GOD YOU’RE SUCH A PRICK!

Starring
Sinje Irslinger, Max Hubacher, Heike Makatsch, Til Schweiger, Jürgen Vogel, Jasmin Gerat, Benno Fürmann and many more

Director: André Erkau
Written by: Katja Kittendorf and Tommy Wosch
Producer: Tommy Wosch

A UFA FICTION Production in Co-Production with RTL
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CAST

Steffi Pape
Steve
Frank Pape
Eva Pape
Lola Pape
Fabian
Jupp
Matanola
Tammy
Armin
Dr. Sahms

Sinje Irslinger
Max Hubacher
Til Schweiger
Heike Makatsch
Nuala Bauch
Jonas Holdenrieder
Benno Fürmann
Jürgen Vogel
Jasmin Gerat
Dietmar Bär
Inka Friedrich

CREW

Director
Written by
Based on a book by
Producer
Producer
Executive Producer
Cinematographer
Production design
Costume design
Make-up
Casting
Editor
Music
Original songs

André Erkau
Tommy Wosch, Katja Kittendorf
Frank Pape
Tommy Wosch
Viola-Franziska Bloess
Philipp Steffens, Sylke Poensgen (RTL)
Torsten Breuer
Thorsten Sabel
Sarah Raible, Min Sun Kim
Jennifer Porscheng, Sabine Muschalek, Anke Ebelt
Emrah Ertem
Robert Kummer
Michael Regner
Michael Regner, Florian Kreier
SHORT SYNOPSIS

Based on a true story. 16-year old Steffi just graduated from high school and is very much looking forward to her class trip to Paris, where she has promised her boyfriend Fabian the romantic night that she has kept him waiting for since they started dating. Her lifelong plan to join the police force is already set up which means her adult life is right around the corner. At a routine health check-up, just before the trip to Paris, Steffi and her parents are faced with a shattering diagnosis: Incurable cancer with a life expectancy of less than a year. While her mother Eva (Heike Makatsch) immediately tries to helplessly protect Steffi from everything, let alone a school trip to Paris and her father Frank (Til Schweiger), a protestant priest, questions everything he ever believed in, Steffi is determined to shake off her doomed destiny. With the old pick-up her father has just set-up for her, and upon meeting the charismatic and dark-souled motorcycle acrobat Steve, they both set out for a road trip to Paris - Steffi is determined to get her romantic night with Fabian, who has already left for Paris. On their heels are Steffi’s mother, Eva, who frantically wants to bring Steffi back to her senses, in company of her silently suffering father, Frank. For Steffi it is the beginning of a breath-taking road trip fuelled by a lust for life and to find out what she truly wants to do with the time she has left...

LONG SYNOPSIS

“Native Americans say there are four levels of love. The first is love for our fellow human beings. The second level is love for a particular person. The third is directed at a specific person with the intention of possessing them and wanting to keep them forever. And the fourth level is to be able to love a person so infinitely that we only want them to be well and happy, no matter what part we play in it." (Tammys Letter)

There is a lively atmosphere on the dance floor at the final party of the Theodor-Fontane-High School. Steffi’s parents Frank (Til Schweiger) and Eva (Heike Makatsch) are proud of their daughter, who has now graduated and can fulfill her dream of becoming a police officer. But first it's time to celebrate! Steffi is in love and delighted, whilst dancing with her boyfriend Fabian (Jonas Holdenrieder). The two have been a couple for almost two years. And on the upcoming graduation trip to Paris, they'll be celebrating their two-year-anniversary - particularly romantically in the city of love!

On the day after the graduation ceremony, Steffi is due to take the mandatory health check for the police recruitment test, which, contrary to all expectations, she fails. That must be accounted to the residual alcohol, what else? She vows to repeat the test as soon as possible. But first of all there are more important things to do: her eleven-year-old sister Lola’s birthday, which they spend at the circus! There, the ringmaster Matanola (Jürgen Vogel) announces a spectacular highlight: his son Steve (Max
Hubacher) will present a daring motorcycle stunt in a cage ball that takes the audience’s breath away – and Steffi’s sister is equally excited! In the intermission they get his autograph for Lola. During the second act, Steffi receives some disturbing news that pulls her out of action: According to the health check, her blood sample shows irregularities.

A visit to the hospital brings some more certainty. Doctor Sahms (Inka Friedrich) reveals to Steffi that she has a bronchial carcinoma that has spread. There is no cure. The news comes as a blow and has her loose the ground from underneath her feet. Her parents too are shaken, at a loss, and paralyzed. Back at home, Steffi packs her suitcase, as if in a trance, for her leavers’ trip to Paris. A trip to Paris following this diagnosis? Inconceivable for her concerned parents! They forbid the trip in order for Steffi to start chemotherapy immediately. Steffi is incredibly sad that the dream of traveling to Paris with Fabian has burst. Her father tries to console her and shows her an old pickup truck that he bought her. They can take it to Paris once the chemo is over and Steffi has her driver's license - that's Frank's plan.

Meanwhile over at the Matanolas, the circus caravan is filled with thick air. After an argument with his father, Steve seeks escape and balances on a train track in the forest. He ignores the approaching train. At the last moment, the train, in which Steffi is sitting homebound, manages to break. Steffi gets out and encounters Steve in the forest. She tells him about the failed trip to Paris. He asks whether she has a car. Steffi remembers the pickup. In the spur of the moment, Steve offers to drive her to Paris. They leave immediately. The first hours go by in no time with small talk. During a short stop in the middle of nowhere, Steve asks Steffi a sincere question: Can one actually ride cows?

By that point, Steffi’s parents have noticed their daughter's disappearance and are worried. Especially when they hear from Lola, that Steffi ran away with Steve and her new car. They depart immediately to bring Steffi back home.

Steve and Steffi are back on the road and have their first argument. At a petrol station he leaves Steffi behind in the growing darkness and angrily departs continues alone. After dark, Steve's guilty conscience overcomes him and he drives back to collect Steffi. But his companion is no longer there! He is told that she went off with the tattooed Tammy (Jasmin Gerat) who works at a bar in the neighboring village. At the bar of said pub, Tammy and Steffi drink tequila and get to talking. Tammy listens to her, comforts her, and expresses right words to invoke Steffi’s trust. Steffi spontaneously decides to get a tattoo like Tammy’s. "At least I don't have to be ashamed of it when I'm old" she says: "God, you’re such a prick!" - this provocative saying is now written across her cleavage.

Frank and Eva are hot on Steffi’s heels, but just miss them at Tammy’s pub. As they
are sitting in the car waiting, they are reminded of the terrible reality. And Frank's previously unshakable faith as a pastor is brought to question.

The sun has already risen when Steve picks up the drunk but happy Steffi on the street who is accompanied by Tammy. Tammy scolds and instructs him to take care of Steffi. Only now does Steve find out about Steffi's illness. They continue their journey and Steffi's goal is clear: she wants to live life to the full, enjoy this wonderful adventure that she is experiencing - which is also picking up speed. Steffi and Steve visit the sea together, brace themselves on the beach against a stiff breeze, and jointly "fly in the wind". By now Steve finds the courage to share his story with Steffi.

The bond between the two grows stronger. And their next adventure is not long in coming: After realizing at a forlorn petrol station in the countryside, that they cannot afford to pay for the complete tank refill, they try to escape the raging tank attendant Jupp (Benno Fürmann). An action-filled chase begins.

Ever since his childhood, Steve has had the dream to experience snow just once in his life. This had never come together, as the circus always had to move to more southern regions over winter. Steffi has a brain wave and soon enough the two of them break into an indoor ski facility. Steffi also experiences a first: When Steve gets too tired to drive, he lets her get behind the wheel and to drive for the first time. She smokes her first cigarette. To top it off, they sneak a luxury suite in a noble hotel. Life is so overwhelmingly beautiful! But Steffi knows that she doesn't have much time left. That she wants to hug her parents again. And that she still wants to experience much more, including with Steve ... but Paris and with it Fabian are getting closer and closer - what will happen then?
INTERVIEW WITH ANDRÉ ERKAU

Is life still not made for cowards?

This is a reference to my film LIFE IS NOT FOR COWARDS, which I made a few years ago and which indeed continues to be very important to me. Not only because I enjoy looking back on it, but because it also stands for the kind of work that is very dear to me. Namely, to take topics that sound out the darker sides of life, which explore transience, pain, the finiteness of our existence, topics that - and I am not excluding myself from that - one likes to run away from in real life. For me, however, it is fundamentally important that this approach is done with hope, ease and a certain sensitivity, so that it is easier for the audience to engage. I want to talk about life, I want to make people laugh, cry, and think too. Maybe my intention can be compared quite well with a roller coaster ride.

To answer the question: yes, life is still not for cowards. But it's worth letting in all of these dark moments that can also be scary. This makes life so rich and worth living. A film becomes just as rich and worth seeing if you don’t simply sugarcoat reality.

How did you become aware of GOD YOU’RE SUCH A PRICK! And what is special about this material?

I am the father of a teenage daughter who, when I first heard about this project, was close to her 16th birthday. When I was told in the short pitch, that the story was about a 16-year-old girl who didn't have long to live and, when I received the book, I was initially a little afraid to read it. I wasn't sure if I could join this girl on her journey, let alone the parents, because I wasn’t sure how I would find the lightness and hope that I appreciate, aim and search for in films. Fortunately, I mastered my initial inhibitions and read the script by Tommy Wosch and Katja Kittendorf. Even the first few pages made me smile again and again - I felt a connection with my outlook on life and pain. The book sounded like a love letter addressed to life: telling life how painful it can be, how brutal it can be at times, how it can make you cry and despair, but how it is ultimately loved, perhaps even because of these reasons. The common ground with Tommy Wosch, the producer, grew in our meetings. We both think GOD YOU’RE SUCH A PRICK! Is a declaration of love for life! That's why I absolutely had to and wanted to execute this material.

Similarly to LIFE IS NOT FOR COWARDS and HAPPY BURNOUT, GOD YOU’RE SUCH A PRICK is about life in a state of exception. What is it with this theme that appeals to you? In what ways does GOD YOU’RE SUCH A PRICK deviate from this subject matter?

I've never been so close to mortality, to inevitability as with GOD YOU’RE SUCH A PRICK!. LIFE IS NOT FOR COWARDS was about a man who lost his wife and the
daughter who had to deal with the death of her mother and the fact that her grandmother was sick. Of course, these are also topics in which transience was a factor. In HAPPY BURNOUT, too, fear of loss was at the center. Nevertheless, the main characters of both films, as touched and affected as they were by the events, still stood a chance according to the motto “Life goes on - one way or another”. With GOD YOU’RE SUCH A PRICK! it is different, because it is clear from the beginning that our main character will not survive, the finiteness cannot be denied. If you spin the thought further, our main character Steffi, has the same fate as we all do, namely that we won’t survive whatever we do during our lifetime on Earth. Except that for Steffi the end is in sight. Despite the awareness of death, of impermanence - it doesn't matter how much time we have left: in the end it is always less than you think or than you hope for. That is why it is much more important to appeal to yourself: Use your time! Learn to appreciate life and the people you have a close relationship with! That is another vital message of GOD YOU’RE SUCH A PRICK!

What distinguishes the script by Tommy Wosch and Katja Kittendorf? What did you like about it?

So far I have avoided road movies because I often had the impression that I encountered an episodic series of anecdotes with characters that are only sketched out. In GOD YOU’RE SUCH A PRICK! this was not the case. In Tommy's and Katja's script, the trip to Paris has a very important function: This trip makes it possible to comprehend Steffi's inner journey. Through this journey, Steffi can come to terms with her fate and finds an attitude to what is happening in her life. That impressed me very much.

What did you take into consideration whilst executing this project?

It was clear to me from the start that GOD YOU’RE SUCH A PRICK! should revolve around the cast! I wanted to be very close to the actors in order to guarantee them the best possible performance. Of course, this means that you have to delegate responsibility in some other, often technical, areas in order to focus your full attention on the actors. But I had a great team with whom I had prepared the film very well in advance and so I was able to let go while shooting. To trust and let go makes a lot of things easier. Not just in film shoots.

I consider myself on set - metaphorically speaking - as the host of a party, I take care of questions like: Are people in a good mood? Is the right music playing here or do I have to change it? Does everyone have something to drink? I think when people feel comfortable, when they feel that they are valued and trusted, they are liberated in their work and you get the best results.

How did you work with the actors, first and foremost with the leading actress Sinje Irslinger? What qualities does she have?
Sinje is a gift, not just for our film, but for the entire film industry. I am sure that she will go a long way! She is so great and so authentic. Although it was clear from the very first casting that Sinje was one of the favorites, we still looked at many more young women and girls, because we really wanted to make sure that we would find the ideal Steffi. Sinje was called back three times and she convinced us every time. She seemed so collected. I was fascinated that such a young person, playing their first major role in the cinema, did not put themselves under any pressure or let themselves be intimidated by filming alongside legends Heike Makatsch and Til Schweiger.

**In cooperation with Max Hubacher: What did you find important for the duo?**

I wanted to tell a development between two people who are both fiercely independent at first, who were each thrown out of their orbit. Steve also has his fair amount of baggage. I wanted the audience to feel two people are meeting who do not make it easy to establish and allow closeness. On their trip they grow closer and learn to appreciate each other. We shot it as chronologically as possible, which helped a lot with this process. We were a kind of group-on-tour ourselves, who got to know and appreciate each other with all our good sides, but also with all our quirks, throughout the course of the shoot. You could feel how good it is to become more familiar with each other. Much of what was there in terms of familiarity and interpersonal relationships flowed into the film. When I saw Steffi and Steve or Sinje and Max play together, I immediately had a good inkling. The two have great chemistry - a strange mixture of foreignness and familiarity. Familiar strangers. I enjoyed witnessing the two.

**How did your collaboration with Heike Makatsch and Til Schweiger go?**

I didn't know Heike Makatsch and Til Schweiger beforehand, neither professionally nor personally. Both are parents too, and the emotional impact by the subject was immediately noticeable. We developed a good common understanding through our exchange and discussion, in which I told them about my initial feeling of powerlessness in the face of reading the book, the hit-sunk feeling. This powerlessness, this great nothingness within the parents now flares up again and again throughout the film at some moments. As if they don’t know what to do next. As if they have forgotten their lines. And in the next moment a desperate anger rises.

The two interpreted this emotional journey, which reminds of a rollercoaster ride, in an incredibly moving way. A tour de force. I often welled up on set. I’m so glad, that we were able to land them for this project.

**How come you cast the supporting roles with such well-known names? Jürgen Vogel, Jasmin Gerat, Benno Fürmann, Inka Friedrich are further prominent names of the cast...**
I was asked who I would like for the roles, who I have always wanted to work with. Jürgen Vogel immediately came to mind. I had never worked with him before, although I'd always admired and adored him. Inquiries for other projects always failed. So I thought: why not start a new Jürgen Vogel campaign?

It was similar with Inka Friedrich. Tommy Wosch and I are big fans of her. At first we were hesitant because we thought we couldn't invite her for just one day of shooting, how offensive! But it worked and the scene with her is such an important one for the film. Inka plays it so grandiose and yet withdrawn. This scene alone could be the trailer for the film.

I had already worked with Jasmin Gerat on the television comedy LOVE IS IN THE AIR. I appreciate her a lot at work and as a person. She fits the role of Tammy very well. It's only a small part, but the encounter between her and Steffi is central.

There is a funny anecdote about Benno Fürmann: He had already stood in the gas station where we shot his scene, about 20 years ago for THE PRINCESS AND THE WARRIOR by Tom Tykwer. Our location scout, who was also working for Tom Tykwer at the time, told us this whilst scouting the various petrol stations we were considering. At the time, we hadn't even thought about the supporting cast. But then I thought to myself: Maybe this is a sign of fate ... But here, too, I was initially hesitant because the role is actually much too small for an actor like Benno. But why not reach for the stars ... Last but not least, we even managed to win Dietmar Bär, whom I met while working for a "Tatort" in Cologne, for a cameo.

What was special about collaborating with the renowned cinematographer, Torsten Breuer?

It was our very first collaboration. I knew a lot of his films. Torsten is a great cinematographer and also a great musician, a little known fact to many people. Among other things, he wrote the film music for MAYBE... MAYBE NOT (DER BEWEGTE MANN). We spoke a lot during the preparation in Cologne and of course later during the shoot. After an intensive day at work, he still made music in the evening - played and composed. This is an important practice for him to clear his head again. I have come to appreciate Torsten very much as a person with a wide range of interests and many talents. Above all, of course, as a terrific cinematographer! He creates impressive cinematic images, which never push themselves into the foreground, but always subordinate the characters and the plot. In my opinion, that is true greatness!

In general, I had such great people on set in all positions that there was a rapid exchange of ideas, as I always strive for in all my films. Gathering good people around and reacting to what they bring in - that's the ideal of filmmaking for me. A lively and communicative atmosphere.
Good people don't automatically mean big names! The parallel to the content of our film can perhaps also be found here: Because in filmmaking, same as in life, you have to see who you have beside you. If you pay attention, think about it, and find people who “click”, it's the best thing that can happen to you.

ABOUT THE CAST

Sinje Irslinger (Steffi)

SINJE IRSLINGER, born in 1996, already started taking acting classes at the Cologne Comedia Theater as a school girl. As a final project of this training, she and her fellow students wrote the play "You may say I'm a dreamer". An acting agent discovered Sinje Irslinger during the subsequent performance of the play. Not long after she made her film debut in the short film GUCK WOANDERS HIN (2011). She was awarded the sponsorship prize at the 2014 German TV Prize for her second appearance in Nicole Weegmann's TV-drama ES IST ALLES IN ORDNUNG (2013). Further television roles followed, such as the series ARMAN'S GEHEIMNIS (2015, 2017) or DER LEHRER (2016-2017), TATORT (2016) and SOKO LEIPZIG (since 2016). Sinje Irslinger had her first cinema appearance in the hit movie THE MOST BEAUTIFUL GIRL IN THE WORLD (DAS SCHÖNSTE MÄDCHEN DER WELT 2018) by Aron Lehmann.

Max Hubacher (Steve)

MAX HUBACHER, born 1993 in Bern, got his first taste of theatre at the age of seven. At the age of 13 he played in “Liebestraum” by Robert Walser under the direction of Thomas Koerfer at the Schauspielhaus Zürich. From 2007 to 2012 he attended the youth theater club of the Bern Schlachthaus Theater. Max Hubacher’s first cinematic appearance was in Michael Schaarer’s 2009 film BOLD HEROES (STATIONSPIRATEN), where he played a leading role as Michi, who suffers from cancer. The film received numerous awards at the 2011 Max Ophüls Prize film festival, the 2011 Emden International Film Festival and the 6th Zurich Film Festival. In addition, it was nominated for the Swiss Quartz Film Prize 2011 as best feature film. His next leading role followed soon after: Max Hubacher was the lead in FOSTER BOY (DER VERDINGBUB 2011) by Markus Imboden, where he played alongside Katja Riemann and Stefan Kurt and received the Swiss Film Prize Quartz 2012 for Best Actor. That same year he was one of the EFP European Shooting Stars at the Berlinale. Max Hubacher was also seen in NIGHT TRAIN TO LISBON (NACHTZUG NACH LISSABON 2012) by Bille August and in “Tatort: Dirty Thursday” (2012) by Dani Levy.
In 2014 he started his acting degree at the Felix Mendelssohn Bartholdy Academy of Music and Theater in Leipzig. His filmography also includes DRIFT (DRIFten 2013) by Karim Patwa and A DECENT MAN (Nichts Passiert 2014) by Micha Lesinsky. Directed by Juri Steinhart he appeared in LET THE OLD FOLKS DIE (Lasst Die Alten Sterben 2017). In the same year he celebrated a festival success with Robert Schwentke's black-and-white war film THE CAPTAIN (Der Hauptmann), for which he won a Bavarian film award for best young actor. This was followed by Hannes Baumgartner’s LÄUFER (2018). In 2017, Hubacher was in the second season of the international TV series THE TEAM with Jürgen Vogel as well as in the Swiss production MARIO (2018) directed by Marcel Gisler.

**Heike Makatsch (Eva)**

Born in Düsseldorf in 1971, HEIKE MAKATSCH is one of the most popular, current actresses in Germany. In 1996 she made her cinematic breakthrough in Detlev Buck's cult film JAILBIRDS (MÄNNERPENSION), for which she was awarded the Bavarian Film Prize for Best Young Actress in the same year. After that, she belonged to the breakthroughs of “new German cinema”, with her unconventional and empathetic demeanor, but also played a leading role in the 1997 Franco-German movie OBSESSION. She celebrated cinematic successes starting 1998 in Germany, including Doris Dörrie's tragic comedy AM I BEAUTIFUL? (Bin ich schön? 1998), Hans-Günther Bücking's Ingrid Noll biopic HEADS YOU WIN, TAILS YOU LOOSE (Die Häupter Meiner Lieben 1999), Max Färberböck's AIMEE AND JAGUAR (1999) and the thriller ANATOMIE 2 (2000) by Stefan Ruzowitzky. In 2001, the Berliner-by-choice was honored as the German shooting star of European film and in 2002 she received the Golden Camera for best German actress. In 2003 Heike Makatsch appeared in Richard Curtis's US romantic comedy LOVE ACTUALLY, starring Emma Thompson, Hugh Grant, Alan Rickman and Liam Neeson. In the same year she starred in the sci-fi action film RESIDENT EVIL alongside Milla Jovovich.

Alone through her time as a VIVA presenter, Heike Makatsch became a role-model for an entire generation of young women, in Dieter Wedel's miniseries “Die Affäre Semmeling” (2002) she manifested institutionally as an actress, before she took part in the award-winning TV spectacle “The Miracle of Lengede” (Bambi 2003, Adolf Grimme Prize 2004) alongside Jan Josef Liefers and Heino Ferch. In 2006, Heike Makatsch was honored as Best Actress with the Bambi and the Bavarian TV Award for her embodiment of the world-famous teddy bear tailor Margarete Steiff, as well as receiving a nomination for the 2006 International Emmy-Award. In 2005 she excelled in theaters in Lars Kraume’s KEINE LIEDER ÜBER LIEBE alongside the fictional band Hansen starring Jürgen Vogel and in Ed Herzog's road movie ALMOST HEAVEN. The following year she played under his direction in the drama SCHWESTHERHERZ (2006), for which she also contributed as a screenwriter in collaboration with Johanna Adorján.
In 2009, Heike Makatsch attracted a lot of attention from German cinema audiences with her authentic and intense embodiment of the German post-war star Hildegard Knef in Kai Wessel's biopic HILDE. In 2010 she made her theatrical debut at the Centralthéâtre in Leipzig, where she played the impressive role of Jane in “Paris, Texas”, staged by Sebastian Hartmann based on Wim Wenders’ film. She took on the role of Aunt Polly not only in 2010 in TOM SAWYER but also in 2011 in HUCK FINN. In 2012 she appeared in Jo Baier’s Hermann Hesse film DIE HEIMKEHR, as well as in SECHZEHNEMICHEN, directed by Henk Handloegten. Heike Makatsch also acted under the direction of Sebastian Hartmann in the plays “War and Peace” and “Mein Faust”, both of which were performed at the Centralthéâtre Leipzig. In 2013 she was in the movie BACK ON TRACK (SEIN LETZTES RENNEN) with Didi Hallervorden, directed by Kilian Riedhof. In 2014 Heike Makatsch played at the Deutsches Theater Berlin during the Author Days in the play “Day of the White Flower” under the direction of Stephan Kimmig. In 2014 she was in the movie ALLES IST LIEBE directed by Markus Goller and in the ZDF film “Twice a Second Life”. In 2016 Heike Makatsch appeared for the first time as a “Tatort” detective on ARD and in the series "Couples" by Johannes Buchholz. This was followed by RICO, OSKAR AND THE DIEBSTÄHLSTEIN (2016), directed by Neele Leana Vollmar. In 2017 she starred in TEENOSAURUS REX (THE PUBERTIER) directed by Leander Haßmann and in STRANGE DAUGHTER (FREMDE TOCHTER) by Stephan Lacant, with whom she also shot “Target Investigators: Bloody Tango”, which was broadcast in October 2019. After another “Tatort” mission, the actress took on a role in Aron Lehmann's 2018 movie THE MOST BEAUTIFUL GIRL IN THE WORLD. In 2018 she was also the dubbing voice of the rabbit girl “Flopsi” in the animated box office hit PETER RABBIT (PETER HASE). Heike Makatsch recently appeared in the cinema as Zora Zack in BENJAMIN BLÜMCHEN and in the leading role of the TV presenter “Lisa” in Philipp Stölzl's musical adaptation I'VE NEVER BEEN TO NEW YORK (ICH WAR NOCH NIEMALS IN NEW 2019).

Til Schweiger (Frank)

TIL SCHWEIGER was born 1963 in Freiburg. He began his German studies and initially wanted to become a teacher, then attended the drama school in Cologne, gained his first stage experience and in 1991 took over the role of Jo Zenker in the cult series "Lindenstrasse". He played television roles in the popular series “Die Kommissarin” (1994–2006) and in the television films “Lemgo” (1994), “Adrenalin” (2000) and “Die Halbstarken” (1996).

RACIN IN THE STREET (MANTA, MANTA 1991) was his theatrical debut, EBBIES BLUFF (1993) earned him the Max Ophüls Prize for Best Newcomer Actor. With the huge success MAYBE…MAYBE NOT (DER BEWEGTE MANN 1994) he made his breakthrough and was awarded the Bambi. This was followed by JAILBIRDS (MÄNNERPENSION 1996), THE SUPERWEIB (1996), KNOCKIN 'ON HEAVEN'S
DOOR (1997), which he also produced himself, and THE DEVIL AND MS D (DER GROSSE BAGAROZY 1999).

For his first English-spoken role in BASTARD (1997) he won the film award as the first foreign actor at the Polish Film Festival.


Meanwhile, Til Schweiger played various roles in German films, such as in Michael Bully Herbig's (T)RAUMSCHIFF SURPRISE - PERIOD 1 (2004), for which he won the Bambi and the German Comedy Prize. Other films he was involved in were WHAT TO DO IN CASE IT BURNS? (WAS TUN, WENN'S BRENNNT? 2001) WO IST FRED? (2006), THE RED BARON (DER ROTE BARON 2008), PHANTOM PAIN (PHANTOMSCHMERZ 2009), MEN IN THE CITY (MÄNNERHERZEN 2009) and MEN IN THE CITY 2 (MÄNNERHERZEN ... UND DIE GANZ GANZ GROSSE LIEBE 2011).

In 1998 Til Schweiger directed himself in DER EISBÄR. Another hit was his second directorial work BAREFOOT (BARFUSS 2005), in which he played the leading role alongside Johanna Wokalek. For this achievement, Schweiger received another Bambi. In 2007 he had a gigantic success as co-author, director and leading actor with RABBIT WITHOUT EARS (KEINOHRHASEN), which had over six million admissions in cinemas. Schweiger won the audience award at the Bavarian Film Awards ceremony, and again the Bambi and German Comedy Awards. This was followed by the adventure comedy 1 1/2 RITTER - IN SEARCH OF THE RAVISHING PRINCESS HERZELINDE (1 1/2 RITTER – AUF DER SUCHE NACH DER HINREISSENDEN HERZELINDE 2008) with himself in the lead role, as well as being the director and producer. In 2009 he made RABBIT WITHOUT EARS 2 (ZWEIOHRKÜKEN). In this fast-paced relationship comedy he also took on the lead role alongside Nora Tschirner. In 2011, Schweiger made the comedy KOKOWÄÄH as director, screenwriter, producer and leading actor, which had almost 4.5 million theatre admissions. In 2012 he paid tribute to the German soldiers fighting in Afghanistan with the action thriller THE GUARDIANS (SCHUTZENGEL), in which Schweiger and his daughter Luna played the leading roles. In 2013, KOKOWÄÄH 2 became another smash success.
Schweiger then staged his first animated film together with Maya Countess Rothkirch: RABBIT WITHOUT EARS AND TWO-EARED CHICK (KEINOHRHASE UND ZWEIOHRKÜKEN 2013), in which he also contributed as a voice actor.

Christmas 2014 followed HEAD FULL OF HONEY (HONIG IM KOPF) (direction / production / screenplay) with Dieter Hallervorden and Emma Schweiger in the leading roles. With over seven million admissions, this moving tragic comedy is now one of the most successful German films of all time. HEAD FULL OF HONEY (HONIG IM KOPF) received, among many awards, the German Film Award for the most popular film, Romy for Best Film and for Best Director, the Jupiter Award, the Civis Media Award and the Bambi as an honorary award from the jury. Since April 2013 Til Schweiger appears as an investigator in “Tatort”. Wolfgang Petersen's comedy FOUR AGAINST THE BANK (VIER GEGEN DIE BANK) started at Christmas 2016 with Til Schweiger, Matthias Schweighöfer, Jan Josef Liefers and Michael Bully Herbig in the leading roles. At the beginning of 2018, Schweiger and Schweighöfer could also be seen as the main actors in the comedy HOT DOG. In spring 2017, Til Schweiger’s directorial work CONNI & CO 2 – DAS GEHEIMNIS DES T-REX was released in cinemas. Schweiger is one of ten directors involved in the international top-class film anthology BERLIN, I LOVE YOU (2019). From May to July 2018 he produced and directed the English-language remake of HONIG IM KOPF: HEAD FULL OF HONEY.

KLASSENTREFFEN 1.0 was released in German cinemas in September 2018 and once again attracted more than a million admissions. The sequel DIE HOCHZEIT followed in 2020.

Schweiger has also produced numerous films, including Lars Büchel's NOW OR NEVER (JETZT ODER NIE – ZEIT IST GELD 2000), Thomas Jahn's AUF HERZ UND NIEREN (2001) and, most recently, the Prime Video documentary about Bastian Schweinsteiger, “Schw31ns7eiger: Memories - From the beginning bis Legende “, which is one of the most successful titles on Prime Video in recent years. Schweiger was as a co-producer on PEASE AT 5:30 (ERBSEN AUF HALB 6 2004), PHANTOM PAIN (PHANTOMSCHMERZ 2009), DESERT FLOWER (WÜSTENBLUME 2009), NOT MY DAY (NOT MY DAY 2014), HALF BROTHERS (HALBE BRÜDER 2015), 8 SECONDS (8 SEKUNDEN – EIN AUGENBLICK UNENDLICHEIT 2015), Volker Schlöndorff's RETURN TO MONTAUK (RÜCKKEHR NACH MONTAUK 2017) and A JAR FULL OF LIFE (VIELMACHGLAS 2018) involved. He is currently preparing his new film with the working title DIE RETTUNG DER UNS BEKANNTEN WELT.
ABOUT THE CREW

André Erkau (Director)

ANDRÉ ERKAU was born in Dortmund in 1968. After training as an actor in Hamburg and a few years at the theater, he studied film directing at the Cologne Art Academy for Media from 2001 to 2005. He graduated with honors. His diploma film "37 ohne Onions" (2005) received the Short Film Prize and the Prize of the Interfilm Jury at the Max Ophüls Festival 2006, followed by other awards, including the Studio Hamburg young talent award for the best screenplay and the Prosieben award for best director of German film. Erkau's debut as a feature film director, COME IN AND BURN OUT (SELBSTGESPRÄCHE 2007), he based on a script he wrote himself and was awarded the 2008 Max Ophüls Prize.

A successful combination of moving stories and casual humor has become his signature style. ARSCHKALT was released in cinemas in 2011, followed by Erkau's third full-length feature film, LIFE IS NOT FOR COWARDS (DAS LEBEN IST NICHTS FÜR FEIGLINGE), in November 2012 based on the novel by Gernot Gricksch. His children's film WINNETOU’S SON (WINNETOUS SOHN) was released in German cinemas in April 2015 and awarded the Audience Award and the “Emil” at the Warsaw Film Festival 2015.

In 2015 Erkau directed the Münster “Tatort” episode, named SCHWANENSEE, which became the most successful episode in 23 years with 13.69 million views, in addition to being the most-watched television program in 2015. His film HAPPY BURNOUT had a successful German release in 2017. Erkau's newest film GOD YOU’RE SUCH A PRICK (GOTT, DU KANNST EIN ARSCH SEIN!) with Heike Makatsch, Til Schweiger and Jürgen Vogel will be released in 2020.

Tommy Wosch (Producer & Writer)

Before working as a producer, director, author and presenter, TOMMY WOSCH studied law at the University of Augsburg. He hosted various radio programs for Radio Fritz (ARD) and had a nationwide personality show on Radio Energy. On television he presented programs such as “Star Wosch” and the “Prosieben MorningShow”. Wosch also has years of comedy experience as a producer, author and director. For instance, he produced the sketch comedy series “Zack! Comedy nach Maß” for SAT.1 and the comedy programs “Böse Mädchen” and “In jeder Beziehung” for RTL, both of which were nominated for the German Comedy Prize. His show "Böse Mädchen" was also nominated for an Emmy and a Rose d’Or. Tommy Wosch has lead the comedy unit at UFA Fiction since 2015. For this he produced the sitcom “Triple Ex” and two seasons of the series “Beck Is Back!” for RTL. In January 2020, the sitcom "Sister, Sister - Hier liegen Sie richtig!" started on RTL. In addition to his work as a producer, Tommy Wosch
presented the program “radioZWEI” from 2016 to 2019, and is currently hosting the satirical program “Bonnie’s Ranch” on radioeins.

Katja Kittendorf (Writer)

Katja Kittendorf has been writing scripts for 20 years. With her collaboration, films such as Bujar Alimani’s THE ALBANIAN VIRGIN (DIE ALBANISCHE JUNGFRAU 2020), OB IHR WOLLT ODER NICHT! (2009) by Ben Verbong were made and lots of television entertainment. Whether children's stories for "Die Pfefferköpfe", "Emma's Chatroom" and "Der Seehund von Sanderoog", or feature films like "Holger sacht nix", "Schnitzel für alle", "Plötzlich Model" and "Eltern und andere Wahrheiten" for adults. Katja Kittendorf was the head writer for the ten films in the ZDF series "Tonio & Julia". Together with Ingo Heab she wrote the series "Schnitzel XXL". She was most recently writing for X-Films’ series “Ballouz” and is developing a series concept for a streaming service.

WORLD SALES

Picture Tree International

Picture Tree International (PTI) is an energetic and fast-growing world sales company with its headquarters in Berlin. The core business is worldwide licensing across all platforms, with the company maintaining a presence at all the major film and television markets. Alongside licensing, PTI is also able to act as your German co-producer and local distributor via a fully integrated business model that offers producers individual sales and financing strategies in a results-driven and transparent partnership, something essential in today’s ever changing audio-visual industry landscape. PTI’s line-up of up to 15 films a year is designed to ensure the right mix of arthouse and crossover productions to fully maximize the revenue potential of each film. Picture Tree International was founded in December 2012 by Andreas Rothbauer and has been run jointly by his partner and Co-Managing Director Yuan Rothbauer since 2017.