

Beta Cinema
presents



GHOST SONG

A film by **FATIH AKIN**

a **bombero international** and
Warner Bros. Film Productions Germany production
in co-production with **Rialto Film**

Supported by **Deutscher Filmförderfonds, Moin Filmförderung Hamburg Schleswig-Holstein, Filmförderungsanstalt, Filmfernsehfonds Bayern, Film- und Medienstiftung NRW**

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SAN SEBASTIAN OPENING FILM & IN MAIN COMPETITION

FULL SCREENING SCHEDULE:

Fri	September 18 09:00 AM	Kursaal 1	Press Screening
Fri	September 18 08:30 PM	Kursaal 1	World Premiere
Fri	September 18 10:00 PM	Principe 3	Public Screening
Sat	September 19 04:00 PM	Antiguo Berri 2	Public Screening
Sat	September 19 06:30 PM	Antiguo Berri 2	Public Screening

INTERNATIONAL PRESS

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TECHNICAL DETAILS

Original Title	Geister
Running Time	105min 30 sec
Format	Orig. Camera Format: OCN-ST, 16bit, 5,7 K / DCP: 2K
Screen ratio	1:2,39 (Scope)
Sound Format	Dolby Atmos / 7.1 / 5.1 / 2.0
Language	German, Arabic, Turkish

MAIN CAST & CREW

Farasha Hassouna	MARIAM DAWOUD
Faris Aybars	EREN M. GÜVERCIN
Una van Harlen	CARLOTTA VON FALKENHAYN
Max Yemi	GABRIEL-WINNER AMORIN
Wilhelmine "Mine" Aybars	ANNA BEDERKE
Shifa Hassouna	LAMA ALHALABI
Special appearance by	AYA SAMRA
And as a guest	DAVID SCHÜTTER
Directed by	FATIH AKIN
Screenplay	RUTH TOMA and FATIH AKIN
Producers	FATIH AKIN, HERMAN WEIGEL
Co-producers	STEFFEN SCHIER, MARGRET MACKUTH, JULIA HAYUNGS, FELIX WENDLANDT, LAURA KELLER
Producers	ANN-KRISTIN HOMANN, ANN-KRISTIN BARDI
Production Manager	MARIA HOFFMANN
Casting	MONIQUE AKIN, JACQUELINE RIETZ
Collages	NATHALIE DAVID
Original Sound	JOERN MARTENS
Makeup	MAIKE HEINLEIN
Costume Design	KATRIN ASCHENDORF
Production Design	SETH TURNER
Original Songs	JUGGLERZ
Original music	MALAKOFF KOWALSKI
Editing	ANDREW BIRD
Director of Photography	FRANK GRIEBE

SYNOPSIS

Farasha (Mariam Dawoud) and Faris (Eren M. Güvercin) are 20 when they meet at a graduation party – one glance that changes everything. But Farasha dies that very same night. Refusing to be separated from him, she discovers a way to cross the boundary between worlds: for 40 nights, and 40 nights only, she can meet Faris in his dreams. And so their love continues to grow, until the very last night.

PRESS NOTES

In his poetic drama *GHOST SONG*, director Fatih Akin (*Amrum*, *In the Fade*, *Head-On*) tells a love story that transcends death. The lead roles are played by Eren M. Güvercin and Mariam Dawoud. The supporting cast includes Lama Alhalabi, Carlotta von Falkenhayn, Gabriel-Winner Amarin, Anna Bederke, and David Schütter in a guest role. Ruth Toma (*All About Me*) and Fatih Akin co-wrote the screenplay. Frank Griebe (*Gigantics*, *Run Lola Run*) served as director of photography. *GHOST SONG* was produced by bombero international and Warner Bros. Film Productions Germany, in co-production with Rialto Film. It was funded by the German Film Fund (DFFF), the MOIN Film Fund Hamburg Schleswig-Holstein, the German Federal Film Board (FFA), the Bavarian Film and Television Fund, and the Film and Media Foundation NRW.

GHOST SONG will screen as the opening film in the competition at the 74th San Sebastián International Film Festival in a black-and-white version.

THE DIRECTOR, SCREENWRITER, AND PRODUCER

Fatih Akin is an internationally successful filmmaker. He won the Golden Bear in 2004 for his film *Head-On*. At this point, he had completed a degree in film, made two short films, a documentary about his parents' migration from Turkey to Hamburg, and three feature films. He achieved his next major international success with the drama *The Edge of Heaven* (2007), which won the Best Screenplay Award at Cannes Film Festival. This was followed by the European Film Award and the German Film Award. With his subsequent film *Soul Kitchen* (2009), he won the Special Jury Prize in the competition at the Venice Film Festival. Through his production company Corazón International, founded in 2004, Akin has produced both his own films as well as the internationally

and nationally successful films *Takva – A Man's Fear of God* (2006), *Chiko* (2008) and *Before Your Eyes* (2009)

In 2012, he founded the production company bombero international, which produces exclusively his own films. The first bombero production was *The Cut*, which was filmed in 2013 and celebrated its world premiere in August 2014 in competition of the 71st Venice International Film Festival. In 2016, Fatih Akin directed *In the Fade* starring Diane Kruger and Denis Moschitto in the lead roles. The film had its world premiere in 2017 and received numerous awards, including the Best Actress Award (Diane Kruger) at Cannes and the Golden Globe for Best Foreign Language Film. It was also selected as Germany's entry for the 2018 Oscars® and nominated in five categories for the German Film Awards, ultimately winning in two categories. Akin's film *The Golden Glove* had its world premiere at the 2019 Berlinale. His film *Rheingold* reached over one million viewers in 2022 and was awarded the Bavarian Film Prize for Best Film. His latest film, *Amrum*, became a sensational box office success, after it had its world premiere as part of the "Cannes Première" series at the 2025 Cannes Film Festival.

His current film, *Ghost Song*, a co-production with Warner Bros. and Rialto Film, will be released in German theaters on November 5, 2026. In addition, Fatih Akin is currently working on the documentary *Anatolian Dragon* (WT) about the Turkish musician and artist Gaye Su Akyol.

SELECTED FILMOGRAPHY

2026 GHOST SONG
2025 AMRUM
2022 RHEINGOLD
2019 THE GOLDEN GLOVE
2017 IN THE FADE
2016 GOOD-BYE BERLIN
2014 THE CUT
2012 POLLUTING PARADISE
2009 SOUL KITCHEN
2008 NEW YORK, I LOVE YOU (Short)
2007 THE EDGE OF HEAVEN
2006 CROSSING THE BRIDGE – THE SOUND OF ISTANBUL
2004 HEAD-ON
2002 SOLINO
2000 IN JULY
1998 SHORT SHARP SHOCK

ABOUT THE PRODUCTION

After the Film Is Before the Film

Ghost Song is the 13th feature film by Hamburg-based director, screenwriter, and producer Fatih Akin. It is also Akin's sixth film with his production company bombero international, founded in 2012, and his fifth consecutive film since 2017 produced in collaboration with and for Warner Bros. Entertainment. Barely a year has passed since Fatih Akin successfully released his previous film in theaters: *Amrum* celebrated its world premiere in May 2025 at the Cannes Film Festival in the "Cannes Première" section, where it excited audiences and international critics alike. Distributed by Warner Bros. Entertainment, the film opened in German theaters on October 9, where it has drawn nearly 900,000 viewers to date.

While Akin was working on *Amrum*, he hadn't yet decided that *Ghost Song* would be his next feature film – even though he'd been carrying the idea with him for a little over ten years.

Actually, he was eyeing a different film project: "I wanted to make a small, gritty auteur film – shot quickly, one, two, three – set in Hamburg, specifically in a psychiatric ward". During the editing phase of *Amrum* in the winter of 2024, he tried to write the script but then realized that the process was proving more complicated than he'd initially thought. "Around Christmas, I gave up," he admits. "It's too difficult to write, I can't pull it off in such a short time."

That's how *Ghost Song* started moving forward – an idea he'd been refining for ten years and for which a screenplay already existed, written by Ruth Toma, who had written the screenplay for Akin's film *Solino* in 2002. "We didn't start out with a blank page," the filmmaker notes. "Ruth had written a well-versed and thought-out screenplay. It was good."

The only aspect Akin wasn't entirely satisfied with were the characters as they were originally written. "That was actually my main focus when working on the screenplay," says the director, who knew that filming was scheduled to begin in the summer of 2025 – "following Stevie Wonder's motto: '*Never thought you would leave in summer.*' That was my guiding principle. I set about rewriting the characters, which basically took until we started shooting." Thus, *Ghost Song* was established as the successor to *Amrum*.

A Long Journey

The true origins of *Ghost Song* date back to 2015. Fatih Akin's son, ten years old at the time, had the idea for a film about two friends: one boy in our world, one boy from the shadow realm – one living,

one dead – connected by their friendship. “Like all children, my son had a vivid imagination at that age,” recalls Akin. “We already made films together when he was very young, and I showed him movies from a very early age wanting to show him which films were important – and why cinema is so powerful: *Bicycle Thieves*, Spielberg, the entire canon.”

“And then my son came up with this idea. I didn’t overthink it – intuitively, I knew that it was really good.” Because Akin didn’t believe himself capable of writing a children’s film, he found a partner-in-crime: Ruth Toma. “I just called Ruth and told her about the idea,” he says. “She wrote a very emotional, fantastic screenplay.” Using this script as a base, the filmmaker created storyboards together with the renowned storyboard artist Raymond Boy.

At that point, the supernatural elements were much more pronounced; the story was spookier, and the ghosts could pass through walls and other people. “The storyboards were very elaborate, depicting a project with a budget beyond what could realistically be financed,” explains Akin. He had to realize that, at that time, children’s films on this scale were not feasible in Germany. He set the project aside to pursue another project: *In the Fade*, starring Diane Kruger – the first of what would eventually become five consecutive feature films for Warner Bros.

Yet, the journey of *Ghost Song* wasn’t over yet, because it continued to evolve: “This film has evolved over ten years, in a very organic, very logical way – almost like a child itself.”

Unmistakably Fatih Akin

With each new stage of development, the project became as unmistakably a film that in Germany could only come from Fatih Akin. *Ghost Song* is a film unmistakably linked to the city in which it is set: Hamburg. A whole series of Akin’s works are set here – from *Short and Painless* to *Head-On*, *Soul Kitchen*, and *In the Fade*, right up to this latest film. “At first, I thought the story could take place anywhere, that it didn’t matter where it was set – a story this universal can be set anywhere. It could even take place in Karlsruhe or Mannheim,” says the director. Then it was Hitchcock’s classic *Vertigo* that opened his eyes: As part of a retrospective, the 1958 classic was shown in a restored version at Hamburg’s Metropolis Cinema.

“I’d seen the film many times before, but this was the first time on the big screen,” recalls Akin. “That’s when I realized it tells a story very similar to the one in *Ghost Song* – about a man that can’t forget a woman from the afterlife.” What particularly caught his eye was Hitchcock’s portrayal of San Francisco, in which this obsessive thriller is embedded. “How could anyone ever forget the scene where Kim Novak jumps into the ocean beneath the Golden Gate Bridge and is rescued by James

Stewart?” the director raves. “I immediately thought of the Köhlbrand Bridge in Hamburg and could practically see the finished film before me – or of the TV tower, which is now the central location of *Ghost Song*.”

But many of the themes explored are also familiar from the director’s previous works. *In the Fade* was a film about loss and grief, and *Head-On* is also very close to *Ghosts* in many respects. “I didn’t really notice this connection myself until the editing phase, even though *Head-On* is a fundamentally different film and the male lead is more of an antithesis to Faris in *Ghost Song*.”

“For a reason I can’t quite explain, suicide is a theme that has run through my work from the very beginning. My first application for art school was a film about suicide, heavily influenced at the time by the death of Kurt Cobain.” But he also notes: “I’m actually not the type for that at all; I think of myself as a positive and life-affirming person. I want to celebrate life – and I think I’ve succeeded in doing that with *Ghost Song*. It’s a film that loves and celebrates life, precisely because death is so ubiquitous.”

Ghost Song is arguably the most spiritual film of Fatih Akin’s career, a love story that reaches even beyond death. “I have always been a spiritual person,” he says. “Partly through my parents’ upbringing and my connection to Turkey, where I spent my summer holidays. You hear the muezzin’s call five times a day. In the evenings, I would sit around a campfire with friends, roasting chestnuts or mussels, and we would tell each other ghost stories. Naturally, that leaves a profound impact on you.

A Tough Task

Ghost Song is a love story, told in an unusual way: The two main characters, Faris and Farasha, fall in love at the beginning of the film, but are separated from one another that same night due to a fatal car accident. Over the next 40 days, they can only meet in Faris’s dreams. To tell this story, Fatih Akin had to find two exceptional actors whose love the audience would believe without a doubt.

To Fatih Akin it was important that Farasha was played by a young woman from Syria – in keeping with the story –, which meant the pool of candidates narrowed considerably. “I wanted it to be evident,” he says. “I didn’t want a Turkish woman to play an Arab woman, just as it was clear to me that Faris had to be played by a young Turkish man.” The casting call was quite detailed. “Very few women even applied,” the filmmaker reports.

Akin had to trust his instincts. He ultimately cast Mariam Dawoud as Farasha; she was born in Syria but has lived in Austria since 2004. She completed training in the fashion industry, but had no acting

experience in front of the camera. “An exciting challenge,” Akin admits. “I’m very glad we found Mariam. She has a truly unique presence, a beauty that shines from within. Although she’s never stood in front of a camera before, I trusted her because she brought the right personal experience to the role. This is someone who has walked this path herself – from Aleppo to Austria. She exudes a sense of experience and just the right amount of ‘street smarts,’ which give her credibility.”

Casting Faris also proved to be difficult. “In this case, the difficulties arose because I’d long had a different type of man in mind,” he recalls. “We’d always imagined Faris to be more rugged; in Ruth’s screenplay, he was described more as a macho type. We initially looked for someone like that during casting.” It wasn’t until very late in the process, while finishing up the screenplay, that Akin changed his mind. “Somehow, a guy with a rough exterior just didn’t seem particularly timely to me anymore,” the director explains. “It also had to do with the fact that, after *Rheingold*, I wanted to portray a different type of man. I could only imagine Faris as a sensitive and subtle, almost delicate guy.”

Once the course was set, Eren M. Güvercin quickly emerged as the favorite for the role. After his leading role in the German version of *Euphoria*, he was already considered more than just a rising talent. “Right from our first meeting, I found him incredibly fascinating,” recalls Fatih Akin. “We immediately connected on a different level, beyond that of actor and director – almost as if he were a nephew and I were his uncle. That took a lot of luck, of course, but it can also lead to difficulties during filming as you first have to deal with the fact that I can be kind of strict and impatient as a director.”

The reason Mariam Dawoud and Eren M. Güvercin were ultimately cast in *Ghost Song* was also that, once they stood in front of the camera together, they created exactly the effect Fatih Akin had envisioned for the two characters. “It was a very visual casting process,” he says. “Do they visually complement each other? I don’t have much time to tell their relationship, so I have to convey it physically and visually. It was a never-ending puzzle.”

He continues: “Together, they were like brother and sister; they looked out for each other incredibly well. They had to carry the film, and they did carry the film. I owe them a lot of gratitude.”

Other cast members in *Ghost Song* include Gabriel-Winner Amarin as Faris’s best friend Max, Carlotta von Falkenhayn as Farasha’s best friend Una, Syrian actress Lama Alhalabi as Farasha’s mother Shifa, and Anna Bederke as Faris’s mother Mine. David Schütter makes a guest appearance as Dr. Georg, who treats Faris after his suicide attempt.

The Connection Between Space and Person

After Fatih Akin's longtime cinematographer, Rainer Klausmann, retired after *Rheingold*, the director collaborated for the first time with Hollywood-based cinematographer Karl Walter Lindenlaub on *Amrum*. For *Ghost Song*, he chose Frank Griebe, who is known as Tom Tykwer's longtime collaborator. "What applies to all great cinematographers applies to Frank Griebe: The story comes first. The characters come first. He shares this ethos with the cinematographer of *Amrum*, Karl Walter Lindenlaub. They're cut from the same cloth. Otherwise, I couldn't work with them. Yet, their approaches are very different. I found Lindenlaub's knowledge and understanding of lighting to be very enriching, and it sparked my desire to work with other cinematographers. I wanted to continue that experience, I wanted to encounter it all over again."

So for *Ghost Song*, Akin once again opted for a new cinematographer who would offer him fresh perspectives. "That was 100% true of Frank Griebe," explains the filmmaker. "I'd always wanted to work with him because I consider him one of best cinematographers, not only in Germany but in the world. On top of that, he's from Hamburg, and that was perfect for our film." To get in the right mindset and coordinate their vision, they watched many films together. "Of course, *Vertigo* was among them," Akin recalls. Above all, however, he showed the cinematographer Japanese anime very early on – films like *Weathering With You*, *Your Name*, and *Suzume*. "I told Frank that I didn't have a single film to use as a reference. For me, the films that set the tone were animes. The final color version of *Ghost Song* has that look, and we owe it to Frank, who is capable of bringing a look to life. And he's a cinematographer with whom you can design a look."

Without the right locations, there can be no good cinematography, says Fatih Akin – that's not something we've only known since Antonioni. "But someone who celebrates this to the extreme, for whom no location is ever good enough and who would rather keep searching indefinitely, is Frank Griebe," the director praises. "This perfectionism and precision in finding locations really impressed me."

"Once Frank has found an image, he trusts it. The longer we worked on *Ghost Song*, the more I adopted Frank's style and came to trust those – extraordinary! – shots. It did the film an incredible amount of good. We borrowed the unconventional cuts from anime, but little by little we left out the complicated camera movements. What we filmed underwater and, at the end, on the tower is actually composed and executed in a very classic way. What made the film so labor-intensive was the sheer number of shots – and by that I don't mean coverage shots. We used everything we shot. The connection between space and character is something Frank masters at the very highest level. And that is what cinema is."

From the very beginning, the film was conceived with a color palette inspired by anime like *Your Name* or *Suzume*. These films have a bold, unique color scheme. The set design, costumes, and the color grading were meant to be guided by that. Unfortunately, the elaborate color grading doesn't come until very late in the post-production process – well after the editing is complete.”

Fatih Akin recalls that during editing, he received the unfinished prints from the lab – with “frustratingly pale” colors. To avoid letting that affect him negatively, he removed the colors during the editing process. “At some point, you get used to this black-and-white version you're working with, and eventually you even fall in love with it. That's when I thought: Hey, why not make two versions of the film?” says Akin.

Even while filming *Ghost Song*, the idea for a graphic novel based on the film took shape. Carlsen Verlag brought comic artist Bea Davis on board. Her black-and-white, manga-style sketches further encouraged the director to stick with both a color and a black-and-white version.

After editing was complete, Frank Griebel took on the elaborate color grading and, together with Ronney Afortu, created the film's unique color palette. Now there are two versions of the film, both of which he wants to share with the audience, according to Akin – “because I'm a generous person,” he adds with a laugh.

Perfect Illusion

Among the most elaborate sequences in the film were the scenes on and inside the TV tower – the city's 276-meter-tall landmark, which opened in 1968, bears the official name Heinrich Hertz Tower, and is affectionately known in Hamburg as “Telemichel.” Together with his friend and producer Herman Weigel, Akin read a supernatural novel that was offered to them to adapt into a film. “In this novel, a church tower plays a role as a meeting place for the protagonists and keeps appearing in their dreams. Herman immediately told me that we would need a motif like that for *Ghost Song* as well – a kind of symbol that serves as a visually distinct meeting place. And then – not out of megalomania, but out of naivety – the Hamburg TV Tower immediately came to mind.” What appealed to Akin was the idea that this city landmark can essentially be seen from anywhere in the city. When Faris associates the tower with Farasha because that's where he met her, she is always present in his life, even though she is already dead.

For safety reasons, the party scene with the many extras couldn't be filmed on the actual tower. “Since it was impossible to film the entire scene there, I spontaneously said: ‘Nevermind, then we'll just build a replica,’ ” says Fatih Akin, laughing: “No sooner said than done!” Production designer

Seth Turner, who had already been responsible for the set design on *Amrum*, designed and built a section that covered about 130 degrees of the tower's observation deck.

The interior of the former restaurant, where the high school graduation party takes place at the beginning of the film, was also recreated. Neither CGI nor an LED wall was used for the city backdrop; instead, a combination of a model and wallpaper was employed. Behind the windows, which were built to scale, a photograph of the city – three meters high and about 25 meters wide – was placed. However, because a photograph looks lifeless, Turner's team cut small holes in the photograph and installed small lamps and light bulbs that could be turned on and off. The Hamburg Dom was also projected onto the photograph to perfect the illusion.

"I know what I'm talking about," says Fatih Akin. "We shot in the studio, but the footage was so convincing that I actually got fear of heights in the editing room."

Like a fever dream

For the music featured in the film, Fatih Akin found equally unconventional solutions as he did for the rest of the production. "On the one hand, I wanted to make a very modern film in the style of *Euphoria*, with characters who are firmly anchored in the here and now. On the other hand, I wanted to create something classic, romantic, and in a way, even old-fashioned – a film that has what it takes to become a classic in its own right." For this, Akin actually envisioned a score like that of his inspiration, *Vertigo*, composed by Bernard Herrmann or Ennio Morricone. He also cites Wojciech Kilar's music for Coppola's *Bram Stoker's Dracula* – especially the love theme ("You can't get that out of your head!") – as an important inspiration. "These films would not have had the same impact if the music hadn't been so uniquely good," says Akin. "I wanted something like that, too."

The question immediately arose: Who composes something like that? Once again, it was producer Herman Weigel who had the brilliant idea: He brought up the name Malakoff Kowalski. "I was very happy with the film score for *Amrum*, a very special work by Hainbach," says Fatih Akin. "I could have imagined him as well had we emphasized the ghostly aspect more. But since I was leaning more toward the romantic side, Malakoff Kowalski was a real eye-opener for me. What he composes is very eclectic – he's very versatile."

In the end, however, it wasn't so much his music that convinced Akin of the collaboration. "I hadn't heard any music like that from him before. This was the first time he'd composed music like this. It was himself – his personality – that made the difference. We met, and it was immediately a friendship for life."

It ended with Akin and Kowalski ending up in the filmmaker's office at midnight, where he keeps his record collection. "After we'd been talking about music the whole time, we started listening to music – until dawn," Akin recounts. "I've never worked with anyone like that before. Someone who understands it so deeply. Someone who brings such passion to it." Afterward, Kowalski quickly sent the filmmaker some initial drafts, including the main theme, which had come to him on the subway near Rosenthaler Platz. Fatih Akin says, "I knew right away: This is it. I got goosebumps the first time I heard it."

What was crucial afterward was the fine-tuning during the editing process. "It was important that we were in the same room together, able to exchange ideas and feel the music together," Akin explains. "Otherwise, it can easily happen that you miss each other's point, that you keep making things worse." During this time, Akin actually moved into Malakoff Kowalski's studio. "Then, in a 24/7 marathon session, we finished the music for the film in one week – it was like a fever dream. I was the conductor, he was the composer, but also the performer. It was a rare, liberating, and blissful experience, during which I discovered my John Williams. Above all, I gained a friend."

Added to that are the contemporary sounds contributed by the Jugglerz – an experience that, as Fatih Akin emphasizes, was "just as wonderful, but the opposite way, with a different kind of music. It went like clockwork, as if you were knocking over dominoes. I went to Jan Delay and asked him who in Germany makes good dance music – not the embarrassing kind. He said right away: 'Jugglerz.'" Akin was already familiar with their music through Bonez MC and RAF Camora, but hadn't yet met the musicians and producers from Konstanz in person. "When we finally met in Berlin, we were immediately on the same page – we shared a common understanding of music. They got me right away. And just like Malakoff, they immediately delivered the kind of music I'd dreamed of for the film. Everything clicked right away."

It was Jugglerz who then suggested the Arab singer Aya Samra from Berlin, whose unique voice added the finishing touch to the soundtrack. "It turned out to be a very musical film," says Fatih Akin, noting: "You always ask yourself: What kind of film do you want to make? Do I make it using only pre-existing music, like Tarantino? Or do I make a film where I say: Now I'm going to go all out and make the film the way a film like this should be made? That's how I ended up doing it."

He continues: "And the result, with everything – the screenplay, the actors, the cinematography, the music, and the editing – is a film I'm truly proud of, both in terms of craftsmanship and theme."

THE CAST

EREN M. GÜVERCIN

Faris Aybars

Eren M. Güvercin grew up in Berlin and gained his first acting experience as a teenager at Berlin theaters such as Hebbel am Ufer (HAU), Deutsches Theater Berlin, and Volksbühne Berlin.

He first gained attention from a wider audience with his role as Ismail “Isi” in the multi-award-winning youth series *Druck* (funk/ZDFneo). Afterward, he appeared regularly in other film and television productions. In 2025, he was part of the main cast in the RTL+ series *Euphorie*, directed by Antonia-Leyla Schmidt. In the historical ARD production *Mozart/Mozart*, directed by Clara Zoë My-Linh von Arnim, he took on the role of Wolfgang Amadeus Mozart. In the six-part crime series *Banksters*, Güvercin plays the lead role of the young bank trainee Yusuf Arslan. The series, set in Berlin in the 2000s and based on true events, was developed by Bernd Lange and premiered on February 20, 2026, as the first German-language original production on the streaming service HBO Max.

MARIAM DAWOUD

Farasha Hassouna

Mariam Dawoud, born in Syria in 2004, lives in Austria. After moving there, she completed an apprenticeship in the fashion industry in Salzburg. In 2025, she took on her first leading role in a film project, *Ghost Song*, gaining extensive practical experience in front of the camera.

In addition to acting, she pursues a wide range of creative work – particularly in drawing, sewing, and visual design. Her creative background influences her understanding of roles, her eye for detail, and her conscious use of body language and stage presence. Dance and regular fitness training are integral parts of her daily life and complement her physical expressiveness and discipline.

In the future, she hopes to continue developing artistically and to expand her practical experience in front of the camera in order to establish a professional career in film.

CARLOTTA VON FALKENHAYN

Una van Harlen

Carlotta von Falkenhayn was born on February 25, 2007, in Berlin, where she grew up. She first appeared on camera at the age of seven, playing the lead role in *Der glücklichste Tag* (2014). This role marked the beginning of a remarkable acting career.

In the years that followed, Carlotta continued to gain experience in front of the camera. In 2014, she appeared in *Blochin*, *You Love Your Kids*, *Weissensee*, and *Mängelexemplar*, among others.

This was followed by additional roles in productions such as *The Woman Who Wanted to Kill Someone* (2015), *No Way Back* (2015), *Solveig Karlsdottir* (2016), *A Minute's Silence* (2016), *Luther and I* (2017), and *As on Earth* (2017). She developed remarkable confidence in front of the camera early on and was able to steadily expand her acting range.

She ultimately reached a decisive milestone in her career to date with her role as Elisabeth Doppler in the internationally successful Netflix series *Dark* (2017). Directed by Baran bo Odar and based on a screenplay by Jantje Friese, *Dark* was the first German Netflix Original series, which quickly became an international hit with audiences.

In the years that followed, Carlotta remained a fixture in the film and television landscape. She took on roles in productions such as *Perfume* (2018), *The Girl in the Spider's Web* (2018), *Sealed Lips* (2018), and *Yesterday We Were Still Children* (2022). In 2023, she also appeared in the feature film *Karla*.

She is represented by the Next Generation agency. Carlotta von Falkenhayn combines many years of experience in front of the camera with remarkable versatility. Since childhood, she has been immersed in a wide variety of cinematic worlds and has appeared in both national and international productions.

GABRIEL-WINNER AMORIN

Max Yemi

Gabriel-Winner Amorin, born in Hamburg in 2003, is a recent graduate of the renowned Zerboni Acting School in Hamburg – the very place where he was discovered and has rapidly catapulted himself into the German film and television scene. During and immediately after his studies, he landed roles in high-profile productions and is by no means a stranger to the industry anymore. He is now making his feature film debut in *Ghost Song*.

Amorin is already omnipresent on German television: He has appeared in *The Peppercorns*, multiple times in *Aktenzeichen XY ... ungelöst*, *SOKO Donau/Wien*, *Mordsschwestern – Verbrechen ist Familiensache*, and in the docudrama *Der Norden zwischen Petticoat und Spätheimkehrern*.

He also made his mark on the theater stage: At the MUT! Theater in Hamburg, he impressed audiences in 2023 in *Scrooge – A Christmas Carol* (playing, among other roles, Scrooge, Bob, and Michael) and in 2024 in *The Little Mermaid*.

Standing 186 cm tall, with an athletic build, multilingual skills (German, English, French, Italian), and talents ranging from hip-hop and beatboxing to boxing, Amorin is a versatile newcomer who is finally taking off with *Ghost Song*.

LAMA ALHALABI

Shifa Hassouna

Lama Alhalabi is a Syrian actress and visual artist who has lived in Berlin since 2015. She began her artistic career in 2003 in Damascus, where she worked in theater and appeared in both classical and contemporary productions, including *The Millionaires of Naples* by Eduardo De Filippo, Goethe's *Faust*, Gogol's *The Overcoat*, and Chekhov's *Three Sisters*.

Since moving to Germany, she has participated in various multilingual theater and performance projects in Berlin, further developing her work in the fields of physical theater and pantomime. Following her role in *Ghost Song*, she also appeared in the Austrian crime series *Schnell ermittelt*. In addition to her work as an actress, she continues to develop projects in the fields of writing and the visual arts.

ANNA BEDERKE

Wilhelmine "Mine" Aybars

Born in Hamburg, Anna Bederke discovered her passion for film at a young age and shot her first short film at 16. She later studied film directing at the Hamburg University of Fine Arts (HFBK), where she directed additional short films through classes of Wim Wenders and Fatih Akin. Shortly after graduating, she switched to acting: Fatih Akin cast her in *Soul Kitchen*. Variety praised her debut as "the real discovery."

This was followed by collaborations with Matthias Glasner, Marco Kreuzpaintner, Markus Goller, Sönke Wortmann, and others. In the feature film *Dying* (2024), which won the Silver Bear for Best

Screenplay, Anna Bederke collaborated once again with Matthias Glasner. The Irish drama *That They May Face the Rising Sun* (2023), with Anna Bederke in one of the leading roles, won Best Film at the Irish Film Awards and was nominated in a total of eleven categories there.

In 2026, Anna Bederke will also appear in the English drama *Faraway Home* by Terry Loane.

DAVID SCHÜETTER

Dr. Georg

David Schütter, born in 1989, completed his acting training from 2009 to 2012 at the Hamburg School of Acting and appeared in his first TV productions while still a student. He first drew attention with roles in *Porn Punk Poetry* (2014) and *We Are Young. We Are Strong* (2014). For the production *Strawberry Bubblegum* (2016), he received the Studio Hamburg New Talent Award for Best Young Actor.

This was followed by defining performances in film and TV productions as well as international projects, including *Never Look Away* (2018), *4 Blocks*, *Our Miracle Years*, and the hit Netflix series *Barbarians*. He received the Günter Rohrbach Prize for his role in *In a Land That No Longer Exists* (2022). Most recently, he appeared in *Herrhausen - The Banker and the Bomb*, *Chabos*, *MOMO* (2025), and in a leading role in the anti-war drama *The Tiger* (2025), which topped streaming charts worldwide in 2026. In January 2026, he starred in *Woodwalkers Part 2*, which released in German theaters.

BEHIND THE CAMERA

RUTH TOMA

Screenplay

Following *Solino* in 2002, renowned screenwriter Ruth Toma is collaborating with filmmaker Fatih Akin for the second time. She was awarded the Bavarian Film Prize in 2003 for the first collaboration.

She studied at the Academy of Fine Arts in Munich from 1976 to 1981 and worked as an actress and writer with the independent theater group 'Fliegende Bauten' until 1990. She continued her education from 1992 to 1994 in the graduate film program at the University of Hamburg. Her first screenplay to be adapted for film was the TV movie *Der schönste Tag im Leben* (1996), directed by

Jo Baier. She made her feature film debut in 1999 with *Gloomy Sunday*, directed by Rolf Schübel, for which she won the German Screenplay Award.

Many high-profile projects followed, including *Now or Never* (2000) and *Peas at 5:30* (2004) by Lars Büchel, *Bundle of Joy* (2000) and *Same Same But Different* (2009) by Detlev Buck, *Kebab Connection* (2004) by Anno Saul, *The White Massai* (2005) by Hermine Huntgeburth, *Emma's Bliss* (2006) by Sven Taddicken, *Peaceful Times* (2008) by Neele Leana Vollmar, *3096 Days* (2013) by Sherry Hormann, *A Spicy Kraut* (2013) by Buket Alakus, *Dessau Dancers* (2014) by Jan Martin Scharf, *The Chef* (2014) by Ralf Huettnner, *My Blind Date with Life* (2017) by Marc Rothmund, and *Sweet Disaster* (2021) by Laura Lehmus. She celebrated her greatest success with the film adaptation of Hape Kerkeling's autobiography *All About Me* (2018), directed by Caroline Link.

FRANK GRIEBE

Cinematography

Frank Griebe is known for his long-standing collaboration with film director Tom Tykwer. They met at the age of 24 at an art-house theater in Berlin that Griebe frequented and where Tykwer worked. Together, since Tykwer's directorial debut, *Deadly Maria*, in 1993, they have worked on films such as *Winter Sleepers* (1997), *Run Lola Run* (1998), *The Princess and the Warrior* (2000), *Heaven* (2002), *Perfume: The Story of a Murderer* (2006), *The International* (2009), *Three* (2010), *Cloud Atlas* (2012), and *A Hologram for the King* (2016). In addition, there is the Netflix series *Sense8* (2015), which Tykwer co-directed with the Wachowskis, as well as the miniseries *Babylon Berlin* (since 2017), for which Griebe served as director of photography on 17 episodes.

He has also collaborated with other renowned directors: Jan-Ole Gerster on *Lara* (2017), Sebastian Schipper's debut *Absolute Giants* (1999), and actress and director Franka Potente on her critically acclaimed debut *Home* (2020). His most recent works include the exceptional series *Funeral for a Dog* by David Dietl and Barbara Albert, Tallulah Hazekamp Schwab's *Mr. K* (2024), Nele Mueller-Stöfen's directorial debut *Delicious* (2025) for Netflix, and Philipp Stölzl's *The Physician II* (2025).

He has shot several documentary films: Sönke Wortmann's *Germany: A Summer's Fairytale* (2006), Romuald Karmakar's *If I Think of Germany at Night* (2017), and Annekatrin Hendel's (2013). He has also worked on various high-end commercials with directors Ralf Schmerberg, Markus Walter, Dante Ariola, and Stian Smestad for brands such as Adidas, Apple, BMW, Porsche, Mini, Nintendo, and Samsung.

Frank Griebe is a member of the German Film Academy, the European Film Academy, and, since 2016, the Academy of Motion Picture Arts and Sciences.

ANDREW BIRD

Editing

Born in London, Andrew Bird is a regular member of Fatih Akin's team. Among other films, he edited *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), *Good-Bye Berlin* (2016), *In the Fade* (2017), *The Golden Glove* (2019), *Rheingold* (2022), and *Amrum* (2025). For *The Edge of Heaven*, Bird was awarded the German Film Award for Best Editing.

His other film credits include *Gigantics* (1999), *The Countess* (2009), *The Future* (2011), *Remainder* (2015), *Sunset Over Hollywood* (2018), *The Space Between the Lines* (2019), *A Symphony of Noise* (2021), and most recently Mohammad Rasoulof's Oscar®-nominated film *The Seed of the Sacred Fig* (2024), for which he was also nominated for the German Film Award in the Best Editing category. Bird is a member of the German and European Film Academies, as well as the Academy of Motion Picture Arts and Sciences.