

Berlinale
67th Internationale
Filmfestspiele
Berlin
Panorama

TIGER GIRL

FOGMA

Constantin Film

PICTURE TREE
INTERNATIONAL

PICTURE TREE
INTERNATIONAL

TIGER GIRL

Starring

Ella Rumpf, Maria Dragus,
Enno Trebs, Orce Feldschau, Swiss

Guest Starring

Lana Cooper, Franz Rogowski, Robert Gwisdek

Screenplay

Jakob Lass, Ines Schiller, Hannah Schopf,
Nico Woche, Eva-Maria Reimer

Director

Jakob Lass

Produced by

Ines Schiller, Golo Schultz

Co-Producers Alpenrot

Friederich Oetker, Constanze Guttman

Executive Producers

Martin Moszkowicz, Oliver Berben, Jakob Lass

Domestic release: 06.04.2017

Constantin Film

**“YOU JUST HAVE TO SAY
WHAT YOU WANT AND
YOU’LL GET IT!”**

CAST

TIGER
VANILLA
THEO
HERR FELDSCHAU
ZECKE
BABY
MALTE
ULI
BIGI
FACE-SLAP GUY

Ella Rumpf
Maria Dragus
Enno Trebs
Orce Feldschau
SWISS
Benjamin Lutzke
Franz Rogowski
Ulrik Bruchholz
Lana Cooper
Robert Gwisdek

CREW

DIRECTOR
PRODUCERS

SCREENPLAY

CINEMATOGRAPHY
MUSIC
EDITING

SET DESIGN
COSTUME DESIGN
MAKE-UP (VFX)
SOUND DESIGN

EXECUTIVE PRODUCER

CO-PRODUCER ALPENROT

EDITORIAL DEPARTMENT

Jakob Lass
Ines Schiller
Golo Schultz
Jakob Lass
Ines Schiller
Hannah Schopf
Eva-Maria Reimer
Nico Woche
Timon Schächli
Golo Schultz
Gesa Jäger BFS
Adrienne Hudson
Friederike Gast
Anna Hostert
Sandra Stockmeier
Benedikt Gausling
Valentin Finke
Manuel Meichsner
Martin Moszkowicz
Oliver Berben
Jakob Lass
Friederich Oetker
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SYNOPSIS / SHORT

TIGER gets what she wants. Rule#2: The biter will bite. VANILLA does not even know what she wants. Apart from one important thing: a uniform - an assignment. But she fails the police exam and ends up at a private security firm. TIGER is intrigued by the girl, who just desperately tries to belong. TIGER teaches her to bite, and VANILLA tastes blood. TIGER needs to learn a new rule: They sow the wind and reap the whirlwind.

PRESS NOTICE

TIGER GIRL takes up where the bloody punch at the end of LOVE STEAKS left off. Things get wilder, more dangerous and significantly more brutal – in a word, they get more female.

Director JAKOB LASS holds directorial duties once more and screenwriter INES SCHILLER is also on board again, acting as co-producer of TIGER GIRL together with composer GOLO SCHULTZ. In 2014, their debut LOVE STEAKS took the cinema world by storm: the film was nominated for a German Film Award in the Best Feature Film category and won the Max Ophüls Prize. It was also the first film to win the Förderpreis Neues Deutsches Kino in all four categories (Best Direction, Production, Screenplay and Acting) at the Munich Film Festival.

After the success of their first film, the FOGMA team (Jakob Lass, Ines Schiller and Golo Schultz) once again gathered their trusted crew and set out to live up to the expectations for their sophomore effort. TIGER GIRL is a film about the death of fake. In the process of making the film, they also created a new genre, namely “martial arthouse”, an explosive mixture of improvisation, fiction, documentary and stylised action choreographies.

Just as in LOVE STEAKS, there is no written dialogue in TIGER GIRL. Instead of a conventional screenplay, the foundation of the story is generated by a so-called “skeleton book”. The team shoots the film in a semi-documentary environment using a type of scene-roadmap. In this case, the environment was the everyday reality of a training programme at a private security firm. MARIA DRAGUS (German Film Award 2010), known for her work in Michael Haneke’s THE WHITE RIBBON, plays VANILLA and spent time in real-life courses alongside security trainees. At her side is shooting star ELLA RUMPF as TIGER.

The filmmaking team behind TIGER GIRL produced the film with complete artistic freedom. They were also able to attract CONSTANTIN FILM, the largest independent distributor in Germany and worldwide operating mini-studio. It’s an exciting combination.

This year’s Berlinale will screen the world premiere of TIGER GIRL as the opening film in the Panorama Special, a section that seeks to build bridges between artistic vision and commercial interests. TIGER GIRL will enter cinemas on 6th April 2017. The film was recently shortlisted to receive the German Film Award and will be distributed nationally by Constantin Film.

**STAY SAFE AND FALL FLAT
ON YOUR FACE**

LONG SUMMARY

Margarethe “Maggie” Fischer (Maria Dragus) gets ready, gets set ... and falls flat on her face. She fails the entrance exam to join the police department. But MAGGIE was so well-prepared! She had trained, practiced and studied her heart out. She wanted to become a policewoman; she wanted a purpose, a spot on the team. But now her head is buzzing, the harsh sound of the instructor’s whistle cuts like a knife through her future and THEO (Enno Trebs), her good-looking colleague, laughs at her. Maggie has failed.

“YOU DON’T KNOW HOW TO START A FIRE...”

When she drives back to her old life in tears, not only does the parking space cost five euro all of a sudden, there’s not even a parking space available for her anymore. Shit. But the parking attendant gives Maggie a wide grin and “arranges” a parking spot for her, simply by kicking in the side mirror of a big car: “There, now you’ll fit!” It’s MAGGIE’S first encounter with TIGER (Ella Rumpf), a girl who lives the life of an outlaw, squats in a ratty old bus and steals food from the members of the affluent society that surrounds her.

MAGGIE enters a training course at a private security firm. At first, she does it just to tie herself over. “Whatever you do, don’t fall through the cracks, make sure there’s no blank spot on your CV”... that’s what her parents always said. Now she’s “Frau Fischer” and wears a blue trainee shirt like all the others. At training, she meets nice boys, hears some dumb comments and learns lots of rules and discipline. MAGGIE works out. MAGGIE ends up on the floor again. She might actually be able to get a routine set up, that is, if she would stop bumping into that girl from the parking lot in strange ways.

TIGER slinks around MAGGIE and ends up “helping” her time and again. But MAGGIE just wants to be left alone. Luckily, however, TIGER isn’t very good at following instructions. When three cocaine-addled idiots with a baseball bat threaten MAGGIE in the U-Bahn, TIGER shows up at just the right moment and –boom bang! – now it’s the idiots who are the ones in trouble. The baseball bat finds its way into MAGGIE’S hand – and now she has to make a decision. She allies herself with TIGER. They celebrate with beer straight from the can and an official baptism: MAGGIE is now “VANILLA the Killer”! TIGER and VANILLA become friends.

“JUST SAY WHAT YOU WANT AND YOU’LL GET IT!”

In addition to starting her training as an employee at a security firm, VANILLA also begins an “internship” with TIGER. She even organises security uniforms for them. Safe behind their uniforms, the two of them move through the city, with VANILLA closely observing how TIGER shamelessly uses the power of her uniform to shape the public order according to her own rules: courtesy is just another form of violence, after all, only it’s directed against one’s self. TIGER continues to teach her padawan VANILLA; they steal bikes, smash porcelain and laugh louder than the legal limit – until the cops show up. They meet THEO again, who’s still good-looking, still arrogant, and now a policeman in training. TIGER growls, but VANILLA secretly admires him. TIGER throws plums at him to get him to flee, and finally VANILLA is able laugh about him.

While VANILLA slaves away at security training, TIGER chills in an abandoned attic with her friends ZECKE (SWISS) and BABY (Benjamin Lutzke), whom she provides with plenty of good snacks and jokes – Tigermama style. ZECKE and BABY are junkies who enjoy criticising the political system, and VANILLA would love to be a part of the gang, but ZECKE is totally not into her pearl earrings.

“SHE’S NOT A REFUGEE FROM ERITREA; SHE’S FROM BOCHUM AND WANTS TO BECOME A COP!”

Either way, the junkies have bigger and more pressing problems; they are in debt to a drug boss named BIGI (Lana Cooper), who has no problem getting serious if necessary. TIGER promises to take care of the situation, and once again she and VANILLA slip into their uniforms. In this case, the clothes make the mob. The two “security women” get their game on. They don’t exploit people willy-nilly; instead, they harass only those who deserve it. And TIGER is the one who determines who deserves it.

VANILLA learns to take what she wants. Routine control! Wallets, lots of laughter, naked arses, sisterly sharing ... it’s a gangster’s paradise. VANILLA learns fast, she is full of energy and starts to feel a new sense of power. She starts to show up late and totally overtired to her security-firm training programme. Her instructor FELDSCHAU (Orce Feldschau) disciplines her: she has to do one push up for every minute she comes late. VANILLA dreams of bringing her baseball bat to school.

“EVERYTHING YOU DO HERE CAN AND WILL BE EVALUATED AND USED TO DETERMINE THE SUCCESS OF YOUR TRAINING!”

VANILLA has not only learned how to be bold; she’s also learned to pack a punch. She no longer says sorry. She no longer takes any gruff from anyone. Not even from her instructor, who reacts ever more strictly to her boldness. She goes on a yelling spree in the attic and ends up blowing the lid off their secret hiding place. VANILLA gets kicked out of the security training programme. So what? There’s much more at stake now than that stuff! VANILLA has a plan. She wants to steal police uniforms. But TIGER still isn’t very good at following instructions and ends of breaking her foot during the heist.

They break off their plan. TIGER limps around, the attic is empty, her friends are gone and VANILLA won’t stop fidgeting. TIGER notices that her “teachings” have taken on a life of their own. ZECKE, BABY, VANILLA – nobody seems to listen to her anymore. VANILLA laughs. She has recruited two guys from the security training programme to be her MINIONS (Franz Rogowski, Ulrik Bruchholz) and is currently getting better and better at giving orders herself.

“SHIT, MAN. BUT IT WAS STILL COOL.”

When VANILLA and THEO meet again at TIGER’S bus, VANILLA is no longer in a joking mood. The two have a run-in and THEO humiliates her one last time. “Rien ne vas plus” – not for VANILLA. And especially not now. With her SCHERGEN, she takes a uniform off a young policewoman then gets rid of the two boys. She doesn’t need them anymore. She knows how to start a fire herself now. And she’s not going to let anyone stop her. Not even TIGER.

VANILLA hunts down THEO, catches her prey and drags him proudly to TIGER'S bus, where she expects to get acknowledgement and praise. TIGER is shocked: "I've created a monster" TIGER doesn't want to see VANILLA ever again, but VANILLA stays. TIGER has no other choice than to throw herself into the eye of the storm – a storm that she sowed in the first place. It's time to risk everything.

We see the cops, a final stand, and a grand finale.

BEING AN EVERY DAY HERO!

We are looking for vigilant people who share our sense of integrity and truly enjoy helping others. Do you have what it takes to be one of us? Are you a person with a strong sense of integrity, someone who is able to work behind the scenes, to think pro-actively and stay calm in the face of sudden challenges? Maybe others have noticed your vigilance, helpful nature and your sense of responsibility. While these abilities might seem ordinary to you, we see them as special combination. These are the qualities shared by the men and women who make up our teams at Securitas, people we think of as Everyday Heroes

- SECURITAS homepage -

ABOUT THE PRODUCTION

As soon as you enter the FOGMA office, you get yelled at right away. Indeed, the first steps into the office lead past a large tiger print rug. Hello! You are not in Mitte, this is Neukölln! FOGMA is made up of director Jakob Lass and producers Ines Schiller and Golo Schultz. FOGMA represents the entire spectrum of colours from pink to bald to green. The FOGMA rules marked the beginning of the movement: they are a set of rules that Jakob and Ines developed together with cinematographer Timon Schäppi. These are the rules that led to the concept that made LOVE STEAKS possible. And a new FOGMA baby was recently born here in this office, somewhere between the tiger rug, the office baseball bat and the Neukölln Canal, where today a sofa happily floats by:

OH MY GOD! It's a GIRL, a TIGER GIRL!

Tiger was the first character to be born. Even when the FOGMA team didn't know much of anything else about their new film, they knew that Tiger would be a part of it and that she would be a woman. Jakob and Ines, who handle directorial and production duties and also form the heart of the team of authors, simply had a hankering for a female superhero – one that was stronger and more uncontrollable than this world. Perhaps because there are simply too few such female characters out there?

And perhaps because when strong female characters do show up in movies, they somehow function as objects of male desire and serve only to service male sexuality. But perhaps also because even LOVE STEAKS would have failed the Bechdel test. In other words, Tiger came waltzing into the office, blew out all the old cobwebs and snapped up the baseball bat: relax, she said. I'll take care of it.

IN-SECURITY

As was the case in LOVE STEAKS, TIGER GIRL also mixes fictional with documentary storytelling: this means that fictional characters with fictional storylines move through the real world where they improvise dialogue in contact with real people. Seeing as Tiger had already been created, Jakob, Ines and Golo went out into the real world to find a place with inherent rules where Tiger could move and operate.

One thing that was decisive in this thematic search was a vacation that Jakob and LOVE STEAKS co-author Nico Woche spent together in Israel. All of a sudden, they found themselves surrounded by a society in a state of permanent fear and faced with even more permanent security measures. The two men sat on the bus next to female soldiers who were still teenagers; all of them laughing, with make-up on, in their Khaki uniforms and with machine guns on their shoulder. As if it were totally normal everyday stuff. Jakob and Nico brought the core of the idea back with them to Berlin: security. How much do we spend to achieve it – and what do we give up to get it? More concretely, the film TIGER GIRL is designed to seduce audiences into the real world of private security firms.

SECURITAS – Being an every day hero!

Anyone who's ever enjoyed a Czech beer with Jakob Lass on the Wildenbruch Bridge knows that that security is one of his favourite political themes. The only other subject he throws more shade on from up on that bridge is the automobile lobby, but he always comes back to the theme of data protection versus persistent monitoring. He loves to talk about the balance between individual and "collective" freedoms thematised by security firms: in fact, this is something producer Golo Schultz has experienced himself time and again in verbal confrontations with the security personnel at Tempelhofer Feld – a large public park on a former airfield in Berlin – who are obliged to throw him out of the park after dark. For his own protection, of course.

In carrying out their research, the film crew visited several security firms in the hopes of discovering a company that permanently monitors a specific building so that the team would have a main shooting location where the majority of the story could play out. The reality was disillusioning: in fact, these companies consist of several sub-contractors and, in turn, the contracts are limited to certain time periods. Add to that the fact that the contracts often change. In other words, the working conditions were very bad, and many of the employees end up working at the security firm only because they – like Vanilla – didn't pass the police entrance exam.

This meant that the filmmakers were forced to observe how an already fraught situation was being rendered even more precarious: in fact, it created an exciting contrast to the appearance of authority required to make the work of any security service effective. Indeed, by putting on their uniforms, the employees experience a sudden pseudo-appreciation in value. This is because their official-looking uniforms garner them respect and authority in interpersonal relations, even though they aren't policemen and thus have no greater rights than other citizens. Thus the themes of power and powerlessness became essential building blocks for the film.

FASTER PUSSYCAT! KILL! KILL!

In addition, the team realised that having the theme of power played out by two women prepared to use violence would help to expose the implicit patriarchal structures and social norms even further: What happens when you put on a uniform? What kinds of opportunities arise? To what extent does the uniform legitimise violence? Indeed, what we consider to be the "normal" scope of violence available to women is much smaller than what is available to men, and this becomes much clearer thanks to the female characters in TIGER GIRL. They also show how powerful clothes and uniforms are – at least when connected to the right instance of authority – in an authority-based society.

Rage, power and aggression are coded as male characteristics, and angry, powerful and aggressive men are considered to be normal men. This is – how shall we put it – boring. But when women display similar behavioural patterns, the male and heteronormative world suddenly suffers a major allergic reaction: Furies! Bull dykes! In having this reaction, the system denies angry woman the status of being desirable women, of being a woman at all. But what do we do with all the female aggression? Hide it behind a façade? TIGER GIRL says: no way, in your face.

And indeed it's a ride to watch Vanilla's "empowerment". The two women are energetic and cool when they take what they want. Even when they use violence. As soon as she meets Tiger, Vanilla begins to shed her conformist nature and learn self-empowerment; she overcomes her

impotence and takes on responsibility instead of giving it up to a system in which one can only laboriously fight to gain an identity. Vanilla's pent-up, passive aggression explodes; she pops tons of corks – and cans of beer! And, suddenly, there she is again, doing push-ups as a punishment for being late.

WHATEVER YOU DO, DON'T ATTRACT ATTENTION

What happens to Vanilla is, basically, Foucault. The hierarchies and dependencies of her training at the security firm reflect the power mechanisms he once exposed: according to Foucault, society is a construction riddled with fine lines of power in a space in which all individuals are obliged to move amid these power mechanisms. People cannot access the power, nor can they accumulate it themselves; instead, the most they can do is try to attain a small amount of power from some sort of strategic position.

When Trainer Feldschau admonishes Vanilla by saying “everything you do here can and will be evaluated and used to determine the success of your training”, we hear in his words the strict disciplinary society that Foucault vividly described using the image of the Panopticon; this structure creates the “ideal” prison architecture and has at its centre a tower from which the guards can see into all of the open prison cells around it. Every move, every form of behaviour is subject to the potential control of an all-seeing eye. This leads to people developing a type of behaviour that already anticipates the guard's all-seeing gaze; thus it also leads to anticipatory obedience in the form of self-censorship..

Under the influence of Tiger, Vanilla's rebellion – against control from outside but also against her own self-control – grows in the course of her training programme. In return, she experiences restrictions, including mandatory push-ups for showing up late and “final warnings” when she talks back. That's it. Everything according to the rules, everything highly normal. Michel (Foucault) would have furrowed his brow. What on earth is going on here? In fact, the modern penal system aims much less at the body and much more at the mind of the person to be punished. While prisoners in pre-modern times were subject to revenge for their actions – and these punishments were carried out punctually and extremely painfully – modern penal systems focus more on the re-forming of the person and his or her re-integration into society. In other words, today, prisoners are taught how to adjust and adapt; this also means that our disciplinary society uses its techniques to increase the usefulness and productivity of its members. This leads to a system that ties the value of a human being to his or her ability to work and be productive; this is a system in which Vanilla failed and a system that is now trying to blackmail her.

PUNKS AND HEROES

During the philosophy lecture, Tiger lies around in the attic and chews on a stolen baguette. She's the very opposite of the system; she's punk. When individuals finally understand that they don't need to conform to everything, they gain a sense of freedom. Tiger holds her hair in the wind. Through her friendship with Tiger, Vanilla's concept of freedom changes: instead of putting effort into conforming to social pressures and demands so that she might one day be rewarded with a self-determined position at some company, she learns that she can make her own decisions – and even make a difference.

The most seductive thing about Tiger is that she underlines her escapades with a moral foundation that lends her behaviour a touch of the heroic. Indeed, the only people who get hurt

are those who had it coming anyway. However, the set of rules that determines when exactly someone has “earned” a talking-to are quite opaque, which is why Tiger must ultimately face the fact that her own teachings have taken on a life of their own, at least if we look at Vanilla’s rapid development.

BFFs

Each of the women causes a moderate earthquake in the life of the other. This is what makes TIGER GIRL a film about a deep friendship – a relationship in which two extremely different characters meet and work off each other. This real meeting makes it possible for Vanilla and Tiger to grow on each other, to learn something about themselves through the other and thus to become visible as individuals in the friendship. They both learn that they can never be sure of their social role and function; they get to know a new world by each facing their respective fears in a very special way. In the end, they end up becoming a pair of friends against all odds.

The development of this friendship – which begins as an imbalanced one and resembles that of a culture clash – shows us that it is possible for these two women to find their way to each other and to themselves in spite of all resistance and contrariness. Thus TIGER GIRL dares to burst a huge bubble and takes a step out of the echo chamber – it pleads with us to broaden our own horizons, in a brutal manner if necessary.

When two people truly meet each other, it’s always worth it – even if it hurts. TIGER GIRL shines with the spirit of courage needed to make a first step, even if it means we have to become combative when dealing with the world and stand up for ourselves. No matter what, we must never resign ourselves to some kind of false consensus. And when Tiger falls off the roller coaster at the end of the film, she still finds her feet on the ground and somewhat dizzily stumbles back into the night. As a result, she and Vanilla – and all of us in the audience – are all the richer for this experience. The sound of the big bang reverberates.

FLEXIBILITY, FOCUS, FOGMA

One of the reasons why TIGER GIRL packs such a punch is the way it captures the real world. The FOGMA approach of channelling fictional feature films through the funnel of reality makes the film a direct experience. Instead of a constructed commentary or product, the audience is invited to experience an event. There is no need to simulate the multidimensional nature of life; instead, the chosen setting of the security firm – in its capacity as a microcosm with its own rules and characters, language and visuals – provides countless symbols and content relating to the theme of security and its twin sister, fear.

In other words, reality is both a gift and the nightmare of every filmmaker. HOW ARE WE SUPPOSED TO ORGANISE REALITY?! The FOGMA approach involves a type of real-world expedition, that is, flexibility and focus. That’s what it’s about. The TIGER GIRL set was like a mobile tent, a small team that pops up and down. Cut! Next! Roughly 12 people were on the set and used only two cars to keep ahead of the story. Only on a couple of days – when there were stunts, for example – was the crew expanded to roughly 20 people.

A FOGMA set is as small and flexible as possible and thus differs fundamentally from traditional film sets. This reflects a conscious decision on the part of the team. When working in a documentary environment, it simply makes sense to be as flexible and mobile as possible. The

FOGMA approach to filmmaking can be broken down into the idea of “freedom through reducing”. The idea is to concentrate on carrying out concrete shots in a specifically defined framework, but in doing so, to allow for the development of maximum creativity and freedom. In order to be able to achieve this in a successful and satisfactory manner, you need to remain fully focussed by keeping to self-imposed limits. In other words, FOGMA is not an approach that aims to save money; instead, it seeks to make use of all the means available to the crew in the most intelligent way possible, rather than using them for unnecessary things. Even if this is – perhaps – the standard.

MAKE-UP, LIGHTING & CONTINUITY – BE GONE!

In other words, the focus is always on the shoot as such, and on the film itself. That’s why we’re here. The question we ask ourselves is always: What is important NOW for this scene and this character? Everything else takes a backseat. For example, this is why we don’t use any make-up: if we were to put make-up on the actors, they would stand out against the real-life people they share the screen with. In turn, if everyone on screen had to get make-up put on, the actors would have to wait forever. Our priority is to avoid, whenever possible, anyone having to wait for anyone else, because FOGMA wants to SHOOT THE FILM in the time available to it, nothing more and nothing less. FOGMA wants to make time only for things that are really important.

This means there’s simply no time for setting up elaborate artificial lighting or for full-stops caused by the constraints of continuity. In fact, continuity gets taken for a ride in TIGER GIRL: when everyone is wearing a uniform, you can mix different days of shooting into the material and thus make maximum use of it. It is more important to be able to edit all days of shooting into one another than to have different costumes on in each scene. Indeed, the fundamental question that justifies the FOGMA working method must always be the following: How can I do what I want in the most efficient way possible with the most possible freedom?

DO YOU EVEN HAVE A SCRIPT!?

Yes! YES! There is a script! Here, too, the rule is: freedom doesn’t mean randomness. Instead, freedom needs sharp edges. Of course, the script looks a bit different. There is no dialogue in this skeleton-type script; rather it consists only of the scenes the film absolutely needs to tell the story in a dramatic arch. The motto is: focus. On this skeleton, we find the “meat” which comprises all the ideas that fit the story but which are not absolutely necessary for the progress of the narrative.

A flexible handling of this script is what allows us to develop it further during the actual shooting. The crew had every Monday off; this was the day Jakob and Ines expanded the story and the scenes closely linked with the shooting schedule so as to adapt the script to fit the reality. After that, the crew was invited to a meeting and the two of them presented the schedule for the upcoming week. At that point, they planned and organised the next week of shooting. This is the special quality of the creative process: it does not thrive on the fixed idea of writing something down and then having to film it exactly the way it says so in the script. We don’t want to become slaves to the project; instead, we seek to constantly check whether the work still corresponds to the actual idea behind the film.

In addition to Mondays being a day off, the structure comprised four to five days of shooting per week without any overtime. Ten hours of work per day formed the framework of two shooting blocks, each with four hours.

FOGMA FILM MANUFACTURING

Everything worked quite smoothly. The crew has known each other for a while now. Timon Schäppi (cinematography), Gesa Jäger (Montage) and Nico Woche (co-author) form the core crew and gathered all of the filmmakers from LOVE STEAKS for their latest, TIGER GIRL. In other words, we had a good dose of continuity paired with interdisciplinarity: Ines was the producer and co-author, Golo was a producer and did the film's music, and Jakob was the director and co-author. The new financial support didn't mean that the production ballooned unnecessarily; instead, the money was used as intelligently as possible. For example, TIGER GIRL had a writer's room in which Jakob and Ines worked together with the authors Hannah Schopf, Eva-Maria Reimer and Nico Woche on the content.

The project reflects a major creative process in which many people participated in a comfortable atmosphere. TIGER GIRL is by no means a "one-man show", it's teamwork. FOGMA films are hand-made. As little as possible is outsourced because the filmmakers know that if they make it themselves, it will be awesome. Jakob even did the casting himself in the FOGMA office by inviting established actors to improvise.

But it wasn't in the office that the lead actress for TIGER came into Jakob's view. In 2015, when he was on the jury of the Max Ophüls Prize, he saw the Swiss film drama CHRIEG by Simon Jaquemet. This is where he encountered Ella Rumpf for the first time, the woman who would be his future lead. At the time, Ella was still studying acting in London, but she dropped her studies to shoot TIGER GIRL. And it was Ella who brought in Maria Dragus, seeing as the two actresses are also friends in "real life".

MARTIAL ARTHOUSE

So what do we have? We have a team that created the surprise smash of 2014. We have an established leading actress in Maria Dragus in the field of young talent. In Ella Rumpf we have a highly promising international newcomer. We have a way of working that playfully combines documentation with improvisation and fight-scene choreographies. We have a form of independent cinema that throws itself into the bitter depths of drama with a little help from the lightness of comedy. And we have the involvement of Germany's most successful distributor, with its wealth of marketing know-how. In other words, we have TIGER GIRL: unpredictable, energetic, fast-paced. We also have a brand-new genre: Martial Arthouse.

**All names are understood as being gender neutral*

CAST



ELLA RUMPF (Tiger)

Ella Rumpf was born in Paris in 1995 and grew up in Zurich speaking both German and French. She made her acting debut in 2011 in the feature film *DRAUSSEN IM SOMMER* directed by Friederike Jehn. This was a decisive experience for Ella, who then decided she wanted to become an actress and went on to study acting in London. Even before she started studying acting, she was cast in the role of Ali in the multiple award-winning feature *CHRIEG* directed by Simon Jaquemet, for which she received a Best Supporting Actress nomination at the Swiss Film Awards. After that, she played the lead in *TIGER GIRL* directed by Jakob Lass. She also stars in the French feature *GRAVE* by Julia Durcornau.



MARIA DRAGUS (Vanilla)

Maria-Victoria Dragus was born in 1994 and studied ballet at the Palucca Schule in Dresden. In 2010, after smaller roles in films such as *“Ein Engel für Alle”* (2007) and *DU BIST NICHT ALLEIN* (2007) as well as in the Australian ballet series *“Dance Academy”*, she received the German Film Award for Best Supporting Actress for her work in Michael Haneke’s drama *THE WHITE RIBBON*. In 2011, she played the sister of RAF terrorist Gudrun Ensslin in Andres Veiel’s film *WER WENN NICHT WIR*. In 2012, she appeared in Emily Atef’s *TÖTE MICH* for which she won the Best Supporting Actress award at the Romanian International Film Festival. In 2014, she acted in the three-part ZDF series *“Tannbach”* directed by Andreas Dierbach as well as in Christian Schwochow’s *“Die Pfeiler der Macht”*. She shot the film *BACALAUREAT* (*“Family Portrait”*) under the direction of the Rumanian director Christian Mungiu in 2015 in Romania.

CREW



JAKOB LASS (Director & Head Author)

*Born in 1981 in Munich. First studied acting at the age of seventeen. Appeared on many small-town stages. Applied simultaneously to directing schools; rejected several times at all German film schools. In 2007, made a documentary about a fictitious lifeguard at a real swimming pool. The short documentary *BADEMEISTER PAUL* won several prizes. Then on to Berlinale Talents, the Filmarche Kreuzberg and, in 2009, acceptance to study directing at Filmuniversität Babelsberg. *FRONTALWATTE* starring Franz Rogowski was his first project. All dialogues were improvised, all pros were against it. In 2013, his *LOVE STEAKS* won all the prizes in the New German Cinema section at the Munich Film Festival and was nominated as Best Film at the German Film Awards. In the fall of 2016, joined with Hanekamps to shoot *SO WAS VON DA*, the first improvised film

based on a novel. Today, getting ready to premiere *TIGER GIRL*, which dares to enter the odd reality of a real security firm.



INES SCHILLER (Head Author & Producer)

Ines likes people and brains, which is why she graduated from philosophy and neuroscience in Magdeburg and Zurich. She also likes films and therefore wrote and produced her first feature film *LOVE STEAKS* (2013) while still completing her studies at Filmuniversität Babelsberg. *LOVE STEAKS* received several prominent prizes, including all of the categories – including Best Production and Best Screenplay – at the Munich Film Festival as well as the Max Ophüls Prize. It was also nominated in the Best Film category at the German Film Awards. Ines is co-founder and managing director of FOGMA as well as a speaker at workshops, for example at the Atelier Ludwigsburg-Paris and Berlinale Talents. She lives in Berlin.



GOLO SCHULTZ (Music & Producer)

Golo studied at Filmuniversität Babelsberg and Popkurs Hamburg. The successful Berlin based multi-talent has worked as a multiple international award-winning musician, a music-video producer (Juli, Madsen) and filmmaker (LOVE STEAKS, TIGER GIRL). He is a co-founder of FOGMA. His works received multiple awards, including nominations for an ECHO, “Best Production” Munich Film Festival, Max Ophüls Prize, nomination for a German Film Award.



TIMON SCHÄPPI (Cinematography)

Timon was born in 1986 in Zurich and completed his studies in cinematography in 2013 at Filmuniversität Babelsberg. His feature film debut *FRONTALWATTE* (directed by Jakob Lass) was invited to screen in the 2010 Berlinale Talents section. His graduating film *LOVE STEAKS* received several prizes, toured to many festivals around the world and enjoyed a successful run in cinemas. Among its accolades were all of the prizes in its category at

the Munich Film Festival, the Max Ophüls Prize as Best Feature Film and a nomination for the German Film Award in the Best Film category. After that, Timon shot the comedy series “Eichwald” (directed by Fabian Möhrke), which was nominated for a Grimme Award in 2016. After that, he shot the feature films *TIGER GIRL* and *SO WAS VON DA*. Timon lives in Berlin.



GESA JÄGER (Editing)

While studying history, Gesa discovered her passion for editing via various internships in TV and went on to complete a degree in “Film and EB Editing” at Norddeutscher Rundfunk in Hamburg. After a two-year stint at NDR in Mecklenburg-Vorpommern, she began a degree in editing in 2008 at Hochschule für Film und Fernsehen “Konrad Wolf” Potsdam- Babelsberg. There she edited a number of short films and documentary films. In 2013, she graduated with the feature film *LOVE STEAKS*, for which she received the NRW Editing Prize – Feature Film at the film+ Festival, among other prizes, in 2014. After editing *TIGER GIRL* and the feature film *LUFT* by Anatol Schuster, she is now already working on Jakob Lass’ next project.



ADRIENNE HUDSON (Editing)

Adrienne was born in Dachau in 1987 and grew up in Munich, San Francisco and Berlin. After completing her Abitur, she worked for three years in post-production at Pictorian das werk and as a junior editor at FXFactory in Berlin, among others. In 2015, Adrienne completed her degree in editing at Filmuniversität Babelsberg Konrad Wolf with the feature film BUBE STUR, which celebrated its premiere at the 2015 Berlinale. Both within and beyond her studies, she edits a number of films that screen at national and international festivals, including NEONLICHTER, which won the Award of Excellence at the Best Shorts Competition.

CONSTANTIN FILM AND ALPENROT

The ALPENROT initiative was founded in 2012 by Constantin Film to enable creative young and up-and-coming talent to bring their projects to screens. The idea is to support them with know-how in the field of development and financing, but also to provide advice in the production phase and take on the distribution and sales. Constanze Guttmann and Friederich Oetker are in charge of label's content for the label, and their ultimate aim is to support new talent and foster creative potential. BRUDER VOR LUDER (2015) and GUT ZU VÖGELN (2016) were the first feature film projects to enter cinemas under the Alpenrot label. In 2017, in addition to TIGER GIRL, the new film by Helene Hegemann, AXOLOTL OVERKILL, which celebrated its premiere at Sundance in January, will also make its way to cinemas.

MARTIN MOSZKOWICZ (Executive Producer)

MARTIN MOSZKOWICZ (born 1958) is Board Chairman of Constantin Film AG. He is responsible for management and strategy as well as the departments of film production, worldwide distribution, film rights purchasing, marketing and press, corporate communication and legal matters. As a producer, executive producer and co-producer, Martin Moszkowicz was responsible for many national and international successful feature films and was involved in over 150 productions. Among his latest projects are LOVE, ROSIE (2014), FRAU MÜLLER MUSS WEG! (2015), OSTWIND 2 (2015), FACK JU GÖHTE 2 (2015), LOOK WHO'S BACK (2015), SHADOWHUNTERS (2016), DIESES BESCHEUERTE HERZ (2017) and RESIDENT EVIL: THE FINAL CHAPTER (2017).

Filmography: <https://www.constantin-film.de/ueber-uns/management/filmographie/martin-moszkowicz/>

OLIVER BERBEN (Executive Producer)

Oliver Berben has joined the Constantin Film AG managing board from January 1 2017. The newly created division, TV, Entertainment and Digital Media, concentrates the development and manufacture of all national and international productions of the company that are not intended for cinema exploitation. Oliver Berben studied Electronic Engineering and Aerospace Engineering, Astronautics and Space Technology at the Berlin Technical University. After gathering experience in advertising, he founded MOOVIE – the art of entertainment GmbH in 1996, which has been a subsidiary of Constantin Film AG since 1999. In January 2009 Oliver Berben also assumed the position of Managing Director of Constantin Film Produktion GmbH in the production division. All in all, Oliver Berben has produced more than 150 films for television and cinema. His current TV projects include Siegfried Lenz's A MINUTE'S SILENCE (2016), FAMILIE! (2016), the interactive hit THE VERDICT (2016) and SACHER (2017).

Filmography:

<https://www.constantin-film.de/ueber-uns/management/filmographie/oliver-berben/>

CONSTANZE GUTTMANN (Co-Producer)

Constanze Guttmann studied production and media business at HFF Munich. Both during and after her studies, she worked as a personal script assistant to Bernd Eichinger. Since 2011 she has worked at Constantin Film where she now handles the project development of international and German productions and co-productions, German distribution titles and the low-budget initiative “Alpenrot” founded by Constantin Film. As a producer she was involved in the comedy VERPISS DICH, SCHNEEWITTCHEN! (2017) starring German comedian Bülent Ceylan and TIMM THALER ODER DAS VERKAUFTE LACHEN (2017) directed by Andreas Dresen. Constanze also worked as a producer in the Alpenrot productions BRUDER VOR LUDER (2015) and GUT ZU VÖGELN (2016).

FRIEDERICH OETKER (Co-Producer)

Friederich Oetker studied production and media business at HFF Munich. From 2011 to 2015, he worked as an assistant to Martin Moszkowicz, Board Chairman at Constantin Film, and managed the low-budget label Alpenrot. He has worked as a producer since 2015 and was responsible for the following films: DER BERND (2012), BRUDER VOR LUDER (2015) and GUT ZU VÖGELN (2016).

CONTACTS

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PICTURE TREE INTERNATIONAL GMBH – COMPANY PROFILE

Picture Tree International GmbH is a world sales & production company founded 2012 by Andreas Rothbauer with headquarters in Berlin. The core business of the company is the worldwide licensing of film rights across all genres and media as well as the coproduction of international feature films and domestic German distribution in an integrated business model.