



Picture Tree International Presents:

miss SIXTY



With

Iris Berben and Edgar Selge

Also with

**Björn von der Wellen, Jördis Richter, Carmen-Maja Antoni,
Michael Gwisdek and Götz Schubert**

Director: **Sigrid Hoerner**

Film Length: **98 Minutes**

PRESS-KIT

Table of Contents

Contacts	2
Cast.....	3
Short Synopsis	4
Long Synopsis.....	4
Interview with Sigrid Hoerner	5
Production Notes Fehler! Textmarke nicht definiert.	
An old - new story	6
Cast.....	7
Iris Berben (Luise Jansen)	7
Edgar Selge (Frans Winther)	8
Carmen-Maja Antoni (Doris Jansen)	9
Michael Gwisdek (Dieter Dünker)	9
The Film-Makers	10
Sigrid Hoerner (Director, Producer)	10
Jane Ainscough (Screenplay)	10
Helge Sasse (Producer).....	11
The Film Soundtrack	11

CONTACTS

World Sales

Picture Tree International

Zur Boerse 12

10247 Berlin

German

T +49 (0) 30 4208 248 0

pti@picturetree-international.com

Cast

Luise Jansen	Iris Berben
Frans Winther	Edgar Selge
Doris Jansen	Carmen-Maja Antoni
Max Winther	Björn von der Wellen
Romy von Cramm	Jördis Richter
Prof. Bernhard Minsk	Götz Schubert
Marlies Heffner	Kirsten Block
Dieter Dünker	Michael Gwisdek

Staff

Director	Sigrid Hoerner
Screenplay	Jane Ainscough
Producers	Corinna Eich Sigrid Hoerner Helge Sasse
Photography	Matthias Fleischer
Film Editor	Mona Bräuer
Editor	Max Knoth
Set Designer	Thorsten Sabel
Costume Designer	Ute Paffendorf
Casting	Siegfried Wagner
Make-Up	Astrid Weber Hannah Fischleder Adella Selzer
Sound	Patrick Veigel
Sound-design	Frank Kruse
Sound Mix	Matthias Lempert
Dramaturgy	Anke Krause
Line Producer	Tahmee Theiler
Production Manager	Claudia Schurian
Head of Production	Gilbert Möhler
Executive Producer	Matthias Esche Jan S. Kaiser
Co-Producer	Eberhard Müller
Associate Producer	Ewerhard Engels
In Co-Production with	
ARD Degeto	Christine Strobl Roman Klink
WDR	Sophie Seitz
Arte	Andreas Schreitmüller

Short Synopsis

Luise (Iris Berben) is professionally an ace, but humanly a disaster. No one likes her, no man wants her, only her mother is pleased with the long evenings she spends with her in front of the tv. Louise's life falls apart when she is sent into early retirement against her will. On her way through the city park she has to give a jogger some first aid help: the gallery-owner Frans (Edgar Selge), also not the youngest anymore and obviously obsessing with youth, has a stiff back - as a result of a spinal disc lesion caused by wild sex with his very young assistant Romy (Jördis Judde). Louise drags Frans to the ER, but it soon turns out that both find each other completely unpleasant. Louise has anyway no time for men acquaintances. An existential decision that will completely change their daily lives, brings her together with the son of Frans: Journalist Max (Björn von der Wellen) is an anonymous sperm donor - and is unwilling to trigger the greatest turbulence ...

Long Synopsis

Luise Jansen (Iris Berben) is 60 years old. For the renowned molecular biologist it's her birthday, even though she does not yet suspect, it will also be her last day of work. When she opens the door to the lab, she's faced with her colleagues gathered to welcome them with cake and candles for the farewell party. Furious, she storms to her boss and ex-lover Bernhard (Götz Schubert), who salutes her retirement chewing salad. Early retirement. Forty years in the job are enough, he finds, and also the recent dispute with her colleague and rival Marlies, in which Louise broke her thumb, hasn't really improved the working environment. Louise goes into battle - but to where? Her profession was her one and only ...

In the gallery of Frans Winther (Edgar Selge) there's a serious exchange of affection. Frans has sex with his young assistant Romy (Jördis Judde) on the books ladder - and consequently a painful intervertebral disc. When jogging in the park he suffers from a stiff back attack and remains lying motionless in the bushes. He manages to call for help at Luise, who is walking there by chance. On the back seat of her car, Frans immediately leaves a bad impression. As Louise mentions her mother, Frans is quite surprised that she's still alive, Louise is no longer the youngest lady. Louise sets him at the emergency room never wanting to see this uncharming man again.

At home Luise spends her evenings with her mother Doris (Carmen-Maja Antoni) in front of the tv. But since her job is gone, she painfully feels for the first time that over her career she's missed the most important things in life: to live, to love - and perhaps to have a child ...

The next day she receives a call from her colleague Marlies: she should please collect her personal belongings at the institute. There's a showdown confrontation with her successor. With a sneer, Marlies holds out a metal vessel: it contains ampoules with Louise's eggs that she froze 20 years ago as part of a research project. Louise cannot show the shock of this unexpected reunion - and just to counterpoint Marlies, she orders the eggs back into the freezer.

Meanwhile Frans makes himself elegant for Romy chic: He tries on a newly purchased toupee. To his adult son, the online journalist Max (Björn of the waves), the embarrassing behaviour of his father gives him an idea for a series of articles about elderly people.

Louise has taken a major decision: yes, she wants a child of her own! Organized as always, she goes to the youth welfare office and borrows a "training baby doll" ("For my daughter"), to test whether she could really stand a maternity. Then she orders sperm from the internet. To her horrified mother, she explains that thanks to medical progress it is no longer a problem, at the age of 60, to have a child - and that "nowadays, every other Hollywood actress at 55 gives

birth to twins.“ In the search of the sperm donor file (Nobel Prize winner or washing machine mechanic?) she finally leaves the choice to chance. But then she wants to find out more about the donor.

So she secretly searches for more data at the Institute computer. Her candidate is called Max.

Ironically, she's picked the son of Frans! While attempting to spy on Max, she encounters involuntarily his father again. More precisely, under the wheels of his car. This time it is Frans, that delivers Louise to the hospital ER - and fainting because he can see no blood.

Louise still wants to find out if she can still pass for a mum with a child instead of a grandma. For the first time in her life, she puts on a designer dress, wears make-up and lipstick. She also borrows Bernhard's grand-son, the six-year-old Dennis, and practices her mother role at a playground in the park.

Even Frans improves: in a drunken state, he gets a pierced tongue, but soon discovers that he can not endure the pain in the mouth. Because he's ashamed in front of his son, he goes to Louise, who removes the piercing for him.

After dinner at an Italian restaurant, Luise and Frans go for a walk. But their controversial conversation ends abruptly when they encounter Bernhard and Marlies, arm in arm. Now it's all clear to Louise! Full of anger, she sprays his car with praffiti paint - and is promptly caught by the police. After the visit to the police office, Luise and Frans could continue their interrupted dispute about modern relationship issues. But instead, Louise comes spontaneously closer to Frans and kisses him, and both are equally frightened. But that's not all.

In bed, smoking a post-sex cigarette, Louise admits to him that she ardently wishes her own baby. Frans falls from the clouds. This is beyond his masculine imagination. Disappointed and hurt Louise sends him away.

Louise's now frankly a bit lost: she's in love again after a long time, but Frans doesn't want a child. She has a sperm donor, but he's the son of Frans. Her mother absolutely wants to go with her on a cruise. And that's just the beginning of Louise's problems.

Will she really decide to have a child? And if so, who will be the father?

Interview with Sigrid Hoerner

Mrs Hoerner, for your film debut you have chosen a comedy...

Sigrid Hoerner: That's what I initially often heard: why would I have chosen the king of all genres ... At some point I just said: a movie is a movie. But of course a comedy is all about the timing. That's the reason why Jane Ainscough and I have paid a great deal of attention already from the script development phase to the rhythm of the film. For me it was clear from the beginning: I wanted to make a quick movie!

How has this affected the work with the actors?

Hoerner: I told the actors: „learn your lines, and deliver them fast“. Iris Berben and Edgar Selge both have such an incredible comical talent and timing that you virtually could always use their first takes.

As a producer with a long-time professional experience, you already know what it's like on the set. Did it still feel different to sit for the first time in the director's chair?

Hoerner: It really was different than I expected. As a director you can't withdraw at any time.

Also, as a producer you have a tremendous amount to do, but as a director you are required around the clock. I knew that – what I didn't know was how it extreme it feels. But it's also lots of fun!

Iris Berben was involved very early in the project - how did the first contact happen?

Hoerner: I had sent her the script and she has funnily called me back on my birthday. The first thing she said was: It's funny! She must have thought that as an art-house producer, I'd only work with heavy subjects.

Were you aware from the beginning that MISS SIXTY would be a comedy?

Hoerner: Originally, Jane Ainscough and I wanted to make a comedy about getting old, and therefore a movie where the leading roles were played by elderly people. But we had not yet found the motor for the story. Then we came across a report in the "Guardian" about a 63-year-old lady who had had a child, and we discussed about it for hours. Finally it dawned on us and we said to each other: This is it!

Production Notes: An old - new story

Who determines in a society, what "old" means and when "old" begins? Who determines how elderly have to behave and what they are allowed to do? And what happens when the elderly aren't content with the minor role that a society, obsessed by youth, has assigned them? At the beginning of MISS SIXTY - long before the title existed - was the idea of telling a story about growing old, in which even older people would play the leading roles.

The trigger was a report in the British newspaper "The Guardian" about a 63-year-old lady who gave birth, having donor-ovocytes implanted that were fertilized by her husband's sperm. This case created a controversial discussion in the U.K. Even in Germany, Hoerner and Ainscough found that prejudices on women were still strong. What for women of a certain age is acceptable and what not, seemed, especially in relation to fertility and parenthood, to be anything but fully discussed.

Even a small test in which Hoerner and Ainscough showed their subjects a photo of a 60-year-old with an artificial pregnancy belly triggered a fierce debate, which showed them that they had encountered a strong argument - and a great film material.

In the style of a light summer comedy, MISS SIXTY tells the story of a very belated child's wish, thus taking up a social debate of contemporary relevance. To put it into Iris Berben's words: " I know that doubts always remain, no matter how one decides. But I'm sure about the questions women ask themselves, and I'm convinced that the film contributes in its own way to the discussion of this important issue. " For Sigrid Hoerner: "when we are sent into retirement, we still have almost a third of our life ahead of us, but we are treated as if we are about to die a few years later. With the means of comedy, MISS SIXTY challenges the question of which behaviours of older women and men are reportedly still allowed by our society and which are not. "

Cast



Iris Berben (Luise Jansen)

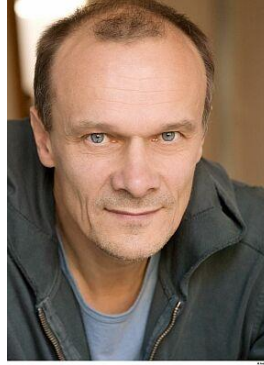
Her school career was neither straight nor crowned with success - quite different, however, was her path as an actress. Even as a 18-year-old Iris Berben played in the short films of the Hamburg Art Academy. Soon after, under the direction of Rudolf Thome, comes her first feature film DETECTIVES. Only a year later - in 1969 – she has her television debut with „Fire Raisers“ („Brandstifter“).

In the mid-Seventies Berben gains popularity with her performance as Chantal in Michael Pfleghars series "Two Heavenly Daughters". After numerous roles for cinema and television, in 1985-86 the series "SketchUp" developed into a real TV highlight and for Iris Berben - this time on the side of Diether Krebs - a further opportunity to develop her comedy talent. She also acted in "The Guldenburgs" - the family saga of the nobility which is up to today one of the most successful German television series and has held audiences in suspense between 1986 and 1990.

While Berben developed her now most well-known figure in the Nineties, the Inspector Rosa Roth, a detective series produced by ZDF, she also appeared in numerous major theatrical and television films. The turn of the millennium didn't slow down Berben a bit: with films like "A murderous plan" (2000), "Go to hell, Sister" and "He who loves is right" (both 2001), she confirmed her reputation as one of the most prolific and versatile German actresses.

Most recently, she appeared in THE DAY WILL COME (2009) and BUDDENBROOKS and in numerous television films including "Krupp - A German Family" (2009), "Kennedy's Brain" (2010), "No man is an island" (2011), "Years of love "(2011) and "The Wagner clan. A family history "(2013).

Still today her face is one of the most popular German television inspector: Rosa Roth. Iris Berben knows how to inspire in all kind of roles, and her performances are rewarded not only by high ratings, but also by numerous awards such as Bambi, Golden Camera or Romy Awards. In June 2011 she was awarded the Bavarian Television Award for her Lifetime Achievements.



Edgar Selge (Frans Winther)

Born in 1948, Saarland Edgar Selge is one of the most prolific actors in Germany. After dropping piano studies in Vienna, Philosophy and German studies in Munich and Dublin, he finally devoted himself to his passion, acting, and graduated in 1975 from the prestigious Otto Falkenberg School in Munich.

Between 1978 and 1996 Selge was a permanent member of the Munich Chamber Theater where he still plays today in guest appearances. He was also seen repeatedly in productions at theaters such as the Schauspielhaus Zurich, the Vienna Burgtheater, the Deutsches Theater Berlin, the Residenz Theater in Munich and at the Salzburg Festival.

From 1998 to 2008, he became known to a wide TV audience as a single-armed inspector Tauber, for the crime series "Police 110" produced by Bayerischer Rundfunk.

Selge holds a long-standing cooperation with directors like Hermione Huntgeburth, Jan Bosse and Helmut Dietl, who cast him in his cult TV series "Kir Royal" (1987) and in ROSSINI OR A MURDEROUS QUESTION: WHO SLEPT WITH WHOM (1997)

For the cinema Selge has performed in Klaus Krämer's 3 CHINESE WITH A DOUBLE BASS (2000), in Oliver Hirschbiegel's THE EXPERIMENT (2001), in Oskar Roehler's SUCK MY DICK (2001), Eoin Moore's IM SCHWITZKASTEN (2005), Ingo Raspers PURE MATTER OF TASTE (2007), Lars Büchel Lippels DREAM (2009) POLL (2010) and THE GREAT HANGOVER (2010) starring Bruno Ganz and Ulrich Tukur.

Last Selge excelled in the highly acclaimed first episode of the TV crime series "crime" after the eponymous detective stories by Ferdinand von Schirach. His most recent television and feature films include Hans Steinbichler "Hattinger and the cold hand - A Chiemsee Crime" (2013), David Wnendts sensational bestseller adaptation WETLANDS (Feuchtgebiete, 2013), Bill Condon's INSIDE WIKILEAKS - THE FIFTH VIOLENCE ("The Fifth Estate", 2013) with Daniel Brühl and Benedict Cumberbatch and also Kai Christiansen's "A blind hero - The love of Otto Weidt" (2013).

In the course of his acting career Edgar Selge has been honored with numerous awards, including two German Television Awards (2003, 2005), two Adolf Grimme Awards (2006, 2007), the Golden Camera (2007) the Bambi Awards (2009), two Bavarian Film Prizes (2008, 2011) and the German Film Prize (2000).



Carmen-Maja Antoni (Doris Jansen)

Carmen-Maja Antoni was born in 1945 in Berlin. She studied acting at the Academy of Film and Television "Konrad Wolf" in Potsdam. In the Seventies she was a member of the Volksbühne Berlin, where she performed under the direction of Bruno Besson in Heiner Müller's "Heracles V" (1975). From 1976 onwards she was part of the Berliner Ensemble, where she is engaged to this day, most recently to be seen performing "The Presidents" (2013). At the Ensemble she was involved in some sensational productions, including George Tabori's "Brecht Act" (1999) and Claus Peymann's productions of Brecht's "The Mother" (2003) and "Mother Courage and Her Children" (2005). In addition, Antoni played at the Theater of Peace in Halle, at the Deutsches Theater Berlin and at the Schauspielhaus Zurich.

In television, Antoni has been seen regularly since the Nineties in the crime series "Rosa Roth"; where she's been playing alongside Iris Berben and Thomas Thieme since 1992.

She has taken different roles in various tv crime series such as "Police 110", "Urban Area", "Hamburg Dockland" and most recently "Murder with a View".

For the cinema Antoni has performed in Wolfgang Becker's THE LIFE IS (1996), Andreas Dresen's NIGHT SHAPES (Nachtgestalten, 1998), Hannes Stöhr's BERLIN IS IN GERMANY (2001), Stephen Daldry's THE READER ("The Reader" 2008), in Michael Haneke's THE WHITE RIBBON (2008) and Andres Veiel's WHO, IF NOT WE (2010).



Michael Gwisdek (Dieter Dünker)

Michael Gwisdek, born 1942 in Berlin, is one of the most well-known film and television actors in Germany. Since his film debut in 1968 with THE DEAD STAY YOUNG, Gwisdek, a graduate of the Berlin Academy of Dramatic Arts "Ernst Busch", has appeared in over 150 film and tv productions. The most popular are THE TANGO PLAYER (1991), his own directorial work MEETING IN TRAVERS (1990) and THE MAMBO GAME (1998), Andreas Dresen's NIGHT SHAPES (Nachtgestalten, 1999), Wolfgang Becker's Good Bye Lenin! (2003), Oskar Roehler's ELEMENTARY

(2006), Matti Geschonneck's *Boxhagener Platz* (2010), Florian Cossens' *THE SONG IN ME* (2010), Florian David Fitz's *JESUS LOVES ME* (2012) and Jan Ole Gerster's *OH BOY* (2012).

For his achievements Gwisdek was repeatedly honored numerous prizes. He received the 1991 German Film Award as "Best Actor" for *THE TANGO PLAYER* and in the 1999 Berlinale Silver Bear as "Best Actor" for *NIGHT SHAPES*. In the year 2000 Gwisdek was also awarded the Ernst Lubitsch Prize. For his role in Roland Suso Richter's TV film "The Miracle of Berlin" (2008) he won the German Television Award as "Best Actor in a supporting role". He won a second German Film Prize in 2013 for "Best Supporting Actor" in *OH BOY*.

The Film-Makers



Sigrid Hoerner (Director, Producer)

Sigrid Hoerner was born in Cologne and studied Film, Theater and Media Management at the *Freie Universität Berlin*. She began her career in the film business working as a production manager and line producer for various short and feature films, commercials and video clips. In 1998, she founded *moneypenny filmproduktion GmbH*, an independent production company. In 2001, Hoerner received the *Producers' Award* of the *Cologne Conference*. In 2003, *Pigs will Fly*, which she produced, was nominated for Best Film at the German Film Awards and for a Golden Seashell at the San Sebastián Film Festival. In 2005, she produced *One Day in Europe*, which was nominated for the Berlinale Golden Bear. Hoerner is a member of the German Film Academy, the European Film Academy and, since 2006, the *ACE Producer's Network*. *Miss Sixty* is her debut feature as a director.

Jane Ainscough (Script)

Jane Ainscough completed her studies at the liberal arts in New York and attended several semesters at the Department of Screenwriting from the New York University. Over the last ten years Ainscough has established herself as a freelance screenwriter in the film and television sector. She's worked as dramaturgical consultant to Gregor Schnitzler's *SOLO ALBUM* (2003) and as co-author of Anno Saul's *WHERE IS FRED?* (2006) and in Julia von Heinz's *HANNI AND HANNI 2* (2012).

She also wrote screenplays for, among others, Gregor Schnitzler *THE CLOUD* (2006), Christina Hartmann's *Samantha and Miranda* (2010), Tomy Wigand's *OMAMAMIA* (2012), Vanessa Jopp's *THE ALMOST PERFECT MAN* (2013) and Robert Thalheim's *PARENTS* (2013). She is currently developing a number of projects, including an adaptation of Hape Kerkeling's "I'm off" and of Don DeLillo's "Point Omega".

Helge Sasse (Producer)

Helge Sasse, born in Cologne in 1956, is Chief Executive Officer of Senator Entertainment and Managing Director of the subsidiary Senator Film Distribution, Senator Home Entertainment, Senator Film Production, Senator Film and Senator Film Munich and Cologne EUROFILM Ltd. From 1975 to 1979 Sasse studied law and political science in Munich, Geneva and Paris. Here he worked as a freelance journalist, ARD radio presenter as well as a television producer.

Since 1990 he has worked as a lawyer. In 1991 he was co-founder of the television production company Me, Myself & Eye. In the same year he founded his own chancellery for legal affairs (Sasse & Partners), in which he worked until 2006. In 1993 he was one of the founders of VIVA TV (later called VIVA Media). In early 2006, Sasse was first Chairman of the board of Senator Entertainment, before becoming CEO in April 2006.

As a producer Sasse has since been responsible for numerous titles; with successful productions such as Philip Stölzl's GOETHE! (2010), Andres Veiel LIFE, (2011), Julie Delpy's 2 DAYS NEW YORK (2012), Sandra Nettelbeck's MR. MORGAN'S LAST LOVE, Anton Corbijn's A MOST WANTED MAN (2012) and Dominik Graf's THE BELOVED SISTERS (2012).

His most recent productions include MISS SIXTY, Ali Samadi Ahadi's "Pettersson & FINDUS - SMALL tormentor, GREAT FRIENDSHIP" (2014), Katja von Garnier's FOREVER AND A DAY, and Ralf Huettner's THE COOK based on Martin Suter's novel.

Music Sound-track

IRIS BERBEN & ALEXANDER HACKE

„C'est Si Bon“

If IRIS BERBEN starts singing in French, then it must be something special. Just as the classic *C'est Si Bon*, the theme song to *Miss Sixty*, which she sings together with a true veteran of the German musical avant-garde: Alexander Hacke, guitarist and bassist of the Berlin band *Einstürzende Neubauten*. Their joint version of this classic from the late Forties combines eroticism with humor, female with male, roughness and tender romance with exuberant, opulent orchestral accompaniment. For the radio version of the song was produced by Echo Award winner Andreas Herbig, which, among others, has recorded for Adel Tawil, Udo Lindenberg, I & I, and many other responsible recorded.

The result is a duet that makes one think inevitably of Robbie Williams & Nicole Kidman. Who would have thought that two such different artists could make such a wonderful vocal unit!

„C'est Si Bon“ was a 1947 hit written by Henri Betti which has enjoyed great popularity especially for filmmakers: director Billy Wilder used it several times in his films, Eartha Kitt, Louis Armstrong and Yves Montand celebrated its worldwide success.



WARNER
MUSIC
GERMANY