

PAUL KALKBRENNER RITA LENGYEL CORINNA HARFOUCH ARABA WALTON



BERLIN CALLING

A HANNES STOEHR FILM

STARRING PAUL KALKBRENNER RITA LENGYEL CORINNA HARFOUCH ARABA WALTON

WITH PAUL KALKBRENNER, RITA LENGYEL, CORINNA HARFOUCH, ARABA WALTON, HENRIETTE MÜLLER, RP KAHL, PETER SCHNEIDER, MEGAN GAY, UDO KROSCHWALD, MAXIMILIAN MAUFF, ERDAL YILDIZ, DIRK BORCHARDT AND OTHERS
BERLIN CALLING WRITTEN & DIRECTED BY HANNES STOEHR CINEMATOGRAPHY ANDREAS DOUB EDITING ANNE FABINI CASTING KAREN WENDLAND PRODUCTION DESIGN SEBASTIAN WURM COSTUME DESIGN CHARLOTTE SAWATZKI
MAKEUP GROBI WENDEL LIGHTING DIRK EICHLER HEAD GRIP HOLGER FEY ORIGINAL SOUND PATRICK VEIGEL SOUNDDSIGN STEFAN SOLTAU, BJOERN WIESE MIX ROBBY JAEGER MUSIC PAUL KALKBRENNER LOCATION MANAGER FRANZISKA JAHNKE
ASSISTANT DIRECTOR MIRKO BORSCHT LINE PRODUCER KARSTEN AURICH EDITORIAL DEPARTMENT ANKE KRAUSE, ANDREAS SCHREITMUELLER PRODUCERS KARSTEN AURICH, HANNES STOEHR PRODUCED BY SABOTAGE FILMS AND STOEHRFILM
IN CO-PRODUCTION WITH WDR AND ARTE, GERMAN DISTRIBUTION MOVIEFEST, WORLD SALES BETA CINEMA

SUPPORTED BY DEUTSCHER FILMFÖRDERFONDS (DFFF), BKM FILMFÖRDERUNG DES BUNDES, MEDIENBOARD BERLIN-BRANDENBURG, RUNDPUNK BERLIN BRANDENBURG (RBB), FILMSTIFTUNG NORDRHEIN-WESTFALEN AND FILMFÖRDERUNGSANSTALT (FFA)



www.betacinema.com/berlincalling





presents



A
Hannes Stoehr
Film

Starring
**Paul Kalkbrenner, Rita Lengyel, Corinna Harfouch,
Araba Walton, Peter Schneider, RP Kahl,
Henriette Müller, Maximilian Mauff**

A
sabotage films & stoehrfilm
Production

In Coproduction with WDR and Arte

Supported by Deutscher Filmförderfonds, Beauftragter der Bundesregierung für Kultur und Medien,
Medienboard Berlin Brandenburg, RBB, Filmstiftung Nordrhein-Westfalen and Filmförderungsanstalt (FFA)

Festival del Film Locarno 2008 – Piazza Grande



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Technical Information:

Germany, 2008,
35 mm, 1:1, 85, color, 105 minutes, Dolby SRD

Release in Germany (Movienet): 2 October 2008

Cast

| | |
|-----------------------------|------------------|
| Ickarus | Paul Kalkbrenner |
| Mathilde | Rita Lengyel |
| Prof. Dr. Petra Paul | Corinna Harfouch |
| Corinna | Araba Walton |
| Crystal Pete | Peter Schneider |
| Erbse | RP Kahl |
| Jenny | Henriette Müller |
| Father | Udo Kroschwald |
| Label boss Alice | Megan Gay |
| Alex | Maximilian Mauff |
| Brother | Peter Moltzen |
| Club boss Tom | Dirk Borchardt |
| Franz | André Hoffmann |

Crew

| | |
|---|---------------------------------|
| Scriptwriter & Director | Hannes Stoehr |
| Casting | Karen Wendland |
| Cinematography | Andreas Doub |
| Set Designer | Sebastian Wurm |
| Set Decorator | Melanie Raab |
| Line Producer and Production Manager | Karsten Aurich |
| Editor | Anne Fabini |
| Music | Paul Kalkbrenner |
| Producers | Karsten Aurich Hannes Stoehr |

Club Shooting Locations

Maria am Ostbahnhof, Berlin
Bar 25, Berlin
Welcome to the Future Festival, Amsterdam
Hypnotik at Double Mixte Concert Hall, Lyon

Press Note

After "Berlin is in Germany" (Berlinale 2001, Panorama Audience Award) and "One Day in Europe" (Berlinale 2005, official competition), Hannes Stoehr has once again crafted a feature film that sensitively and precisely captures the mood of a generation. With the internationally known hit DJ Paul Kalkbrenner in the lead role (whom Stoehr discovers here for the cinema), he takes the viewer on an exciting musical journey with all of its highs and lows.

Short Synopsis

Berlin electro composer **Martin (Paul Kalkbrenner)**, called DJ Ickarus, is touring the dance clubs of the world with his manager and girlfriend **Mathilde (Rita Lengyel)**. They are about to release their biggest album to date. But when Ickarus gets high on drugs after a gig and is taken to a Berlin psychiatric clinic, all of their plans go awry. A tragicomedy set in today's Berlin.

Synopsis

Berlin electro composer **Martin Karow (Paul Kalkbrenner)**, a.k.a. DJ Ickarus, is touring the world's most with-it dance clubs with his girlfriend and manager **Mathilde (Rita Lengyel)**, hopping from one airport to the next, from one gig to another. They share bed, music studio and office in their Berlin apartment. Mathilde is increasingly critical of Ickarus because of his excessive drug consumption, but their love and their mutual goal of bringing out a new album create a powerful bond between them. After one of his gigs, however, Ickarus loses control and ends up in the emergency drug ward of a Berlin psychiatric clinic.

Head physician **Prof. Dr. Petra Paul (Corinna Harfouch)** diagnoses drug-induced mental confusion. They have to wait for the lab results to find out what kind of pill Ickarus took. Although he's more freaked out than he wants to admit, he still doesn't take his condition particularly seriously. Mathilde brings him his computer and he continues to work on the pieces for his new album in the clinic. He also begins to take part in the social life of the "open" drug ward. He becomes friends with his fellow patients **Crystal Pete (Peter Schneider)**, **Franz (Andre Hoffmann)**, **Michi (Paul Preuss)**, **Jamal (Mehdi Nebbou)** and **Goa Gebhard (Caspar Body)**, as well as with **Alex (Max Mauff)**, who is doing his civil service there. At night Ickarus is plagued by panic-like flashbacks. Dr. Paul advises him to take a creative break under her supervision, and reminds him that he is in the clinic of his own free will.

After **Alice (Megan Gay)**, the boss of the record label *Vinyl Distortion*, tells Mathilde that she won't be releasing the new album, and club boss **Tom (Dirk Borchardt)** postpones the record release party. Ickarus, who is getting increasingly frustrated with his situation in the drug ward, sneaks out of the clinic, gets cocaine from his trusted dealer **Erbse (RP Kahl)** and spends the weekend partying with groupie **Jenny (Henriette Müller)**. Mathilde starts losing interest in helping Ickarus get clean. She finds a shoulder and more to cry on in her ex-girlfriend **Corinna (Araba Walton)**, who works as a bouncer at a techno club. Ickarus is less bothered by Mathilde's relationship with Corinna than by her preaching. When they end up forming a ménage à trois, things start to fall in place once again. But then Ickarus finds out that the album has been canceled. He loses his bearings again and, in a cocaine-induced delirium, strikes Mathilde and demolishes the office of record-label boss Alice. He then runs back to the drug clinic, where another power struggle awaits him, this time with Dr. Paul. Ickarus tries to control the damage, but it's too late. Alice kicks him out of her agency, Mathilde moves in with Corinna and refuses to see Ickarus anymore, and Dr. Paul's therapy fizzles out and ends in a fiasco. Just before leaving the clinic, Ickarus organizes a madcap going-away party, and the clinic patients have a merry old time until the caretakers arrive and put an end to the high jinx...

Ickarus is put under sedation and isolated in a closed ward. Dr. Paul justifies this step to Mathilde by claiming that he is a danger to himself and others. In spite of their separation, Mathilde fights to have him released, and even asks Ickarus' **father (Udo Kroschwald)**, a Protestant pastor, for help. In the closed ward, Ickarus writes more music for his album. For a moment, the sun appears on the horizon again. But is everything really going to change for the better?

Director's Note – Hannes Stoehr

Usually, films of musicians are about dead Americans or Brits. Whether it's Jim Morrison, Charlie Parker, Joe Strummer, Kurt Cobain, Brian Jones, Ian Curtis or Johnny Cash – the musician's struggle for survival is always related in the context of the time in which he's living. This turns all these films into a portrait of society, a picture of manners, a study of the times. Whenever it's about a rock 'n' roll hero, the artist's often self-destructive struggle becomes a metaphor for a generation, since the aspect of rebellion against society is usually the focal point here. To me, the main theme of all these portraits is "art and madness." The viewer is captivated by the passionate, unconventional lifestyle of the hero. You wait with growing tension until the artist freaks out or, to put it differently, you watch as he flies too close to the sun. Led Zeppelin already used the mythological figure of Icarus as its logo.

So why not make a portrait of a German musician for once? Maybe even about one who's still alive? Why always deal with the past, when the present is so exciting? Why not make a film about a composer of electronic music? The musicians of the YouTube generation compose on their laptops, fly around the world and don't need any lyrics. They sell their tracks as downloads, which makes them independent of the big majors and service providers in the best sense of the word for all the dance lovers in the international, globalized club landscape.

BERLIN CALLING is not a biopic. The film traces the life of a fictional musician in the Berlin of today, and deals with art and insanity, intoxication and ecstasy, hope and future, friendship and family, music and the lust for life, and, of course, love.

Interview with Hannes Stoehr (Director & Scriptwriter)

How did you get the idea of making a film about a guy who makes electronic music?

In the 90s I spent several nights in dark basements at Strobo's and saw several sunrises after long party nights. The shamans of the party nights were always the DJs, and their beats were the soundtrack for the personal film that unspools differently for every participant. Every now and then I went to the E-Werk, the Casino, the Tresor or the Bunker, or to open-air raves like Fusion. But I was never the classic raver who would sit out the whole week waiting for the action to start all over again on the weekend. Still, I was always fascinated by this world. What I always really liked was that to get people dancing, you didn't need someone to come out on stage and pass on his message with lyrics like the rock shamans did. If the music was good, I could dance for hours. It's the same today, even if my big party years are over.

I was excited by the stories of the DJs who traveled the country with suitcases full of records, and I wrote down my first ideas. The film was to play out in the Berlin club scene; the musician in my film was not supposed to be a superstar, but would have to live and fight for his art. Even while I was shooting "Berlin is in Germany" (2001), the WDR "Scene of the Crime" episode "Odins Rache" (2003) and "One Day in Europe" (2005), I often went dancing to relax or reflect. It became clear to me that the film had to play in the present and not to rehash the 90s again. Why do a film about the past, when the present is so exciting and the past can be found in the present anyway? I began to note down characters from real life who would be playing a role in the film. The film also doesn't portray any 20-year-old ravers or 25-year-old students, but rather the Generation 30 plus x. Ickarus, the label boss Alice, Mathilde and Corinna, the club boss Tom, Erbse – these are all characters who became what they are in the 90s. I always carry around with me the feeling for a story for a long time before I can write down the basic outline.

How did your collaboration with the lead actor and film musician Paul Kalkbrenner come about?

That was in late 2003 and while I was looking for the right music for the film. I was in the Arena with a couple of friends at a Bpitchcontrol party and Paul was the DJ, or, to put it more precisely, Paul was playing live on his computer. Shortly after the beginning of his set, all you could hear was noise, static – a super-mega disaster, since there were surely over 2000 people in the hall. There was a wrong connection in the cables somewhere. Paul began switching cables on the stage – it was absurd, an absolutely grotesque situation. That was the first image I had of him. Then in 2004 Paul released his album "Self." "Queer Fellow," "Castanets," "The Grouch," "Dockyard" – that was film music, that was emotional electronics.

I told Paul about my idea of making a film and he immediately found that appealing. I accompanied Paul to several gigs in Germany and abroad, and he also made a couple of remixes for the soundtrack to "One Day in Europe." For me, Paul's music stands out through a clear structure, a good feeling for dramaturgy, a great sense of melody and a love of detail. On stage he communicates with the audience through musical ideas, and knows exactly when something new has to come. What always fascinated me was that Paul composes his music on his computer and then goes on stage with his own music, and plays it live on the stage, as it were. He can keep on intervening according to how he feels the moment. To create something on your computer and then to go on stage with it – I've always been able to identify with that. Scriptwriters, web designers or many other artistic professions basically do the same today.

Interview with Paul Kalkbrenner (lead role and composer of the film score)

Berlin Calling – a film about the techno scene or a film about the artist Paul Kalkbrenner?

Neither one. It's a portrait. A portrait of our time. It's a feature film. The themes of techno and drugs are only the brush with which we paint a picture. What it's about is a much more universal story than techno and club life. Basically, Ickarus, the lead figure, could also have made a different kind of music. He has the problems of many artists: genius – madness, not understanding things, not watching out for himself, and then falling flat on his nose. It's a story that keeps happening all the time to lots of people, and not one about me or the milieu.

But aren't you still afraid that people who don't know you will think that here we're seeing Paul Kalkbrenner's life and not a fictional one?

The character is very close to me. I even feel that it's closer to me than Hannes thinks. He thinks that Ickarus is totally different from Paul Kalkbrenner. I would say that the borders are flowing, and that's what makes it exciting. It's essentially a fictitious story where such crazy things happen that people will soon realize that it's not a biography of my life.

Do you identify with Ickarus?

More or less. Well, I always say I know Ickarus very well because he's like the person I didn't want to become. He's my own demon, but also one who wants to go where Paul Kalkbrenner maybe is today.

As to the music: did you write the entire soundtrack?

There's a guest track by Sascha Funke, otherwise the entire music is mine.

Statements

Rita Lengyel (Actress)

"... Of course, Mathilde enjoys being the girlfriend of a DJ; it's like being a First Lady. Mathilde believes in Ickarus and his music, but is familiar enough with the scene to know how hard it is to maintain your position in it. Mathilde feels left out when Ickarus is on his drug trips. It's a breach of faith when Ickarus betrays her with drugs, as it were. Mathilde is certainly not a gray mouse, but she knows when to stop. The moment she starts fearing for Ickarus, she also becomes afraid for herself. If you're with a borderliner like Ickarus, you have to step on the brakes at some point and protect yourself, otherwise you perish. This film is an exciting tightrope walk for our generation. It shows the characters in a personal struggle with the entire chaos out there that we call everyday life..."

Corinna Harfouch (Actress)

"... Well, my eldest son is also an electro type, and makes electro music and theater music, and I became familiar with this musical direction from him. I find it extremely dynamic, but had to get used to it. At the beginning it was strange, annoying. I had the feeling that I couldn't make out any differences. If you don't hear it often enough, you just can't distinguish the nuances. You only hear this (claps her hands) Pfm-pfm-pfm-pfm-pfm it sounds somehow manipulated. Which is the whole point of it. Actually it's nothing else than the old shaman dances, where you try to unite mind and body..."

Karsten Aurich (Producer)

All over the world, people get together in the middle of the night to dance, talk or just chill out after a strenuous day. The scene is influenced and driven by electronic music and its makers. Only very few films deal with this world, which generally only pops up as a party background. But BERLIN CALLING plunges right into the middle of it. In order to transport this world to the screen as realistically as possible, we resorted to unusual means, for example with the techno parties. We organized the parties ourselves and assumed the risk that no one would come. But our protagonists filled the halls hands down. There we shot for a whole night with two cameras, in a practically documentary style, with genuine party guests. The honesty of these shots can be clearly felt in the film. Live is live, both on the sound and picture level. Welcome to the club...

Biographies

Hannes Stoehr (Director, Scriptwriter, Producer)

Hannes Stoehr was born in Stuttgart in 1970 and, after completing his civilian service and a nine-month South America trip, studied European law at the University of Passau. He then studied scriptwriting and directing at the Deutsche Film- und Fernsehakademie Berlin (DFFB) between 1995 and 1999, and attended script seminars given by Ken Dancyger, Dick Ross, Jesus Díaz, Don Bohlinger, Jacob Arjouni a.o. He took directing seminars with Wolfgang Becker, Mike Leigh, Volker Schlöndorff, Helke Misselwitz a.o.

In 2006 he obtained a writing fellowship for the Villa Aurora in Los Angeles. He works as a scriptwriter and director in Berlin as well as lecturer at the DFFB Berlin and the Filmhochschule Ludwigsburg.

Filmography (Selection)

1997 LIEBER CUBA LIBRE Documentary (scriptwriter, director, 45 min.)

1998 GOSH - LIVE IN PARIS Documentary (scriptwriter, director, 50 min.)

1999 BERLIN IS IN GERMANY Short film (scriptwriter, director, 35 mm., 15 min.)

2001 BERLIN IS IN GERMANY Theatrical feature film (scriptwriter, director, 35 mm., 94 min.)

2003 WDR-TATORT: ODINS RACHE TV-Movie (scriptwriter, director, 16 mm., 90 min.)

2005 ONE DAY IN EUROPE Theatrical feature film (scriptwriter, director, 35 mm., 100 min.)

Awards (Selection):

BERLIN IS IN GERMANY Panorama Audience Award Berlinale 2001

Verband der Deutschen Kritiker. Best Film 2002

Best lead actor Jörg Schüttauf: Award of the Deutsche Filmkritik 2001

First Prize Studio Hamburg Nachwuchswettbewerb 2001

New Faces Award. Best Young Director 2002

Luna de Plata, Internat. Film festival Valencia 2001

Prix Special du Jury, International Festival du Premier Film d'Annonay 2002

Prix Special du Jury, International Film Festival Henry Langlois de Poitiers 2002

H. W. Müller Award. Baden-Baden Best Film music. Florian Appl 2002

Theatrical releases 2001-2002 in Germany, France, Spain, Turkey etc.

Over 30 festivals worldwide.

ODINS RACHE nominated for the German and European CIVIS Television Award 2004.

German Television Award 2004. Best supporting role: Sandra Borgmann

ONE DAY IN EUROPE Competition entry at 2005 Berlinale and screened at over 30 festivals worldwide.

Paul Kalkbrenner (Ickarus)

Paul Kalkbrenner was born in Leipzig in 1977, grew up in Berlin-Lichtenberg and lives today in Berlin-Friedrichshain. Since 1999 he has been releasing his music on the Berlin label BPITCHCONTROL (bpitchcontrol.de) founded by DJane Ellen Allien.

His tracks can regularly be found at the top of the DJ charts and webstore download charts. Paul Kalkbrenner tours the world as live DJ, appearing both at the big festivals (Mayday, Nature One, Sonne Mond Sterne, Melt!, Fusion, Welcome to the Future, a.o.) and at the most popular electro clubs (including Womb/Tokyo, Rex/Paris, Nitsa/Barcelona, Macumba/Madrid, Fabric/London, Tresor, Watergate, Maria, Weekend, Panorama Bar/all Berlin).

BERLIN CALLING is Paul Kalkbrenner's acting debut.

Rita Lengyel (Mathilde)

Rita Lengyel was born in Düsseldorf in 1973 and grew up in Cologne, Berlin and Budapest. She now lives in Berlin. She gathered her first experiences in film between 1990 and 1994 as an actress in DER EISTAUCHER (director: Oliver Hirschbiegel) and PIZZA COLONIA (director: Klaus Emmerich), as well as in DOMENICA (director: Peter Kern), BLUT AN DER WIEGE (director: Markus Fischer) and NADINE IM BISTRO (director: Ekki Ziedrich). From 2000 to 2008 she starred in various feature-film productions such as PLAN B: MASK UNDER MASK (director: Markus Goller), SUNDAY IS IN AUGUST (director: Marc Meyer) and BERLIN CALLING (director: Hannes Stoehr).

While still working as an actress, she has been studying directing at the HFF in Potsdam-Babelsberg since 2003. Currently she is developing her first full-length feature film as scriptwriter and director.

Corinna Harfouch (Prof. Dr. Petra Paul)

Born in Suhl, Corinna Harfouch discovered her love for the theater in her childhood. After graduating from the Ernst Busch Schauspielschule in Berlin, she began her stage career in "Faust II" in Chemnitz.

In 1997 she won the Bavarian Film Award for her role in Sherry Hormann's FATHER'S DAY (1996) and two years later she picked up two Golden Lions for her performances in Mark Schlichter's TV production "Der Ausbruch" (1996) and Hermine Huntgeburth's "Gefährliche Freundin" (1996), for which she also won the Adolf Grimme Award. For her role as Rabia in BIBI BLOCKSBERG (2002) she won the German Film Award as "Best Supporting Actress." Harfouch also left her unforgettable mark in a broad variety of roles in other feature films directed by renowned filmmakers such as Joseph Vilsmaier (CHARLIE & LOUISE 1993), Margarethe von Trotta (THE PROMISE 1994) and Bernd Eichinger (THE DEVIL AND MS D 1999), as well as by up-and-coming young directors such as Matthias Glasner (SEXY SADIE 1996), Nico Hofmann (THE BIG MAMBO 1998) and Lars Büchel (NOW OR NEVER 2000).

Corinna Harfouch portrayed Magda Goebbels next to Bruno Ganz as Hitler and Ulrich Matthes as Joseph Goebbels in Oliver Hirschbiegel's DOWNFALL which was nominated for the Oscar as best foreign-language film in 2005. For this role, she was nominated for the German Film Award 2005 as best supporting actress.

Araba Walton (Corinna)

The actress and singer Araba Walton was born in the Lower-Bavarian town of Simbach am Inn on 4 November 1975. After graduating from high school, she went to London, where she studied for three years at the state-run ArtsEd (Arts Educational School) London. She then starred in various West-End and Off-West-End productions as an actress in the following years.

In late 2001 she moved to Hamburg to play the lead role in the hit musical "The Lion King." But after a two-year engagement, she decided to turn her attention to stage acting once again and moved to Berlin. Walton has been a permanent member of the "Berliner Logentheater" and the Berlin theater ensemble "abok" since 2005. In 2007 she became a founding member of the association "SFD – Schwarze Filmschaffende in Deutschland." www.sfd-net.com.

In 2008 she will be starring in a lead role in the feature film SUNNY HILL by Luzius Ruedi. Her first vocal album "Roland Appel" was released in April 2008 on the successful Berlin record label "Sonar Kollektiv."

Peter Schneider (Crystal Pete)

was born in Leipzig in 1975 and studied music and acting at the Felix Mendelssohn Bartholdy Hochschule in Leipzig after completing his secondary studies. Peter Schneider has since been very active as an actor in theater, film and television.

RP Kahl (Erbse)

Rolf Peter Kahl, born in Cottbus in 1970, studied acting at the Ernst Busch Hochschule in Berlin and has had many engagements as an actor in film and television, on stage and as a host. He has been working as producer, director and actor since 1995.

Henriette Müller (Jenny)

Born in 1980, Henriette Müller trained as an actress at the Hollywood Acting Class in Los Angeles, and has been working since 2001 as an actress in film and television productions.

Udo Kroschwald (father)

was born in Freiberg (Saxony) in 1955, studied electrical engineering and worked as a railway man, dance musician and stage worker before he completed a program of studies at the Theaterhochschule in Leipzig. He was a member of the ensemble of the Deutsches Theater Berlin until 2001 and was recently on the stage of the Schaubühne in Berlin in "Woyzeck."

Megan Gay (Label boss Alice)

was born in Napier, New Zealand, and studied German and English at the University of Auckland. After completing her acting studies at the London City Literary Institute, she moved to Berlin and now frequently appears on stage as well as on film and television.

Maximilian Mauff (civil service man Zivi Alex)

Maximilian Mauff was born in Berlin in 1987 and has been a sought-after actor since the age of 14. He recently played the lead role in Veit Helmer's ABSURDISTAN, which ran at the Sundance Film Festival 2008.

Music

All tracks by Paul Kalkbrenner available from bpitch control.

Except for:

Paul & Fritz Kalkbrenner "Sky And Sand"

Written by Paul & Fritz Kalkbrenner, performed by Fritz Kalkbrenner, produced by Paul Kalkbrenner, (p) & (c) 2008 bpitch control

published by bpitch control music publishing www.bpitchcontrol.de

Sascha Funke "Mango"

written and produced by Sascha Funke, guitar played by timtim, edit by Paul Kalkbrenner, taken from the album "Mango" (bpc167)

(p) & (c) 2008 bpitch control

published by bpitch control music publishing www.bpitchcontrol.de

Autotune "Bladerunner"

(Paul Kalkbrenner Remix), written & produced by Adele and Toni Planet

(p) & (c) 2004 fumakilla records

Adele and Toni Planet published by ls music

Johann Sebastian Bach

Pièce d'Orgue BWV 572

Publisher: Edition Peters Frankfurt

Anonymus

Prelude in G minor BWV 558

Publisher: Edition Peters Leipzig

Sabotage Films - Karsten Aurich (Producer)

Karsten Aurich was born in Hamburg in 1970 and first studied law in his native city. After completing his basic studies, he then trained as a television editor and worked for several years as a TV journalist, especially for the public channels. In 1998 he moved to Berlin and pursued studies in film and television production at the Deutsche Film- und Fernsehakademie (dffb) (graduation in 2003). Since 1999 Aurich has taken part in the production of theatrical and television films in various positions.

In 2002 Aurich attended the European Film Student's Graduate Placement Program. He has since realized several full-length theatrical feature films as production manager and executive producer, including director Hans Weingartner's THE EDUKATORS, which was first screened as a competition entry at the Cannes Film Festival in 2004. The following year Aurich was responsible as executive producer for his first series project, the six-part miniseries "Ijon Tichy: Raumpilot" for ZDF (German Television Award 2007). In 2006 he then worked again as producer with Hans Weingartner for his next feature film project, RECLAIM YOUR BRAIN. Karsten Aurich has also been active since 2004 as lecturer at the Deutsche Film- und Fernsehakademie Berlin, the Institut für Schauspiel-, Film- und Fernsehberufe (ISFF), the SAE College and the Film Arche e.V.

Karsten Aurich is a co-founder of sabotage films GmbH in Berlin, which he has been heading with Annedore v. Donop since 2008. sabotage films GmbH has been producing German and European film and television productions in Berlin since 2002. The company focuses its content development above all on commercial art-house films and series, as well as on building up German talents and establishing them on the market. Productions by sabotage films have all been successfully presented at German and international film festivals (Munich, Saarbrücken, Shanghai, Locarno, Mar del Plata, Sao Paolo, Göteborg, Rotterdam, Moscow, Pesaro, Durban, Cairo a.m.o.) and distributed in theaters.

World Sales - Beta Cinema

Beta Cinema is the theatrical division of Beta Film. Launched in 2001, Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 15 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like Cannes 2008 Jury Prize winning IL DIVO, Oscar 2008 winning THE COUNTERFEITERS, Oscar 2008 nominated MONGOL, Berlin 2008 competition entry HEART OF FIRE, Sundance 2008 competition entry ABSURDISTAN, Oscar 2007 winning THE LIVES OF OTHERS and Oscar 2005 nominated DOWNFALL. In Locarno 2008 Beta Cinema presents apart from BERLIN CALLING also Philipp Stoelzls NORTH FACE.

Beta Cinema will continue to pick the most promising German films as well as to offer its service and expertise to other European producers looking for individual handling of their productions.

Beta Cinema's strength lies in its focus on a carefully selected line-up and development of individual sales strategies with the perfect mix of marketing and festival platforms. Beta Cinema is the alternative address for established and up-and-coming independent producers and directors looking for individual international handling of their projects.