

**BETA CINEMA
PRESENTS**



THE LIGHT

**WRITTEN AND DIRECTED BY
TOM TYKWER**

**A PRODUCTION OF
X FILME CREATIVE POOL**

**IN COPRODUCTION WITH
GOLD RUSH PICTURES
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International Press:

Charles McDonald // charles@charlesmcdonald.co.uk // +44 7785 246 377

German-speaking Press:

Just Publicity // r.baschny@just-publicity.com // +49 89 20208260

World Sales: Beta Cinema // beta@betacinema.com // Phone: +49 | 89 | 673469 – 828
www.betacinema.com



THE LIGHT

SCREENINGS IN BERLIN

WED Feb. 12	07:30 PM	CinemaxX 1-4	PRESS & INDUSTRY
WED Feb. 12	09:00 PM	CinemaxX 5-10	PRESS & INDUSTRY
THU Feb. 13	11:30 AM	Stage Bluemax Theater	PRESS & INDUSTRY
THU Feb. 13	07:00 PM	Berlinale Palast	WORLD PREMIERE
THU Feb. 13	07:00 PM	Uber Eats Music Hall	FESTIVAL SCREENING
FRI Feb. 14	06:00 PM	Uber Eats Music Hall	FESTIVAL SCREENING
SAT Feb. 15	10:00 AM	HKW 1 Miriam M. Audit.	FESTIVAL SCREENING
SAT Feb. 15	08:30 PM	Haus der Berliner Festspiele	FESTIVAL SCREENING
SUN Feb. 16	08:00 PM	Thalia - Potsdam	FESTIVAL SCREENING

SHORT SYNOPSIS

Living right in the bustling heart of Berlin, the Engels family is a turbulent and fractured unit - parents Milena and Tim, both in their late forties, 17-year-old twins Frieda and Jon, and 8-year-old Dio. Each of them is struggling with their own personal chaos. When Syrian immigrant Farrah enters their lives as a housekeeper, she unexpectedly sets the disparate family on a new track. Quickly, each family member forms a profound and enigmatic connection with Farrah, falling individually for her focused yet mysterious persona. But soon, the Engels begin to understand that Farrah has been seeking their family for a long time and is now leading them on a journey into the unknown...

DIRECTOR'S STATEMENT

After nearly a decade which I've spent with BABYLON BERLIN, I can finally return to the present day with a story that speaks from my heart.

A profoundly dysfunctional family is saved by a mysterious intruder. But she is asking for an unexpected favour in return.

THE LIGHT aims to be an intense, sweeping, humorous, thoughtful and aesthetically challenging film experience. We're portraying people of today and we're confronting them with the intensity of our present age. The characters argue, struggle and fight with each other, but they also laugh, sing and dance. Which represents the spectrum of the show. It's about us, it's about our madness and beauty. So I've tried to make a mad, beautiful film.

Tom Tykwer

CAST

TIM ENGELS	LARS EIDINGER
MILENA ENGELS	NICOLETTE KREBITZ
FARRAH	TALA AL-DEEN
FRIEDA ENGELS	ELKE BIESENDORFER
JON ENGELS	JULIUS GAUSE
DIO	ELYAS ELDRIDGE
GODFREY	TOBY ONWUMERE
KARIM	MUDAR RAMADAN
ALIA	JOYCE ABU-ZEID

CREW

WRITTEN AND DIRECTED BY	TOM TYKWER
PRODUCERS	UWE SCHOTT TOM TYKWER
CO-PRODUCERS	ANNEGRET WEITKÄMPER-KRUG JOSEF REIDINGER
EXECUTIVE PRODUCER	VLADIMIR ZEMTSOV
DIRECTOR OF PHOTOGRAPHY	CHRISTIAN ALMESBERGER
EDITORS	ALEXANDER BERNER CLAUS WEHLISCH
PRODUCTION DESIGNER	TIM TAMKE
SET DECORATOR	YEŞİM ZOLAN
COSTUME DESIGNER	PIERRE-YVES GAYRAUD
MAKE-UP DESIGN	EMILIA GRUND JAN KEMPKENS-ODEMSKI
ORIGINAL SOUND	BERNHARD JOEST-DÄBERITZ
SOUND DESIGNERS	FRANK KRUSE MATTHIAS LEMPERT ALEXANDER BUCK
ARTISTIC DIRECTOR SONGS	EIKE VON STUCKENBROK
MUSIC	JOHNNY KLIMEK TOM TYKWER
CASTING	ALEXANDRA MONTAG
LINE PRODUCER	MARCUS LOGES
HEAD OF PRODUCTION	GERNOT VALENDZIK
ZDF COMMISSIONING EDITORS	FRANK ZERVOS DANIEL BLUM
GERMAN DISTRIBUTOR	X VERLEIH
WORLD SALES	BETA CINEMA

TECHNICAL DETAILS

Length: 162 Minuten
Format: 4K, 2,00:1 (F-200)
Sound: 5.1
Germany, 2024

"A Quiet Impact" – A Conversation with Tom Tykwer

THE LIGHT has become a very personal, very emotional, and also very political film that, in a tangible and comprehensible way, puts several fingers into society's open wounds.

Yes, after spending quite a long time immersed in the 1920s with *Babylon Berlin*, I wanted to finally turn my attention back to the present. In *THE LIGHT*, people argue, struggle, and fight—but they also laugh, sing, and dance. The film aims to challenge the spectrum of emotions and the corresponding storytelling possibilities. I feel very familiar to the characters. I want to try to mirror and make their inner conflicts and simultaneous connectedness tangible for the audience.

Since the turn of the millennium, this new development has begun—a development that threatens to uproot us: me, my environment, a significant part of this generation. At first, we didn't even notice it. We lived in a bubble where we believed we were in the right place, where we seemed to have established ourselves well. The liberal and open-minded worldview appeared—at least in our field of vision—to be on the rise, or so we thought and believed. More and more people in Europe would be able to shape their lives according to their own ideas, and in parallel, social cohesion would strengthen. And without us realizing or even understanding it, this vision slipped away from us. Or rather: we lost it—because we never really fought for it. We assumed that everything would work out somehow. But things are working out less and less. This is a generational experience that is creeping into our consciousness in an increasingly uncomfortable way, one we don't yet know how to categorize. We are overwhelmed by this insecurity because we don't really believe that we did anything wrong. But what could it have been that went so badly? And now our children are telling us: It's the result of boundless carelessness.

How could it come to this?

We didn't hear the warning shot—even though we may have fired it ourselves. The societal changes of the last three decades, driven by the digital age and the radical transformation of the global economy, have overwhelmed us dramatically. We never fully grasped what was happening. A new, globally operating system has taken on a life of its own so quickly and aggressively that we were nowhere near prepared to position ourselves in relation to it. Instead, we tried to make our bubble look good amid all the chaos, to welcome the "new" somehow, to wrestle with its contradictions, and to keep the discourse engaging. But we never really took the growing colossus of restrictions and threatening changes seriously. We thought we were embracing the new era—critically, but also somewhat affirmatively—and that, in turn, it would embrace us back. And suddenly, it looms over us, threatening to make us obsolete, and we stand there completely helpless. Because we have no answers to the big questions, and we aren't truly useful for this whole societal transformation, we've ended up on the sidelines.

The film *THE LIGHT* loves its characters, but it also shows how some of them become invisible to the world, how they erase themselves or are eventually erased—almost inevitably. They can't even resist it; in some way, they accept it. That's tragic. However, the film can't fully explore this drama because, at the same time, it isn't really a drama. And that creates a stark dilemma for its adult protagonists. I hope this film unfolds that *silent impact* that comes with such realizations—so that when you wake up the next morning, the film is still working on you, even more intensely than you first experienced it. I wanted to make a film that lingers because, on the surface, it tells an emotional and political story, but beneath the surface, it tears open an archaic void.

Is it fair to say that THE LIGHT is about everything?

The abundance of themes was important to me. There is simply so much that preoccupies us, challenges us, and overwhelms us. Some things are fully articulated in the film, while others are only touched upon. Some events play out in the foreground, others in the background—just like in life. You pick up on a lot, but you never have the full picture.

I assume that audiences will feel the big arc early on. Many elements are interwoven, though their connections only become clear over time: the ensemble of characters, from the Polish cleaning lady to the people in an Kenyan slum to the future think tank. Suddenly, we're in a nightclub, then in a virtual reality world. These are like asteroids flying alongside each other. And eventually, everything converges in this family, where you immediately realize: things are not going well for them. The film follows the traces of all the characters to weave them into an emotionally coherent tapestry.

And then Farrah enters the picture—the secret heart of *THE LIGHT*. The family's new housekeeper—yet another main character! Her role in the narrative is unclear at first. She has a secret, but the film keeps it hidden, just like she does. Initially, she is primarily the comet that crashes into this family's planetary system. But Farrah is following a plan—with intense focus. But what kind of plan is it? I liked the idea of writing a character who, much like in Pasolini's *Teorema*, enters the film as a mystery but ultimately reveals a grounded, earthly dimension and an entirely unexpected background. Tala Al-Deen maintains Farrah's double game in an impressively delicate balance—a character you can't quite grasp or pin down for a long time.

And yet, you often find yourself laughing. Another impression: THE LIGHT is also a funny, playful film.

Yes, making this film was a joyful, liberating, and sometimes very funny process, despite the drama and intensity. We were a close-knit team that was passionate about telling these stories. We are desperate, but we also have to laugh at how absurd the world and our lives feel. How do we deal with that? As long as we can laugh at ourselves, we can remain resilient in a healthy way. That's important. The characters may feel helpless, but they also learn that they can help each other. That's still something we're good for in this world.

Another impression: The movie has a direct emotionality, it doesn't take any detours.

We really tried to capture something situational. We didn't want too many intellectual filters between a moment and its depiction. I've spent half my life working on a way to collaborate with actors that allows me to get straight into the situational with them, into the moment. I think the film reflects that—often, things happened while we were filming, unfolding spontaneously. There's an immediacy that we long for in cinema because it's a small miracle: when something special, unique happens between people in that exact moment, despite all the technology surrounding us on set and all the extensive preparation.

This reflects a particular vision of cinema.

I love cinema precisely because of these complexities. Because I enjoy when the aesthetic challenges are immense, but at the same time, what the characters experience feels immediate and keeps me on their level. I want to get *close*, but subjectivity is a strange thing—it's not just about bodies, words, or glances, but also about imagination, thought processes, and all the associative chaos we arrange around ourselves. I want to make films that explore subjectivity in all its facets for all the key characters—so that plausible human portraits emerge.

When I look at my work, I realize that I have been on a path dedicated to this specific interest since 3 (*DREI*). And probably, the journey with *BABYLON BERLIN* was also a crucial step in this direction because it lasted so long, and you spend such an incredibly long time with the actors, almost growing together like a family. In a series, you can afford to misstep and make mistakes; there is so much time to smooth things out again. If the fundamental pressure is on storytelling, the audience actually enjoys it—even making mistakes or taking detours—because it makes a series, so to speak, "human." You can slack off at times and then recover, perhaps even surpass yourself. Just like people—who have good days and not-so-good days. This amplitude, the actors and the characters they play, have taught me over the long development period of *BABYLON BERLIN* how I can gradually develop a sense of equality with them, with the team, and with each work situation. If I always believe that I know better when working creatively with others, there is an imminent danger. That is a trap for filmmakers. I stand right in the middle of it, but together with everyone. I have to maintain an overview, yet lose control. The cinematographer Christian Almesberger is a great help in this regard because he masters this form perfectly. He brings an endless amount of pre-thought-out ideas yet still gives you the feeling that we can rethink everything here and now. I love this quality and strive to emulate him.

In the early 2000s, a rising young American writer told himself and his colleagues that they had to stop writing small stories, to no longer engage in navel-gazing. Their ambition had to be to write the great American novel. After COVID, one gets the impression that significant filmmakers feel the same way: The time for idleness is over. If we want to save cinema, we must now put everything on the line and make great films.

Was that an ambition when making THE LIGHT? Now for real!?

If you are trying your hand at a film that aims to capture the present as multifaceted as possible and at the same time tell it entirely from within, then "ambition" is your daily and naturally somewhat exhausting companion. More important, however, is a sense of necessity—not hiding anymore. Exposing yourself. When I now watch the finished film, I keep breaking into a sweat because I truly feel that we are revealing something, and because I see how much we have all personally struggled with it. I have worked for a long time to lower my narrative visor, which creates a kind of safety distance from the audience—and now I can no longer lift it back up.

You have to step out of your own shadow.

At some point, the moment arrives when you can no longer hide behind all your tools, your good ideas, your own expertise. Cards on the table! But maybe what comes to light is not interesting enough? The risk is intimidating. Yet, the films that remain true works of art for me are those in which subjectivity mysteriously aligns with universality. Something happens that one does not understand. And that also has to do with the fact that the artists responsible for the work have "let go."

The right cast is crucial for that.

Yes, I think that was rarely as crucial for me as it was here. Bringing together people with whom you build a trusting group in order to have a kind of shell you can retreat into together to hatch this thing. That applied to all the actors in this project, but especially, of course, to Lars and

Nicolette. We mirror our personal experiences in a very special way. And they were both always willing and curious to try everything, to question everything, to offer everything—absolutely unreservedly. This energy spread throughout the entire ensemble.

We wanted to leave our "opinion" about the characters out of it, to have a stance, of course, but to let them be the people they are, no matter what they do. Situations like: A father arrives late to his daughter's abortion appointment. Many people immediately tune out. What kind of person is that supposed to be? My only answer can be: Well, I don't know either. But when I look at my everyday life and the lives of the people around me, I constantly find us to be extreme—we just rarely admit it. We have to deal with the fact that this father, played by Lars, is the way he is. And yet, we have to ensure that he doesn't become a character the audience simply rejects. I am so grateful to Lars for his gift of exposing himself, of completely letting go while still keeping his mind switched on. It's such a paradox and so much fun—and it makes him unique. And in Nicolette, I found the ultimate competent female counterpart. Sometimes in the morning, we would stand across from each other, and I would look into her eyes and think: My God, she is so ready! She has already jumped! I have to jump after her quickly! And as we were falling, we discussed how we wanted to land.

Actors often have their own tricks, their repertoire, their mannerisms, fallback solutions for emergencies, if you will, which sometimes even undermine scenes. My impression is that they abandoned all of that in this film. They entered the scenes as if they were stepping into the situations for the first time—unprotected, fragile, vulnerable. But there was also an agreement: If we all take part, then we will protect each other.

So it was a group experience?

Yes. Everyone was involved. Even the young actors, who, funnily enough, were the most competent among us because they are not as neurotic as the adults. In a way, they were also our role models, our teachers, because they stepped into the chaos with more determination. They are half a lifetime away from us, who have long since become entangled in our contradictions. That doesn't concern them as much yet. They have a calmness and, at the same time, a determination—both in their acting and in their attitude towards the world—that I find impressive.

IN FRONT OF THE CAMERA

Lars Eidinger (Tim Engels)

Lars Eidinger, born in 1976 in Berlin, studied at the renowned Ernst Busch Academy of Dramatic Arts in Berlin. Since 1999, he has been a member of the ensemble at the Schaubühne in Berlin. His portrayals of Hamlet and Richard III in productions directed by Thomas Ostermeier garnered international acclaim, establishing him as one of the defining actors of the Schaubühne. His most recent stage roles include Peer Gynt, a production he created with visual artist John Bock, and Jedermann at the Salzburg Festival (directed by Michael Sturminger).

Since his breakthrough in cinema with Maren Ade's EVERYONE ELSE, Lars Eidinger has appeared in numerous other film and television productions, including GOLTZIUS & THE PELICAN COMPANY (directed by Peter Greenaway, 2011), HOME FOR THE WEEKEND (directed by Hans-Christian Schmid, 2011), TATORT – BOROWSKI UND DER STILLE GAST (and two additional episodes, directed by Christian Alvar, 2012; Claudia Garde, 2015; İlker Çatak, 2021), CLOUDS OF SILS MARIA (directed by Olivier Assayas, 2013), FAMILIENFEST (directed by Lars Kraume, 2014), PERSONAL SHOPPER (directed by Olivier Assayas, 2015), SS-GB (BBC, directed by Philipp Kadelbach, 2015), MATHILDE (directed by Alexei Uchitel, 2014/15), THE BLOOM OF YESTERDAY (directed by Chris Kraus, 2015), the series SENSE8 (directed by Lana and Lilly Wachowski), HIGH LIFE (directed by Claire Denis, 2017), 25 KM/H (directed by Markus Goller, 2017), DUMBO (directed by Tim Burton, 2017), MACK THE KNIFE - BRECHT'S THREEPENNY FILM (directed by Joachim A. Lang, 2017), PERSIAN LESSONS (directed by Vadim Perelman, 2018), the series BABYLON BERLIN (directed by Tom Tykwer, Hendrik Handloegten, Achim von Borries, 2017 to present), MY LITTLE SISTER with Nina Hoss (directed by Stéphanie Chuat and Véronique Reymond, 2019), WE ARE THE NIGHT with Isabelle Huppert (directed by Laurent Larivière, 2020), and ALL THE LIGHT WE CANNOT SEE (directed by Shawn Levy, 2022).

In 2021, the documentary LARS EIDINGER – SEIN ODER NICHT SEIN (directed by Reiner Holzemer) was released. That same year, Eidinger worked with Noah Baumbach on WHITE NOISE, alongside Adam Driver and Greta Gerwig, which opened the Venice International Film Festival. He subsequently collaborated with Baumbach again for the Netflix series JAY KELLY, featuring George Clooney and Adam Sandler. In 2023, he was shooting THE LIGHT, next to Nicolette Krebitz.

Lars Eidinger has received several prestigious awards, including the German Film Critics Award for Best Actor in 2013 and the Grimme Prize in 2014. In 2017, he was nominated again for the German Television Award for TERROR and FAMILIENFEST. In 2018, he received the Austrian Film Award for Best Actor for THE BLOOM OF YESTERDAY, along with a nomination for the German Film Award. That same year, he was awarded the Ernst Lubitsch Prize for his role in 25 KM/H and the Bavarian Film Award for Best Actor in 2020. In 2021, he was nominated for the Romy Award in the category "Most Popular Film Actor." The film MY LITTLE SISTER was Switzerland's 2020 Oscar submission for Best International Feature Film. Eidinger received the Golden Linden Award for Best Actor for his role in the film. Additionally, in 2021, he was honored as a Chevalier de l'Ordre des Arts et des Lettres.

DYING (directed by Matthias Glasner), won the Silver Bear for Best Screenplay at last year's Berlinale and received nine nominations for the German Film Award, including one for Lars Eidinger as Best Actor.

In addition to his acting career, Lars Eidinger is also a musician, photographer, and DJ. He lives with his family in Berlin.

NICOLETTE KREBITZ (Milena Engels)

Nicolette Krebitz was born and raised in West Berlin. She studied classical dance at the Berliner Ballett Centrum and graduated with a diploma in acting in 1992 from the Fritz Kirchhoff Schauspielschule. Since 1982, she has been acting in film and television productions. In 1999, she directed her first film, JEANS. Since then, she has alternated between working as a director and actress. For the film BANDITS, she and her colleagues composed and recorded the soundtrack. The music for the film topped the German album charts for more than eight weeks in 1997 and was awarded a Gold Record and the Bavarian Film Award for Best Film Music. Since 1996, she has been a member of the Berlin-based electro group Terranova.

Selected filmography as an actress

AUSGERECHNET ZOÉ – 1994 – directed by Markus Imboden
BANDITS – 1997 – directed by Katja von Garnier
THE TUNNEL – 2001 – directed by Roland Suso Richter
THE CITY BELOW – 2010 – directed by Christoph Hochhäusler
THE LIGHT – 2024 – directed by Tom Tykwer

Filmography as a director

JEANS – 1999/2000 – writer, director, producer
MON CHERIE – 2001 – writer, director, cinematographer – 99 Euro Filmproduktion
THE HEART IS A DARK FOREST – 2006 – writer & director – X-Filme
EPIGENETIK – 2007 – writer, director, producer
DIE UNVOLLENDETE/ DEUTSCHLAND 09 – 2008 – writer & director – Herbstfilm
WILD – 2016 – writer & director – Heimatfilm
A E I O U: A QUICK ALPHABET OF LOVE – 2022 – writer & director – Komplizenfilm

Awards as an actress

Grimme Prize and Goldene Kamera for AUSGERECHNET ZOÉ by Markus Imboden
Grimme Prize and Telestar for SCHICKSALSSPIEL by Bernd Schadewald
Bavarian Film Award for BANDITS by Katja von Garnier

Awards as a writer and director

First Prize at the Kinofest Lünen – The "Lüdia" – for JEANS (Best Screenplay)

Hessian Film Award for THE HEART IS A DARK FOREST
German Film Critics Award for Directing – Shared with Bella Halben (Cinematographer) for
THE HEART IS A DARK FOREST
Günther Rohrbach Film Award for WILD
Bavarian Film Award for WILD
Bronze Film Award for WILD
Art Prize of the Academy of Arts in Film and Media Arts

TALA AL DEEN (Farrah)

Tala Al-Deen was born in Heidelberg in 1989, where she also grew up. She studied Arabic Studies and American Literature in Leipzig while being active in the city's independent theater scene, including at Spinnwerk at the former Centraltheater and at LOFFT. She then completed her acting studies at the University of the Arts in Graz. During her studies, she met director Sophia Barthelmes, with whom she developed performances and plays between 2014 and 2017, which were showcased at Kampnagel and in Gaußstraße in Hamburg.

Since 2016, she has been the singer and stylophonist of the Graz-based post-pop/post-fact/post-post band Frau Sammer, and since 2017, a member of the queer feminist theater collective Deine Mudda. She was also part of the group "NSU Komplex auflösen" (Dismantling the NSU Complex), which has been organizing tribunals to address racist violence since 2017.

In the 2018/19 season, she began her first engagement at the Nationaltheater Mannheim. Since the 2023/24 season, she has been a member of the ensemble at Schauspielhaus Wien.

BEHIND THE CAMERA

TOM TYKWER (Screenwriter, Director)

Tom Tykwer, born in 1965, is a German film director, screenwriter, composer, and producer. His work as a director includes: DEADLY MARIA (1993), 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 (co-directed with Lana and Lily Wachowski, 2012), A HOLOGRAM FOR THE KING (2016), three episodes of the series SENSE8, and BABYLON BERLIN (co-directed with Achim von Borries and Henk Handloegten, since 2017).

In 1985, he moved from his hometown of Wuppertal to Berlin, began studying philosophy, and worked in arthouse cinemas as a film projectionist. In 1988, he took over programming for Berlin's Moviemento cinema, which he managed until the late 1990s.

Tom Tykwer is the founder and partner of the film production company X Filme Creative Pool GmbH, which he co-founded in 1995 with Stefan Arndt, Wolfgang Becker, and Dani Levy. Since its inception, the company has primarily produced auteur films for the cinema, including – in addition to most of Tykwer's work – GIGANTIC (1999), GOOD BYE, LENIN! (2003), GO FOR ZUCKER (2005), THE WHITE RIBBON (2009), and AMOUR (2012).

Since 2024, Tykwer has jointly led the management of X Filme Creative Pool GmbH with Uwe Schott.

UWE SCHOTT (Producer)

Uwe Schott, born in 1966 in Düsseldorf, worked as a freelance assistant director after graduating from high school in 1985, later becoming a production manager for various German production companies. After gaining two years of experience as a line producer for several productions in Los Angeles, he returned to Germany in 1996 as managing partner of Modern Media Filmproduktion GmbH, where he oversaw numerous TV productions. Additionally, he managed various film funds and, with his production company Oberon, ensured the duly execution of projects by American producers in Germany.

Following other roles as producer and managing director of various production companies, Uwe Schott became managing director of X Filme Creative Pool GmbH in October 2009.

Filmography (selection)

Producer of:

Tom Tykwer, Henk Handloegten, and Achim von Borries' BABYLON BERLIN (Seasons 1–5)

Magnus Martens & Lars Kraume's FURIA

Markus Goller & Lennart Ruff's WILD REPUBLIC

Oliver Kienle's ISI & OSSI

Jan Schomburg's DER GÖTTLICHE ANDERE

Tom Tykwer's THREE, CLOUD ATLAS (co-directed with Lana and Lilly Wachowski), and A HOLOGRAM FOR THE KING

Wolfgang Becker's ICH & KAMINSKI

Dani Levy's DIE WELT DER WUNDERLICHS and DIE KÄNGURU-CHRONIKEN

Michael Haneke's AMOUR (LIEBE) and HAPPY END

Josef Bierbichler's ZWEI HERREN IM ANZUG

Oskar Roehler's TOD DEN HIPPIES, ES LEBE DER PUNK, QUELLEN DES LEBENS, and LULU UND JIMI

Sönke Wortmann's SOMMERFEST

Maria Schrader's VOR DER MORGENRÖTE

And also:

FRANTZ (François Ozon)

JEDER STIRBT FÜR SICH ALLEIN (Vincent Perez)

HAI-ALARM AM MÜGGELSEE (Sven Regener & Leander Haußmann)

THE DARK VALLEY (Andreas Proschaska)

NACHTLÄRM (Christoph Staub)

LITTLE 13 (Christian Klandt)

4 TAGE IM MAI (Achim von Borries)

BABYDADDY (Anja Jacobs)

DER LIEBESWUNSCH (Thorsten C. Fischer)

COWGIRL (Mark Schlichter)

HALF PAST DEAD (Don Michael Paul)



Beta Cinema GmbH • Gruenwalder Weg 28d • 82041 Oberhaching / Munich • Germany
Phone: +49 | 89 | 673469 – 828 • beta@betacinema.com • www.betacinema.com