ENDZEIT
EVER AFTER

Directed by
CAROLINA HELLSGÅRD
Based on a Graphic Novel by
OLIVIA VIEWEG
**TECHNICAL CREDITS**

Original Title // **ENDZEIT**

English Title // **ENDZEIT - EVER AFTER**

Production Country // Germany

Year // **2018**

Genre // Horror

Duration // 90 min

Frames per second // 24

Color/BW // Color

Available formats // DCP, Blu-ray, DVD

Aspect ratio // Cinemascope 2.35:1

Sound // 5.1, Stereo

Language // German

Subtitles // English

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**DIRECTOR'S NOTE**

"**ENDZEIT - EVER AFTER** is a maximalistic female buddy movie set in a post-apocalyptic Germany.

It depicts the friendship between two young women who are forced to emancipate themselves in order to survive. In the end, a kind of love arises, not only for each other but also for the fantastic natural world surrounding them.

**ENDZEIT - EVER AFTER** reflects upon our future existence, how we choose to live, and what our options will be in a world where nature strikes back. The aesthetics are inspired by the quirky and refreshing style of Olivia Vieweg's graphic novel, which the script is based on."

*Carolina Hellsgård*
SHORT SYNOPSIS

A different kind of zombie film. Two young women, VIVI and EVA, flee the confines of the Weimar zombie-free community. Their journey takes them into a lush and beautiful post-apocalyptic landscape: in the absence of humans, nature has taken over. Finally realizing that the fight against the undead may not be theirs, a new understanding emerges. Female written, directed, shot and produced.

LONG SYNOPSIS

Two years after zombies have overrun the earth, the German towns of Weimar and Jena are possibly the last hold-outs of human civilization.

ENDZEIT – EVER AFTER follows two very different young women, Vivi (22) and Eva (26), who must voluntarily join forces. While fighting against the undead, they develop a strong friendship, while also being forced to confront the demons of their past. Vivi is desperately trying to find out what happened to her little sister, whereas Eva dreams about starting anew, far away from both her role as the expert zombie-killer and from Weimar, which they have left behind. Their adventurous journey takes place in a lush and beautiful post-apocalyptic landscape; now that the humans are gone, nature is taking over. But nature knows no boundaries and soon the two young women must deal with a new and fantastic reality. In the end, their relationship survives it all.

PRODUCTION CONTEXT

ENDZEIT – EVER AFTER was made last summer by a team of female creatives. Featuring two female leads, the writer, director, editor, composer, camera, designers and the producers are all women. It is the first zombie film to come out of Germany in recent years.

WORLD PREMIERE – Toronto International Film Festival: 7th of September 2018

ENDZEIT – EVER AFTER is a Grown Up Films production, in co-production with ZDF – Das kleine Fernsehspiel and in cooperation with ARTE. Financial support was provided by Mitteldeutsche Medienförderung (MDM), Die Beauftragte der Bundesregierung für Kultur und Medien (BKM), Deutscher Filmförderfonds and co-financed by DREFA Media Holding GmbH.
CAST

VIVI // Gro Swantje Kohlhof
EVA // Maja Lehrer
THE GARDENER // Trino Dyholm
WARDEN // Barbara Philipp
OLD MAN // Axel Werner
RENATA // Amy Schuk
ISABELLE // Muriel Wimmer
And many more...

CREW

DIRECTOR // Carolina Hellsgård
WRITER // Olivia Viewog
EXECUTIVE PRODUCER // Ingeborg König
PRODUCER // Claudia Schröter
DIRECTOR OF PHOTOGRAPHY // Leah Striker
PRODUCTION DESIGNER // Jenny Roesler
MAKEUP // Katrin Westerhausen (SFX)
// Astrid Stebich
// Aisha King
COSTUME DESIGNER // Teresa Grosser
EDITOR // Ruth Schönegge
// Julia Oehring
ORIGINAL MUSIC/COMPOSER // Franziska Hanke
CASTING DIRECTOR // Annekathrin Heubner
COMMISSIONING EDITORS // Christian Cloos, ZDF -
// Das kleine Fernsehspiel
// Dana Hepp, ZDF/ARTE
// Birgit Kamper, ARTE
PRODUCED BY // Grown Up Films
IN CO-PRODUCTION WITH // ZDF – Das kleine Fernsehspiel in
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FINANCIAL SUPPORT BY // Mitteldeutsche Medienförderung (MDM)
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INTERVIEWS

CAROLINA HELLSGÅRD (DIRECTOR)

What attracted you to this story?

When I read Olivia’s screenplay, I was fascinated by the topic of guilt. As a person, you often feel guilty about certain things. It’s about all the bad stuff we did and all the good things we did not do.

A horror movie is a great tool to confront the characters with their own lives and get them to question their own morals, as well as challenge their inner demons. How does one exist as a human being in this world? How do I treat other people? And when I face chaos and difficulties, how do I react?

Furthermore, the inner demons are externalized and presented as something — like the zombies in ENDZEIT. I come from Sweden and grew up with fairy tales and the trolls in the forest. There is a direct link from my childhood bedtime stories to ENDZEIT.

The story of ENDZEIT is not only about guilt, but also about emancipation. Vivi and Eva break free from their past and embody a new form of co-existence, an exciting possibility for humanity.

How would you describe its style?

The director of photography, Leah Striker, and I set out to make an exciting and captivating film. ENDZEIT is a mixture of different genres and conventions. It consists of action moments true to its genre, as well as calmer and almost lyrical moments, where we follow the characters as they move through the lush and post-apocalyptic landscape.

We deliberately chose a non-realistic and slightly elevated visual style. Naturally, the work of the set designer, Jenny Roesler, as well as the costume designer, Teresa Grosser, influenced the imagery. Together, we’ve created a special look that I can best describe as a baroque, almost romantic, horror film style.

What does it mean to you that this film was made exclusively by women?

I chose my film colleagues because they were the most suitable for the project. Leah Striker is a fantastic and very experienced camerawoman. I had been an admirer of set designer Jenny Roesler’s work for a long time. The costume designer, Teresa Grosser has her own style and provided a very strong costume concept, which I loved.

In my view, however, the film was not made exclusively by women, if you look at the credits, you see a lot of male colleagues. Personally, I think a 50% split between women and men is best.
OLIVIA VIEWEG (WRITER)
What was your reaction when you heard that a film version of your graphic novel would be made?
I had already finished the third draft of my screenplay before I got in touch with film companies. So there wasn’t that one moment where I knew that it was going to be a film. There were many moments, moments of hope and moments of doubt. But the first day of shooting brought the certainty: Now it’s going to happen!

How would you describe the feeling of seeing your characters brought to life? How would you describe your main characters, Vivi and Eva?
It’s great to see the similarities and the differences between my comic characters and the film characters. Of course, I have strong feelings for the comic characters, since I spent a lot more time with them than I did with the actors, but I’m very happy to see how the actors brought the story to life on a whole different level.

Eva is a predator and Vivi is her prey. But maybe even the strong character of Eva can learn something from Vivi – I think that’s what buddy movies are about!

What do you think attracts people to zombie stories? What fascinates you personally about zombies?
Sometimes zombies are the salt in the soup, for example, when you have a weak protagonist, you can force them to make quick decisions. It forces them to come out of their shell because danger is everywhere, so they can’t hide anymore. I’m also very much afraid of zombies, and I like writing about things I fear.

INGLEORE KÖNIG (EXECUTIVE PRODUCER)
How did the script come to you, and what about it intrigued you?
Our producer, Claudia Schröter, had discovered the script in 2015 at the concluding presentation of the prestigious Munich Screenplay Workshop in 2015, being selected by a jury as the best of her class (Tankred Dorst Award). She brought it to my desk – she knew that I’m a big genre fan. Olivia’s screenplay captivated us from the first to the last page. The story was told using fascinating imagery, full of surreal moments. A fairy tale and gruesome dystopia with three great female leads. For me, it was a revelation of a deeply feminine way of telling the story of the genre, which is why I just had to make this film – with women occupying all the important positions, in front of the camera but especially behind the scenes.

And how did it go from there?
We pitched our vision to Olivia, the scriptwriter. For me, it was a project for promoting up and coming female talent, in which experienced and young talent work together. Christian Cloos from ZDF was our first ally and financing partner, who later fought for the project by our side through many ups and downs. Along with the scriptwriter and our commissioning editor, we spoke with many interested female directors and then decided together on Carolina Helsgård. Her visual presentation and her focus on the characters convinced us all.

What makes ENDZEIT special?
In our industry in Germany, it is primarily men who have a say when it comes to genre films. And yet, I know enough women who are also interested. But a bit differently: we also need a really emotional story and have the expectation that it should be about something that is important to people. Violence and action for their own sake are often just tedious.

We especially want to get women excited about a road movie through a dystopian world. It’s about a friendship that gets off to an unusual start and ends up even more unusually. It’s about finding your own vision of life in a broken world, a vision apart from fenced-in cities and the insane belief that walls can save us. The film tells a story of nature’s survival despite human greed. These are topics that are of particular relevance to younger people – and, of course, to lovers of the zombie genre, too.
DIRECTOR - CAROLINA HELLSGÅRD

Carolina Hellsgård is a writer-director, born in Sweden and based in Berlin. She studied experimental media design at the Berlin University of the Arts and film directing and screenwriting at Cal Arts in Los Angeles.

Her critically acclaimed debut feature film WANJA premiered at the Berlinale 2015 and was nominated for the Berlinale Best First Feature Award. It won Best Screenplay (Valletta FF) and Best Feature Film Debut at the Biberacher Filmfestspiele. It was theatrically released in Germany in the summer of 2016.

Hellsgård’s award winning films have been screened at numerous international film festivals including Montreal WFF, Mostra Sao Paulo, Gothenburg IFF, Clermont-Ferrand, Films de Femmes and the Oberhausen Short Film Festival. She was a recipient of the Dorothea Endleben Fellowship and a guest lecturer at the Braunschweig University of Art (HBK).

In 2017, she was a Villa Aurora Fellow in Los Angeles.

DIRECTOR OF PHOTOGRAPHY - LEAH STRIKER

After graduating from AFI in Los Angeles in 2005, US-born Leah Striker moved to Berlin. Since then, she has shot a variety of feature films for cinema and television in and outside of Europe. Two of her films, “Wolfskinder” (2013) and “Krieg” (2017) were screened at the Biennale in Venice, while the South African apartheid drama “Shepherds and Butchers” (2015) was screened at the Berlinale. This is Leah’s first collaboration with Carolina Hellsgård, and also her first zombie movie.

Filmography

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<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Director</th>
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<tbody>
<tr>
<td>2018</td>
<td>ENDZEIT – EVER AFTER</td>
<td>Carolina Hellsgård</td>
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<tr>
<td>2017</td>
<td>KRIEG</td>
<td>Rick Ostermann</td>
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<tr>
<td>2015</td>
<td>SHEPHERDS &amp; BUTCHERS</td>
<td>Oliver Schmitz</td>
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<td>2014</td>
<td>DIE KLEINEN UND DIE BÖSEN</td>
<td>Markus Sehr</td>
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<tr>
<td>2013</td>
<td>WOLFSKINDER</td>
<td>Rick Ostermann</td>
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<tr>
<td>2013</td>
<td>SILENT SUMMER</td>
<td>Nana Neul</td>
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OLIVIA VIEWEG

Olivia Vieweg (*1987) studied graphic design from 2006 to 2012 at Bauhaus University in Weimar. She works as a freelance illustrator and writer. She started publishing books in 2009. Her modern adaptation of "Huckleberry Finn" (2013) was her first big graphic novel, followed by "Antoinette kehrt zurück" (2014, winner of the "Comic Scholarship by Egmont") and "Schwere See, mein Herz" (2015).

ENDZEIT – EVER AFTER

In 2015, she won the "Tankred Dorst" Award for best screenplay for "ENDZEIT", which she also converted into a graphic novel forCarlson, one of the biggest German publishing houses. The graphic novel was released in 2018 and has already appeared in a second edition.
PRODUCER - CLAUDIA SCHRÖTER

Claudia Schröter was born and raised in a small village in the Ore Mountains in Saxony. After graduating, she lived near New York City for a year. In Munich, she studied Communication Sciences and Media Research at the LMU, followed by Production and Media Business at the University of Television and Film. During her time at film school she produced many films, such as TEARDROP (short film by Damian John Harper) which was invited to over 50 international competitions around the globe winning several prizes. After working as a production manager for an animated feature film, Claudia moved to Erfurt in 2015. She has a great passion for developing and producing unusual stories for film and TV – and has discovered her own fascination for zombies after all.

EXECUTIVE PRODUCER - INGELORE KÖNIG

After studying philosophy at Humboldt University, Berlin, Ingelore König collaborated on numerous research programs and projects in the fields of media education as well as film and television studies. As an author and editor, she was involved in the production of standard publications on children’s and youth film. In June, 2000, she was appointed CEO of Kinderfilm GmbH. Among others, she has produced the award-winning features BLINDFLYERS (German Film Prize in Gold 2004) and STELLA AND THE STAR OF THE ORIENT (Children’s Film Festival Chicago 2008) as well as the TV movie SECOND HAND CHILD (AFI Fest, Los Angeles 2004).

After 12 years of producing films and TV series for children, the time had come to realize stories for youths and adults. Fascinated by the fine artist Paula Modersohn-Becker, Ingelore König established the label Grown Up Films as a division of Kinderfilm GmbH. PAULA was the first movie produced by this new label, in co-production with Pandora Film (Germany) and Alcatraz Films (France), celebrating its world premiere at the Locarno Festival on the Piazza Grande.
DIRECTOR’S STATEMENT

“I make films about people who are isolated and don’t belong. My characters are desperately seeking inclusion in society, in a group or as a couple; it’s all about their daily fights and dreams. It’s about showing their lives and ongoing struggles, and ultimately about creating understanding and love for them.”

CONTACT

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Grown Up Films

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