again partnered with Moritz Bleibtreu in Alireza Golafshan's family comedy *Alles Fifty Fifty*, and she led the cast of David Dietl's *Feste und Freunde – Ein Hoch auf Uns!* Most recently, she appeared in Benjamin Heisenberg's enchanting children's film *Der Prank* (2025).

ZOË BAIER (Ida)

Zoë Baier was born in Augsburg in 2014 and came to acting by chance when she took part in a casting call at the age of eight. She made her acting debut in 2023 in the directorial debut of screenwriter Judith Angerbauer: in *Sabbatical*, she played the daughter of Seynab Saleh and Trystan Pütter. She appeared in front of the camera for the first time in 2023 in screenwriter Judith Angerbauer's directorial debut: In *Sabbatical*, she played the daughter of the married couple played by Seynab Saleh and Trystan Pütter, who are confronted with unexpected challenges while on holiday in Greece. The film celebrated its world premiere last year at the Munich Film Festival. Also in 2023, Zoë Baier was part of the cast of Mascha Schilinski's family drama *In die Sonne schauen*, which recently opened the main competition at the Cannes International Film Festival and will be released in cinemas in autumn 2025. In *22 Lengths*, Zoë Baier plays her third and biggest role to date in a feature film.

JANNIS NIEWÖHNER (Viktor)

Jannis Niewöhner, born in Krefeld in 1992, appeared in front of the camera for the first time at the age of ten in the *Tatort* episode “*Fakten, Fakten ...*”. This was followed by numerous roles in youth films, starting with Christian Zübert's *der Schatz der weissen Falken* (2005), *Die Wilden Hühner und die Liebe* (2006) and *Freche Mädchen 2* (2010). Finally, he thrilled young audiences in the fantasy trilogy *Rubinrot* (2013), *Saphierblau* (2014) and *Smaragdgrün* (2016). He demonstrated his versatility in *4 Könige* (2015), which was awarded the German Film Prize in bronze. At the 65th Berlinale in 2015, the actor was one of the European Shooting Stars, and the following year, Piotr Lewandowski's *Jonathan*, starring Jannis Niewöhner in the title role, also premiered at the Berlin International Film Festival. For his performances in *Jonathan* and *Jugend ohne Gott* (*Youth Without God*), the actor received the Bavarian Film Award for Best Young Actor in 2017, and for the lead role in Marco Kreuzpaintner's highly acclaimed prime-time thriller series *Beat* in 2019, he received the Grimme Prize and a nomination for the International Emmy. Niewöhner appeared in Detlev Buck's gangster *Asphalt Gorillas* (2018), as Goldmund in Stefan Ruzowitzky's film adaptation of Hermann Hesse's *Narzissus und Goldmund* (2019), and in Florian Gallenberger's ARD two-parter *Der Überläufer* (2020), as well as in Moritz Bleibtreu's directorial debut *Cortex* (2020), Barbara Ott's *Kids Run*, which opened the Berlinale's Perspektive Deutsches Kino series in 2020, and alongside Luna Wedler in Christian Schwochow's *Je Suis Karl* (2021), which earned him another nomination for the German Film Award for Best Actor. Once again directed by Detlev Buck, he played the title role in his adaptation of Thomas Mann's *Die Bekenntnisse des Hochstaplers Felix Schrull* (2021). He was part of the cast of the English-language Netflix production *Munich – In the Face of War* (2021) and Ridley Scott's *Napoleon* (2023). Most recently, Jannis Niewöhner appeared in Kilian Riedhof's *Stella. A Life.* (2023), the AppleTV+ series *The New Look* (2024) and as Siegfried in the elaborate reinterpretation of the Nibelungen saga *Hagen – In the Valley of the Nibelungen* (2024).

BEHIND THE CAMERA

MIA MAARIEL MEYER (Director)

Mia Maariel Meyer was born in Braunschweig in 1981. She studied film and screenwriting in New York and London, where she graduated from Goldsmiths University with a Master of Arts in Filmmaking in 2008. Back in Germany, she initially worked in documentary film and reporting. As editor for the documentary format *140 Seconds*, she was awarded the Grimme Online Award in 2012. In 2014, she made her feature film debut with the haunting social drama *Up the Stairs*, which premiered at the Hof Film Festival in 2015 and received an honourable mention there. She co-wrote the screenplay for her second feature film, *Die Saat*, with her husband, actor Hanno Koffler, who also played the lead role, as he did in *Treppe aufwärts*. *Die Saat*, which tells the story of the impossibility of social advancement in Germany, had its world premiere in June 2021, opening the Perspektive Deutsches Kino section of the Summer

Berlinale. The director went on to win the Audience Award at the Exground Filmfest Wiesbaden, the Hans W. Geißendörfer Prize and the MFG Star Young Director Award, among others. Last year, Mia Maariel Meyer and Katja Benrath were awarded the German Television Prize for directing the ZDF Neo series *Push*. She also directed three episodes of the internationally cast Netflix series *Transatlantic*. Mia Maariel Meyer now lives with her husband and child in Berlin.

ELENA HELL (Screenplay)

Elena Hell, born in Munich in 1989, studied screenwriting at the University of Television and Film as well as psychology, communication and political science at Ludwig Maximilian University in Munich. Together with Robert Krause and Andreas Gutzeit, she developed the television series *Sisi*, which retells the story of Empress Elisabeth. As co-writer, she is responsible for four seasons of the most successful fiction reboot of an RTL+ original to date. In 2021 and 2022, Elena Hell's novels *Sisi: Das dunkle Versprechen* (co-author: Robert Krause) and *Sisi: Verlangen und Verrat* were published by Rowohlt Verlag. She is currently working on developing material for a six-part drama series about the *Comedian Harmonists*, the “most famous boy band of the 1930s”, and together with co-author and *Viktor bringt's* showrunner Marcus Pfeiffer on the scripts for the ZDF series *My(thological) Ex*. In addition to her work as an author, Elena Hell teaches creative writing and screenplay dramaturgy at the University of Television and Film Munich, among other places.

TIM KUHN (Director of Photography)

Tim Kuhn, born in Munich in 1980, is a multi-award-winning director of photography who has been responsible for numerous cinema and series projects with his keen sense of visual storytelling. His path led him first to study Latin American history in Spain and Ecuador – at the same time, he worked as a cameraman in Asia, South America and the Middle East. In 2008, he finally began studying image design and cinematography at the renowned University of Television and Film Munich. Since then, his powerful images have shaped the BR series *Hindafing*, the documentary film *Tackling Life* (Audience Award at DOK.fest Munich, First Steps Award) and the ZDF series *Breaking Even*, for which he was awarded the German Camera Award in 2021. In 2023, he received this honour again – this time for his unique work on the Amazon Prime series *Luden – Könige der Reeperbahn* (*Luden – Kings of the Reeperbahn*), for which he also received the German Television Award for Best Cinematography. With the international feature film *Happy Holidays*, an intense family drama directed by Oscar nominee Scandar Copti, Kuhn once again demonstrated his extraordinary signature style. The film was celebrated at international festivals in 2024, including Marrakesh, Thessaloniki, Hamburg and the Venice Biennale. Most recently, his cinematography for the AppleTV+ series *Krank Berlin* caused a sensation: a radical tour de force that explores boundaries and sets new standards in cinematography. Tim Kuhn is a member of the German Film Academy and lives in Berlin.

THOMAS WÖBKE (Production)

Thomas Wöbke founded Claussen+Wöbke+Putz Filmproduktion GmbH in 1992 with Jakob Claussen and later Ulrike Putz. The Claussen+Wöbke production team had its first successes with debut films such as *Nach Fünf im Urwald* by Hans-Christian Schmid and Caroline Link's *Jenseits der Stille* (both 1996). Further films with Schmid followed: *23 – Nicht sist so wie es scheint* (1999) with August Diehl, the adaptation of the coming-of-age novel *Crazy* (2001) with Robert Stadlober and Tom Schilling, and *Lichter* (2004). In addition, Wöbke produced the feature films *Anatomy* (2000), *Verschwende deine Jugend* (2003) and *Sommersturm* (2005), a film by director Marco Kreuzpaintner. Many of these feature films have won numerous international and German awards. Caroline Link's *Beyond Silence* even earned an Oscar nomination. Thomas Wöbke's last film co-produced with Claussen+Wöbke+Putz was the 2008 adaptation of Otfried Preußler's classic young adult novel *Krabat*, starring David Kross and Daniel Brühl in the leading roles. In 2011, Wöbke produced Tim Fehlbaum's first directorial work *Hell* (2011) as a freelance producer, until Wöbke launched his own production company in 2013 – BerghausWöbke Filmproduktion. Since then, he has realised the co-productions *Mein Ende. Dein Anfang. (Relativity)* (2019) by Mariko Minoguchi and *Golden Twenties* (2019) by Sophie Kluge. Further feature films followed: in 2021, Tim Fehlbaum's second feature film, the English-language science fiction drama *Tides*, celebrated its world premiere at the Berlinale. In autumn 2022, the best-ager drama *Da kommt noch Was* by Mareille Klein was released in cinemas. *September 5*, Fehlbaum's third feature film, was recently nominated for a Golden Globe, an Oscar and the PGA Award. The film also received the Bavarian Film Award and, in addition to eight other Lolas at the German Film Awards 2025, the Golden Lola for Best Film.

PHILIPP TRAUER (Production)

Philipp Trauer was born in Munich in 1988. While still at school and after graduating from high school, he completed numerous internships and assistantships in film and television. Before beginning his production studies at the HFF Munich in 2011, he attended the New York Film Academy and founded the production company Trimaphilm (now Trimafilm) together with Trini Götze. With this company, he produced several internationally acclaimed cinema spots and short films. These included *I Remember* by Janna Ji Wonders, which was shown in the Perspektive Deutsches Kino series at the 2015 Berlinale. In the same year, he began working on *Tides* by Tim Fehlbaum and finally moved to BerghausWöbke Filmproduktion in 2017 to BerghausWöbke Filmproduktion after successfully completing his studies. Since 2021, Philipp Trauer has been managing partner alongside Thomas Wöbke. His filmography includes the multi-award-winning feature films *Tides* by Tim Fehlbaum, *Da kommt noch Was* by Mareille Klein and *September 5*, also by Tim Fehlbaum. *September 5* was recently nominated for a Golden Globe, an Oscar and the PGA Award. The film also received the Bavarian Film Prize and, in addition to eight other Lolas at the 2025 German Film Awards, the Golden Lola for Best

Film. The film adaptation of Caroline Wahl's bestseller *22 Lengths*, directed by Mia Maariel Meyer, is currently in post-production. The film will be released in cinemas in September 2025.

ANNA-MALIKE EIGL (Production)

Anna-Malike Eigl, born in 1982, began her film career in 2004 at the Munich production company of auteur filmmaker Edgar Reitz. This was followed by various cinema and TV projects as a freelance production coordinator and assistant director. As a production manager and producer, she also made several short films with students from the Munich Film Academy. In 2019, she joined the team at BerghausWöbke Filmproduktion, where she is now a producer. The anthology film *I am the Greatest* by Nicolai Zeitler and Marlene Bischof is currently in post-production, as is the best-selling novel adaptation *22 Lengths* by Caroline Wahl, directed by Mia Maariel Meyer, which will be released in cinemas in September 2025.

CAROLINE WAHL (Novel)

Caroline Wahl was born in Mainz in 1995, grew up in Heidelberg and now lives in Kiel. She studied German language and literature in Tübingen and German literature in Berlin and worked for Diogenes in Zurich, among others, before writing two bestsellers within two years. Her first novel, *22 Lengths*, was published in 2023 by DuMont Verlag, immediately entered the Spiegel bestseller list and remained there for almost seven months, selling over a million copies in German-speaking countries. The paperback edition reached the top of the Spiegel rankings in April 2024, one week after its publication. The heart-warming and heart-breaking story of two sisters and their alcoholic mother, a mixture of social novel, love story and coming-of-age tale, struck a chord with the zeitgeist and the hearts of young adult readers. Caroline Wahl received numerous awards for her debut, including the Ulla- Hahn Author's Prize, the Grimmelshausen Sponsorship Prize, the Family Novel Book Prize from the Ravensburger Verlag Foundation and the Bayern 2 Audience Prize. *22 Lengths* was voted favourite book of independent bookshops, Swiss German bookshops and "Book of the Month" by Norddeutscher Rundfunk, as well as #BookTok bestseller of the year at the Frankfurt Book Fair 2024. The follow-up work or spin-off *Windstärke 17* immediately rose to number 1 in the Spiegel ranking for hardcover fiction in May 2024, and a film adaptation is already in preparation. Caroline Wahl's third novel is expected to be published in autumn 2025.

"THE CERTAINTY THAT I CAN LOSE SO MUCH, A FATHER, A MOTHER, A NORMAL CHILDHOOD, THAT NOTHING IS SECURE AND CONSTANT, BUT THAT BOOKS REMAIN DESPITE EVERYTHING, THAT NO ONE CAN TAKE AWAY THESE STORIES, THIS WORLD INTO WHICH I CAN ESCAPE, CALMED ME AND MADE ME INVULNERABLE."

From *22 Lengths* by Caroline Wahl

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