



59th Internationale
Filmfestspiele
Berlin

Perspektive Deutsches Kino



FILMAKADEMIE
BADEN-WÜRTTEMBERG

SWR» BR arte

TOF INTERMEDIA 

MFG Filmförderung
Baden-Württemberg 



FÜR MIRIAM



Press Screening

Thurs | **February 12th** | 2:00 pm | CinemaxX6

World Premiere

Thurs | **February 12th** | 7:30 pm | CinemaxX3

Repetition 1

Fr | **February 13th** | 1:00 pm | Colosseum

Repetition 2

Fr | **February 13th** | 8:30 pm | CinemaxX1

Title **FOR MIRIAM** || Genre **Drama** || Country **D** || Length **57 Min.** || Location **Leverkusen**
|| Time of Shooting **28.07. – 18.08.08** || Days of Shooting **18** || Shooting Format **16mm** ||
Master **HDCAM SR** || Copy **35mm** || Project Status **Looking for Licence Contact**

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Cast

Franziska Petri as Karen Mertens	6
Vincent Redetzki as Lukas Fleißer	7
Kai Scheve as Christian Becker	
Regina Gisbertz as Julia Koch	8
Rolf Kanies as Martin Fleißer	
Marita Breuer as Susanne Fleißer	9

Crew

Direction Lars-Gunnar Lotz	
Script Anna Maria Sophie Praßler	10
Director of Photography Jan Prahll	
Production Design Anna Weinkamm	11
Editing Julia Böhm	
Music Daniel Benjamin	12

Producer

Manuel Challal Sebastian Sawetzki	13
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Production Comments

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FOREWORD =

A fatal accident. Karen, a young mathematics teacher, feels guilty although she isn't. Seeking forgiveness, she starts a self-destructive relationship with the brother of dead Miriam – one of her students, Lukas.

Guilt as a feeling and not as a judicial resolution – this is the beginning of the journey of our protagonist, who apparently had a well-structured and safe life. However, this time there is an unresolved equation. Karen no longer sees meaning in mathematics – Lukas experiences the same with his parents' religious belief. There is anxiety and inability to talk about one's own feelings and yearnings.

Instinctively, Karen starts a relationship with her 18-year-old student who thinks that she is guilty. The film shows relentlessly how both learn to deal with their an-

xieties, their mourning and their anger. At the end of the story, two people come together again in a completely new way and experience intensive closeness and warmth again after a long time. Something very unique has evolved between the two of them, something which will last forever even when they have to part again.

We live in a society that wants to control everything. Therefore, there is seldom the necessary space for grief to develop. This extreme character drama asks questions about how to deal with death. It shows that forgiveness often has to go a difficult way and that the longing for it becomes visible in the abyss of the people.



= CONTENT



Mathematics teacher Karen is involved in a car accident in which a woman on a scooter dies. Karen is not guilty but she feels agitated. Even more so when she discovers that the dead victim Miriam was the sister of her student Lukas. The more those around her disencumber her, the guiltier she feels: for her, the accident is an unsolvable equation.



In order to redress something, she offers Lukas private lessons in mathematics. But the young man demands much more in his agony.

Driven by the wish for forgiveness, Karen gets involved in a self-destructive relationship. Even when Lukas approaches her with physical violence she doesn't defend herself.

As rigidly as she hurls herself into the intense physical encounter with Lukas, so she becomes alienated from her partner Christian who wants to look ahead and who shows less and less understanding for his partner. The seething problems in their relationship escalate.

In her loneliness and mourning, Karen imagines herself to be understood only by Lukas. And so the painful bond between the two soon makes something very different possible.





Karen Mertens **Franziska Petri**
Lukas Fleißer **Vincent Redetzki**
Christian Becker **Kai Scheve**
Julia Koch **Regina Gisbertz**
Martin Fleißer **Rolf Kanies**
Susanne Fleißer **Marita Breuer**
and many more



Direction	Lars-Gunnar Lotz	Editorial Staff	Brigitte Dithard (SWR)
Script	Anna Praßler		Claudia Gladziejewski (BR)
Director of Photography	Jan Prahll, Bvk		Mado Le Fur (ARTE)
		Producer	Manuel Challal
Production Design	Anna Weinkamm		Sebastian Sawetzki
Editing	Julia Böhm	and many more	
Music	Daniel Benjamin		
VFX	Johannes Richter		
Sound Design	Philipp-André Lietz		
	André Leu		
Costume Design	Kai Rudat		
Make-up	Christina Neuss		
Production Management	Lan Hirche		
Casting	Nina Haun		

CREW =

“FOR MIRIAM” is a film production of the **FILM-AKADEMIE BADEN-WÜRTTEMBERG** in co-production with **SWR, ARTE** and **BR**, together with **TOF INTERMEDIA**. sponsored with funds of the **MFG Baden-Württemberg**.

INTERVIEWS

Interview with Lars-Gunnar Lotz

How did you come across this topic?

I had been looking for some time already for a story which deals with guilt and atonement in a human and realistic way. These words have something mystical. And in my Christian education, this topic was always discussed seriously. But I also wanted to know how this could have an impact in normal life. Then I met the script writer Anna Praßler who came up with the basic idea. She had herself experienced a similar story in her personal life. And so we developed the story together.

The hidden anxieties and yearnings of the protagonists are part of the basic conflict in the film FOR MIRIAM.

To what extent do the protagonists reflect German society?

It was important to me to show what people hold onto these days. There is the religious belief of the student Lukas. Or on the other hand, the mathematics, the science, of the main protagonist – something that never changes. I wanted to know to what extent such anchors would hold or what happens when they start to get fragile and don't have the stable basis any more which had been used for leaning on and which was expected to give support. I don't know whether we can speak here in general of a society, but I do feel more than ever the yearning for orientation and support. And in our story, the two protagonists find this at the end in each other, at least in that moment.

Dealing with death is another important topic of this film. What importance does this have for you, a son of a pastor?

When you grow up with the idea that after death not everything will be over but that life can go on, then this makes you deal with death in a more relaxed way. Nevertheless, the incertitude about what exactly this should look like stays. But that doesn't preoccupy me so much because there won't be a satisfying answer to it anyway. What hurts me more is the question, why he or she? That all feels like arbitrariness and that's terrible. I think the main protagonist feels the same. Why am I driving this car? And why does it hit this young girl of all people?

Is it your intention to provoke with the relationship between a teacher and her student?

Right from the start, I tried to see the two protagonists without their status and understand them in their pain and their yearnings. It increases the drama of the story that they are in a teacher and student relationship. But basically, a woman who feels guilty meets a boy who thinks she is guilty. Nobody in either of their environments thinks the same as they do. So they need each other and only the two of them can understand each other. This leads to their close relationship, be it harsh and violent like at the beginning or tender and loving like at the end.

What do you plan to do next?

Right now, my script writer Anna Praßler and I are in a phase of developing ideas for the film for my final exam, a 90-minute film.

Interview with Anna Praßler

Why this topic? How did you come across this?

An accident, a coincidence, and our world goes to pieces, our life is out of balance. Something remains – guilt, pain, to say it mathematically, a remainder which unites victim and culprit. These alleged fixed categories are actually brittle and open, liable to change. That's what I wanted to show. Some years ago, my mother was partly guilty in a car accident, similar to that which I used for the initiating moment in FOR MIRIAM. Finally that's how the narrative situation developed of a woman who feels a subjective guilt and for which there is no objective equivalent. Can we resolve such an asymmetry when neither the ratio gives any answer nor the religion? What meaning can the "inequality" have for me and my well-structured existence? These are the questions I wanted to raise.

When writing this, did you have a specific concept which you concentrated on?

The protagonists are the most important. In FOR MIRIAM, I emanated from the central conflict of the main protagonist which quickly led me to the plot's frame because I got totally engaged in her perspective. In order to concretise and refine the story, I had to get to know the protagonists better and had to penetrate them psychologically, empathise much more and more gently with them and completely understand them and want to understand them. Where do they come from and where are they drawn to? What are their yearnings? What do they feel and how can this be translated into pictures? Based on this, the story developed organically.

With which films or scripts can FOR MIRIAM be compared?

FOR MIRIAM is a realistic, unsentimental and up-to-date melodrama which abandons the excesses the genre is often accused of. Like in the modern melodramas of the Danish director Susanne Bier and the scripts of Anders Thomas Jensen (e.g. OPEN HEARTS, 2002), the emotional strength of FOR MIRIAM is rooted in emotional observation and in a cautious narrative, in small gestures and complex protagonists. Also, thematically there is a connection to the incomprehensible and the longing for salvation and hope. Also, 21 GRAMS (by Alejandro González Iñárritu and Guillermo Arriaga, 2003) deals with this.

Which projects do have right now in the pipeline?

At the moment I'm developing the script for the final exam film of Lars-Gunnar Lotz, an ensemble drama which consistently follows up the existential questions of FOR MIRIAM. A second long film project, my final exam script, tells a historical story of migration in a new and pure perspective. Three sisters, "guest-workers" from northern Italy, and their ever changing relationship to each other, stand at the centre of this melodrama which spans the 70s in West Germany.

Interview with Franziska Petri

What appealed to you particularly about the script FOR MIRIAM and about the protagonist

Karen Mertens?

When I first got the script FOR MIRIAM, I only wanted to have a quick look at it but immediately got hooked on it. I read the book in only half an hour I believe and was deeply moved by it. That was the first that counted: it was indeed a good book. Then I met a young but very committed student of film direction who had a clear idea of what he wanted to do. And of course, there was this part: very different for me, the world of the mathematics teacher, but therefore also very appealing to me. But primarily, I was interested in the woman whose universe collapses from one moment to the next, who has nothing left to hold on to and who gets into a life crisis which also makes it possible to rediscover herself.

Are there any similarities between the protagonist

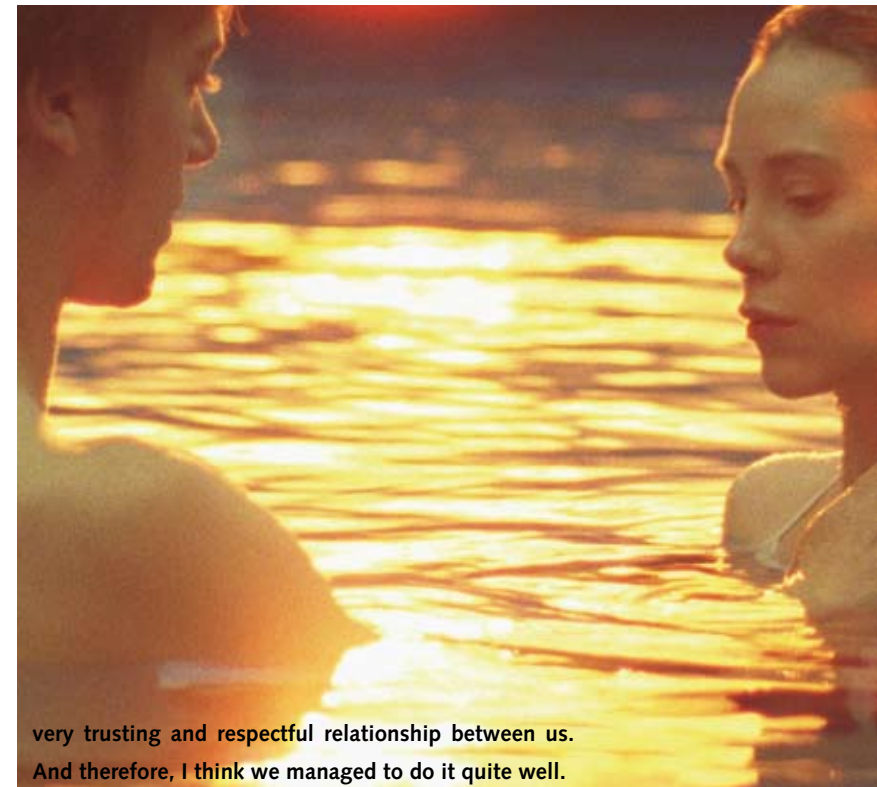
Karen Mertens and yourself?

The protagonist doesn't have much in common with me as a private person. Only the means with which I play this role, the fantasy and emotions, are mine.

How was the teamwork with the very young actor

Vincent Redetzki?

To make a film with a 16-year old colleague was on the one hand great because like this it was a very authentic moment. On the other hand, I feared that it might go too far, beyond expectations. I knew one had to be very responsible with this. But from the start, there was a



very trusting and respectful relationship between us. And therefore, I think we managed to do it quite well.

How was it for you to work together with a relatively inexperienced young film director with this difficult topic?

It was a really nice experience to work with Lars, to see how he caught fire and how he got his whole home town engaged in it. In the run-up to the film, we prepared ourselves very well. We went through every scene, tried out things, discovered new things and so everything was clear on the set. Both of us knew where we wanted to go and we did it. He knows how to get good people together and create trust. That's important.

Franziska Petri | Karen Mertens

From 1992 to 1995, Franziska Petri studied at the famous "Hochschule für Schauspielkunst Ernst Busch" in Berlin. Still a student, she already played her first TV leading parts, like in "Operation Medusa", "Mord an der roten Rita" and "Annas Fluch". In 1997, Franziska Petri had a part in "Das Mambospiel" by Michael Gwisdek, together with Corinna Harfouch and Jürgen Vogel. This film was her cinema debut, and in 1998, it opened the "48th International Film Festival" in Berlin. Then followed the film "Der Vulkan" and her first big cinema leading part in "Vergiss Amerika". In 2000, the film won the Hypo Award of the Filmfest München, the First Steps Award and was also assigned as best German Film at the 5th Forum du Cinéma Européen de Strasbourg.

After films like "Leo & Claire" (2001) with Michael Degen and Susanne von Borsody, "Tage des Sturms" (2003) with Wotan Wilke Möhring and "Das Konto" (2003) with Heino Ferch, she played in the sharp cinema comedy "Max & Moritz Reloaded" (2005), together with Ben Becker.

She played the leading part in the two-part ARD TV-film "Endloser Horizont", together with Hannes Jaenicke, Uwe Kockisch and Günther Maria Halmer, in the TV comedy "Wen die Liebe trifft" with Erol Sander and in the TV-film "Das unreine Mal", together with Hanna Schygulla.

In 2006, she took part in the debut film of the Korean Heesok Sohn, "PornoMeloDrama", together with Matthias Köberlin and Erdal Yildiz, and in the second film of Nicolette Krebitz, "Das Herz ist ein dunkler Wald", together with Nina Hoss and Devid Striesow. Also, Franziska played in the ARD TV thriller "Der Kronzeuge", together with Tobias Moretti, Claudia Michelsen and Sylvester Groth.

Since then, Franziska has made three new films: Schattenwelt, directed by Connie Walther, with Ullrich Noethen, Eva Mattes, Uwe Kockisch and Christoph Bach, the film based on the novel "Der Tag an dem ich meinen toten Mann traf" (engl. "Memory"), directed by Matthias Luthardt, with Pasquale Aleardi and Sandra Borgmann and also the medium-length film of the director Lars Gunnar Lotz, "For Miriam" with Vincent Redetzki and Kai Scheve.



Film Selection

2008: **For Miriam** Direction Lars-Gunnar Lotz II
Der Tag an dem ich meinen toten Mann traf
Direction Matthias Luthardt II 2007: **Schattenwelt**
Direction Conny Walther II 2006: **Das Herz ist
ein dunkler Wald** Direction Nicolette Krebitz II 2005:
Under the wings Direction Harry Verbeek II **Porno-
MeloDrama!** Direction Heesook Sohn II **Max und
Moritz reloaded** Direction Thomas Frydetski II 2001:
Leo & Claire Direction Joseph Vilsmeier II 2000:
Vergiss Amerika Direction Vanessa Jopp II 1999:
Sabotage Direction Andi Niessner II **Der Vulkan**
Direction Ottokar Runze II 1998: **Das Mambospiel**
Direction Michael Gwisdek

TV Selection

2006: **Der Kronzeuge** Direction Johannes Griesser
II 2005: **Das unreine Mal** Direction Thomas
Freundner II 2004: **Wen die Liebe trifft** Direction
Dagmar Damek II **Donna Leon – Sanft Entschlafen**
Direction Sigi Rothemund II **Endloser Horizont**
Direction Thomas Jauch II 2003: **Tatort – Todesbande**
Direction Thomas Bohn II **Das Konto** Direction Markus
Imboden II **Tage Des Sturms** Direction Thomas
Freundner II 2001: **Die Spielerin** Direction Jorgu
Papavassiliou II 2000: **Die Nachtschwester** Direction
Bernd Beiber II 1998: **Annas Fluch** Direction
Uwe Janson II 1995: **Operation Medusa** Direction
Torsten Näter

Vincent Redetzki

Lukas Fleißer

Vincent Redetzki was born on April 1st 1992 in Berlin. At the age of six, he played the first time in front of the camera. His first role was in the TV-series "Gute Zeiten – Schlechte Zeiten". After that, he played in various TV advertisements. At the age of 12, he played the child leading part (Max) in "Sommer vorm Balkon", a film by Andreas Dresen, and in 2006 won the Undine Award as best film debut for it.

Besides his parts in cinema and TV films, he was continuously seen on stage at the famous Schaubühne Berlin. In 2007, Redetzki played his first big theatre role in the play "Ausnahmezustand" by Falk Richter.



In the blockbuster children's film "Die Wilden Hühner" as well as in the sequels "Die wilden Hühner und die Liebe" and "Die wilden Hühner auf Klassenfahrt" he played the role of the boy Willi. In 2008, he played in the TV-series "Die Wölfe". At the moment, he is in the 10th grade of school, the Martin-Buber-Oberschule in Berlin.

Film Selection

2008: **For Miriam** Direction Lars-Gunnar Lotz II
Die wilden Hühner auf Klassenfahrt Direction
 V. Naefe II 2006: **Die wilden Hühner und die Liebe**
 Direction V. Naefe II 2005: **Die wilden Hühner**
 Direction V. Naefe II 2004: **Sommer vorm Balkon**
 Direction A. Dresen

TV Selection

2007: **Die Wölfe** Direction F. Fromm II 2005: **Die
 Luftbrücke** Direction D. Zahavi II 2004: **Was heißt
 hier Oma** Direction A. Zeller II 2003: **Für alle Fälle
 Stefanie** Direction H. Dietz

Theatre Selection

2007: **Ausnahmezustand** I Schaubühne Berlin I
 Direction F. Richter II 2005: **Verstörung** I Schaubühne
 Berlin I Direction F. Richter II 2005: **Stoning Mary** I
 Schaubühne Berlin I Direction B. Andrews II 2004:
Phaidras Liebe I Schaubühne Berlin I Direction
 F. Richter II **Unter Eis** I Schaubühne Berlin I Direction
 F. Richter II 2001/2002: **Macbeth** I Schaubühne Berlin I
 Direction E. Staufenberg II 2001: **Fenster zum Flur** I
 Theater am Kurfürstendamm I Direction K. Sonnenschein



Kai Scheve | Christian Becker

Kai Scheve grew up in Leipzig. He completed the training as a tenor for choirs (opera) in Altenburg. After that, he studied piano. He completed his actor's training first in Leipzig. After German reunification in 1989, he also studied at the "Hochschule für Musik und Darstellende Kunst" (University of Music and Acting) in Frankfurt/Main. In Berlin, Scheve also took part in Frank Betzelt's Meisner actor's training. Then, theatre engagements followed in Düsseldorf, Hamburg, Zürich and Berlin. Besides his theatre work, he continued playing in TV and cinema films. His cinema debut was in "Küss Mich" by Maris Pfeiffer.

Film Selection

2008: **For Miriam** Direction Lars-Gunnar Lotz || 1999:

Marlene Direction Joseph Vilismaier || 1995: **Küss Mich** Direction Maris Pfeiffer

TV Selection

2008: **Richter in ohne Robe** Direction Ulrich Zrenner |

ZDF || **Ein starkes Team – La Paloma** Direction

Markus Imboden | ZDF || **Die Staatsanwältin** Direction

Markus Fischer | SWR/ARD || **Soko Kitzbühel** Direction

Florian Richter | ORF/ZDF || **Notruf Hafenkante**

Direction Ulli Baumann | ZDF || **Soko Köln** Direction

Axel Barth | ZDF || 2007 **Taco und Kaninchen** Direction

Tanja Roitzhein | ARD || **Stubbe – von Fall zu Fall –**

Dritte Liebe Direction Peter Kahane | ZDF || **Soko**

Leipzig – Leichte Beute Direction Oren Schmueckler |

ZDF || 2006: **Wie küsst man einen Millionär?**

Direction Zoltan Spirandelli | Sat1 || **Polizeiruf 110 –**

Gefährliches Vertrauen Direction Bodo Fürneisen | ARD



Regina Gisbertz | Julia Koch

Since her actor's training, Regina Gisbertz has been on stage at many theatres in Köln, Oberhausen, Frankfurt am Main, Aachen, Dortmund, Krefeld and Münster, amongst others. In 2007, she received from the city of Aachen the Kurt-Siedler-Award for the role of Marilyn Monroe in "Diamonds". Besides her work at the theatre, she has been seen repeatedly in cinema and TV films. She became famous with the role Gina Fröhlich in the ARD soap "Verbotene Liebe", which she played for one and a half years.

Film Selection

2008: **For Miriam** Direction Lars-Gunnar Lotz || **Puck**

– Nichtumkehrbar Direction Maren Elbrecht || 2006:

Good Bye, Amelie Direction Alexander Sellschopp ||

Allein Direction Alexander Sellschopp || 2003:

Baderaum Direction Julia Kötz || 2002: **Norwegian**

Wood Direction Anna Wahlen || 1999: **Abriß einer**

Erinnerung Direction Adnan Hadzi

TV Selection

2008: **Danny Lowinski** Direction Peter Gersina ||

2007: **Soko Köln** Direction Michael Schneider || 2001:

Mein Kind Direction Helmut Förnbacher || 1997:

Tatort Direction Kaspar Heidelberg || **Tv Kaiser**

Direction Joris Herman || **Schutzengel** Direction

Uwe Janson || 1996/97: **Verbotene Liebe** Direction

Matthias Tiefenbacher u. a. || 1996: **Die Wache**

Direction Andrew Morgan



Rolf Kanies I Martin Fleißer

After his training at the “Westfälische Schauspielschule Bochum” (Drama School Bochum), Rolf Kanies committed himself to theatre. Theatre engagements followed in Berlin, Bochum, Graz and Basel. He played parts including Hamlet, Faust, Macbeth, Orest, Romeo and Mercutio. For his achievements on stage, he received the award of Best Actor of Nordrhein Westfalen in 1994 .

Since the late 1990s, Rolf Kanies has also been seen regularly on TV. He started his TV career with “Dunkle Tage” (1998) by Margarethe von Trotta. After that, he played roles in several episodes of the crime series “Tatort” and in many other films. He achieved international recognition with the main part as president Reginald J. Priest in the Canadian-American series “Lexx – The Dark Zone” (2000 – 2002) and in 2002, with the part of Adolf Hitler in the American film “Joe & Max” (Direction: Steve James), together with Til Schweiger.

He is widely known as the father of Daniel (played by Daniel Brühl) in “Nichts bereuen” (Direction: Benjamin Quabeck) and also as General Krebs in “Der Untergang” by Oliver Hirschbiegel.

Film Selection

2008: **For Miriam** Direction Lars-Gunnar Lotz II **The Countess** Direction Julie Delpy II 2007: **Anonyma** Direction Max Färberböck II **10 Sekunden** Direction Nicolai Rohde II **Der Herrscher von Edessa** Direction Tim Trachte II 2005: **The Conclave** Direction Christoph Schrewe II 2003: **Der Untergang** Direction Oliver Hirschbiegel

TV Selection

2008: **Plötzlich Papa** Direction Sigi Rothemund, Sat1 II **Die Bienen** Direction Michael Karen I Sat1 II 2007: **Der Bibelcode** Direction Christoph Schrewe I PRO 7 II 2007: **Die Patin** Direction Miguel Alexandre I RTL II **Die Hitzwelle** Direction Gregor Schnitzler I Sat1 II **Soko Kitzbühel – Ein Tod, ein Leben** Direction Fabian Eder I ZDF/ORF II **Der Bulle von Tölz – Der Zauberer im Brunnen** Direction Wolfgang F. Henschel I Sat1 II **Das Duo – Verkauft und verraten** Direction Marcus Weiler I ZDF



Marita Breuer I Susanne Fleißer

Marita Breuer studied acting at the Folkwang Hochschule. Her method is closely oriented to the Stanislavski method. Marita Breuer had her first theatre engagement at the Stadttheater Giessen. Later she worked with famous directors on different big stages: amongst others, she played Petrowna in “Ein Monat auf dem Lande” by Turgenjew, directed by Horst Wede, and the Fräulein in Strindberg’s “Gespenstersonate”, directed by Ernst Wendt, both at the Schauspielhaus Köln, Elektra in Aischylos’ “Orestie”, staged by Hansgünther Heyme at the Aalto-Theater Essen, the Kristin in “Fräulein Julie von Strindberg”, directed by Roswita Kemper at the Düsseldorfer Schauspielhaus. From 2000 to 2005, she was a permanent member of the company at the Stadttheater Aachen.

Besides her work at the theatre, she repeatedly had roles in cinema and TV

films. She became publicly well-known in 1984 as the role of Maria Simon in the first part of the trilogy by Edgar Reitz for which she received the award Bayerischer Filmpreis and the award Deutscher Darstellerpreis (German Actor’s Award). In 2002, she directed for the first time herself in the ARTE documentary “Abenteuer Gottes” .

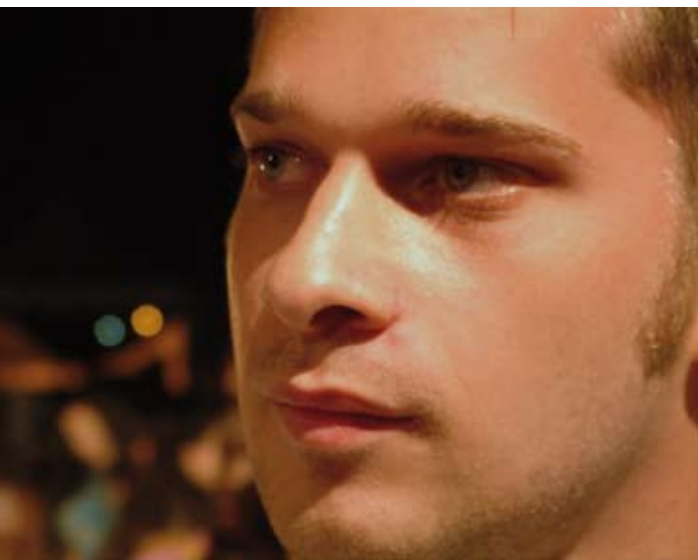
Film Selection

2008: **Berlin 36** Direction Kaspar Heidelbach II **This is love** Direction Matthias Glasner II **For Miriam** Direction Lars Gunnar Lotz II 2006: **Flug der Störche** Direction Martin Repka II **Die Anruferin** Direction Filix Randau II 2005: **24 Stunden** Direction Florian Mischa Boeder II 2000: **Der Krieger und die Kaiserin** Direction Tom Tykwer II 1997: **Vollmond** Direction F. Murer

TV Selection

2008: **Dreibeinige Hunde** Direction Aelrun Goette I WDR II **Abgekocht** Direction Andreas Senn I ZDF II **Tatort Kiel – Michelle, 8 Jahre** Direction Florian Froschmeyer I ARD II 2007: **Großstadtrevier** Direction Felix Herzogenrath I ARD II **Soko Köln – Guter Bruder, böser Bruder** Direction Michael Schneider I ZDF II **Die dunkle Seite** Direction Peter Keglevic I RTL II **Maddin in Love** Direction Michael Karen I Sat1 II **Der perfekte Schwiegerson** Direction Michael Rowitz I Sat1

Direction | Lars-Gunnar Lotz



Lars-Gunnar Lotz was born in Bad Ischl, Austria, in 1982. After his general qualification for university entrance, he completed several practical trainings at TV channels and production companies in Köln, gaining experience in live shows, outside TV coverage, advertising films and feature film productions. From 2003 to 2005, he studied Visual Communication at the film faculty of the Art University Kassel. Since 2005, he has been studying Scenic Direction at the Film Academy Baden-Württemberg under

Nico Hofmann and Torsten C. Fischer. In 2007, he took part in a 3-month exchange programme of the Film University LA FEMIS in Paris. **FOR MIRIAM** is his first long film. Now, he is preparing a 90-minute film for his final-exam.

Film and TV Selection

2008: **For Miriam** feature film | 16mm | 60 Min.
|| 2007: **Far too close** short feature film | 35mm | 10 Min. || **Malindi** short feature film | 16mm | 18 Min. || 2006: **Trailer – Sozialministerium BW** Clip | DV | 8 Min. || **Stemm!** also script | experimental film | DV | 3 Min. || 2005: **Lisanne** also script | short feature film | 35mm | 18 Min. || 2001: **Focus on Life** also script | short feature film | DV | 15 Min.

Awards

2005: **Lisanne**
GOLDENER SPATZ Award by selection committee for the best Short Film || **SILVER GRYPHON** Best Short Film GIFFONI Film Festival || **1st AWARD** Best Short Film Int. Youth Film Festival Yerevan || **SILVER MEDAL** Fish Festival Rostock || **3rd Place Audience Award** Int. Short Film Festival Hamburg || **2nd AWARD** **Price of Justice** Shortfilm Festival of DIOCESE TRIER || **FBW Rating: WERTVOLL** (Valuable)

Script | Anna Maria Sophie Praßler

Anna Maria Sophie Praßler was born in 1983 in Lauingen an der Donau. From 2002 to 2007, she studied film drama, theatre drama and psychology in Berlin, Los Angeles and Bologna (degree Magistra Artium). At Script House in Berlin, she worked as drama assistant. Since October 2007, she has studied script writing at the Film Academy Baden-Württemberg.

Publications

2008: **Narration im neueren Hollywoodfilm** Stuttgart | ibidem Verlag || **Die Entwürfe des Körperlichen, Räumlichen und Zeitlichen in MAGNOLIA, 21 GRAMS und SOLARIS** Stuttgart | ibidem Verlag || 2000: **M. Theresia Haselmayer** In | Dagmar von Garnier || **Buch der 1000 Frauen** Frankfurt am Main | Christel Götttert Verlag || 1999: **Bald halb eins** In | Kerstin Gleba / Rudolf Spindler || **Freistunde** Köln | Kiepenheuer und Witsch Verlag

Scripts

2008: **Der Streit der Waisenmädchen von Sankt Joseph über ein Wunder in ihrer Mitte** Direction Sven Fox | L'Atelier / Masterclass Ludwigsburg – Paris | short film || **For Miriam** Direction Lars-Gunnar Lotz | medium-length feature film || **Karla Luca** Direction Oliver Timm | Pilotfolge journalist/ crime series || **Dein Fleisch und Blut** Direction Hanna Maria Heidrich | 30-minute short film



Director of Photography Jan Prah, bvk

Jan Prah was born in Hamburg in 1979. After his general qualification for university entrance, he studied audio-visual media (certificate as Marketing and Communication Consultant 2003) and worked as lighting technician and freelance EB cameraman for news agencies, at the film laboratory, at a camera technology renting agency and as material assistant. Since 2004, he has been in charge of more than 70 cinema, TV and advertising film productions as first camera assistant and camera operator all over Europe. Since 2005, he has made more than 25 corporate videos, television advertisements, short film projects and music videos. Jan Prah camera works are seen at several film festivals.

Since 2007, he has been studying camera at the Film Academy Baden-Württemberg.

Film Selection

2008: **For Miriam** Direction Lars-Gunnar Lotz II
Der Schlafsack Direction Britta Zupancic II 2007:
Operation Terrortape Direction Mathias Maffo
Bittner II **Der Neurotiker** also Direction II **Flummi**
Direction Johnas Amelung II **Die Zimmermänner**
Direction Jürgen Närgler II 2006: **Schwarze Nacht**
Direction II Kang II 2005: **Marie** Direction Damian
Schipporeit II 2004: **Mark Tavasol** Direction Anna
Süß II **Bierbeben-Staub** Direction Sven Burmeister



Production Design I Anna Weinkamm

Anna Weinkamm was born in Berlin in 1981. After her general qualification for university entrance, she worked at the architect's office Weinkamm and besides a practical training in model-making also completed further practical trainings for indoor requisites for TV series and feature films. From 2005 to 2007, she studied design and media, stage and costume, specialising in stage, at the FH Hanover. Since October 2007, she has studied production design as a postgraduate at the Film Academy Baden-Württemberg.

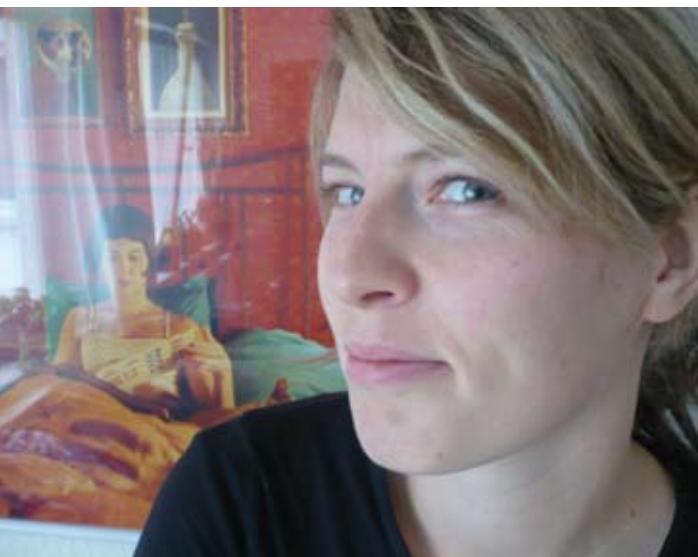
Film and TV

2008: **For Miriam** Production Design I Direction
Lars-Gunnar Lotz II 2007: **Cowboy** Production Design I
Direction Til Kleinert II **Berlin am Meer** Indoor
Requisite I Direction Wolfgang Eißler II 2006:
Hundefutter Production Design I Direction Till
Kleinert II 2005: **Der die Tollkirsche ausgräbt**
Production Design Assistant I Direction Franka
Potente II **Ende einer Strecke** Production Design
Assistant I Direction Bastian Günther II **Alles über**
Anna Indoor Requisite Assistant I ZDF series II 2004:
Zwei Millionen suchen einen Vater Requisite I
Direction Thomas Jakob II **Das Beste Jahr ihres**
Lebens Requisite I Direction Olaf Kreinsen



Editing | Julia Böhm

Julia Böhm was born in Stuttgart in 1977. After her general qualification for university entrance, she completed several practical trainings for film and TV, besides others, at the Südwestrundfunk and the film production company Next Edit GmbH. In 2003, she successfully completed her 3-year training as Film and Video editor at the Hessischer Rundfunk in Frankfurt, and has worked since then as a freelance editor for several radio programmes und production companies.



In October 2004, she started studying film and media at the Film Academy Baden-Württemberg focussing on Editing and Film Montage. In 2007, Julia Böhm received a scholarship from the bank Landesbank BW and completed the Masterclass "The Hollywood Perspektive" at the UCLA in Los Angeles.

FOR MIRIAM is her final film, with which she graduates at the Film Academy in January 2009.

Films Selection

2008: **For Miriam** feature film | Filmakademie Baden-Württemberg | 55 Min. | Direction Lars-Gunnar Lotz ||

Bes feature film | final exam film Kunsthochschule für Medien Köln | 20 Min. | Direction Daniela Roos || 2007:

Nachtblind feature film | Filmakademie Baden-Württemberg | 32 Min. | Direction Florian Knittel || **Living in the Dark** documentary | final exam film Filmakademie

Baden-Württemberg | 30 Min. | Direction Martin Andersson || 2006: **HerzHaft** short film | Filmakademie

Baden-Württemberg | 15 Min. | Direction Martin Busker || **Der Blaue Affe** feature film | final exam film

Filmakademie Baden-Württemberg | 45 Min. | Direction Carsten Unger || 2005: **Der Hexer in Niedernhall**

documentary | final exam film Filmakademie Baden-Württemberg | 93 Min. | Direction Gunther Merz ||

Das Ende des Schweigens – Sechs Frauen gegen die IRA documentary | WDR | 45 Min. | Direction

Antonio Cascais || **Es ist wie im Krieg – Neapel und die Mafia** report | WDR | 30 Min. | Direction Tibet

Sinha, Karl Hoffmann

Music | Daniel Benjamin

Daniel Benjamin was born in Nürtingen, Baden-Württemberg, in 1979. After touring through 35 countries, more than ten music awards and tens of thousands of audio media sold on his own initiative, Daniel Benjamin decided in 2006 to work together with the record label Haldern Pop Recordings. In 2004, Daniel Benjamin married his colleague partner, the Greek artist Eleni Zafiriadou. He has recently published his second album, which includes the end credit song PEACE FIGHTING WAR.

Creative Activities and Awards Selection

Audio Media

Album "**Daniel Benjamin**" 2006 || Album

"**My Cooking Left Stains On The Kitchen Wall**"

2007 || Album "**There's A Monster Under**

Your Deathbed" 2009

Film Music

VeggieTales 2. Staffel KiKa series 2009 ||

For Miriam Direction Lars-Gunnar Lotz 2008 ||

Der Besuch Direction Zeljka Morawek 2007

Awards

2. Preis von 2000 internationalen Popkünstlern

Emergenza Contest Paris 1998 || **Jahresauswahl**

2009 Initiative Musik foundation of German

Government for German artists abroad

Performances

Tours and concerts with **The Flaming Lips**

2008 || **Jose Gonzalez** 2005 || **Sufjan Stevens**

2001 – 2008 || **Sportfreunde Stiller** 2005 ||

Maximo Park 2008 || **The Kooks** 2006 || **Mia.** 2006

Festivals

The Great Escape Brighton 2007 || **Eurosonic**

Groningen 2006 || **Haldern Pop Festival** 2005,

2006, 2008 || **Taubertal Festival** 2007 ||

Melt Festival 2006 || **NS Time Festival Novi Sad**

2008 being the first and only western artist since the

war || **Kamerad Og Speleman Moi** Norway 2008 |

festival organised by Serena Maneesh Kopf Emil

Nikolaisen

Collaborations

Song writing with **Duke Special** for his album

"**I Never Thought This Day Would Come**" Belfast

2008 | charts position Ireland place 8 || Production with

Don Philippe song writer of "Freundeskreis" | two

songs for "**Daniel Benjamin**" 2004 || **Sessions with**

Gordon Raphael The Strokes, Regina Spektor

producer and Sufjan Stevens



Producer | Manuel Challal

Manuel Challal was born in Ystad, Sweden, in 1981. After his general qualification for university entrance, he studied philosophy, sociology and psychology at the University of Kassel from 2001 to 2006. From 2003 to 2006, he studied Visual Communication for Film Production at the Art University of Kassel. At the same time, he expanded his experience through various practical training programmes in film and theatre. Since 2006, he has been studying film production at the Film Academy Baden-Württemberg. In May 2008, he won a scholarship from the "Verwertungsgesellschaft der Film- und Fernsehproduzenten". Manuel was then selected for the first European Animation Production Training Course, the "Animation Sans Frontière of the MEDIA Programme", which started in November 2008.



Film Selection

2008: **For Miriam** medium-length feature film | Direction Lars-Gunnar Lotz || 2008: **Made In Germany** experimental short feature film | Script & Direction Falk Peplinski || 2008: **Vysehrad** short feature film | Script & Direction Daniel Brkovic || 2007: **Malindi** short feature film | Direction Lars-Gunnar Lotz || **Mo & Ein Clown namens Paul** short feature film | Direction Hanna-Maria Heidrich || 2007: **Gesellschaftsspiel** short feature film | Script & Direction Benjamin Gronau || 2006: **Der Eisenturm** final exam short film | Script & Direction Christoph Horch || 2006: **Murche** short feature film | Script & Direction Behrooz Karamizade || 2005: **Grosse Kinder** short feature film | Script & Direction Matthias Stockl w || 2004: **Lisanne** Kinder Kurzspielfilm | Script & Direction Lars-Gunnar Lotz || **F nf** short feature film | Script & Direction Marta Malowanczyk

Producer | Sebastian Sawetzki

Sebastian Sawetzki was born in Solingen in 1980. After his general qualification for university entrance, he worked for two years as direction cameraman for Vbff and RTV and at the same time made several short film projects. From 2001 to the end of 2002, he studied camera at the Bayerische Akademie for TV (final exam, baf). After that, he became chief cameraman and chief technician for the TV production agency Smaragd Medien GmbH in M nchen. In 2003, he took over the management of the production department. As a producer, he carried out about 150 projects in advertising, image, documentary and live sports reports. Since 2006, he has been studying film production at the Film Academy Baden-W rttemberg.



TV Selection

2004: **Die Kaukasus Eroberung** Documentary || **Cape Epic** Documentary || **TransRockies** Documentary || **Stratosph renflug** Feature || **T-Com Inspire Award** Features Series 25 sequels || 2005: **Der Gro glockner** Report || **Harley Davidson** Documentary || **Transalp** Documentary || **Premiere Sport Magazine** | 12 sequels || **Achensee** Image || 2006 **Transalpine Run** **Gore Tex** Documentary || **Mountain Attack** Documentary || **Powerman** Documentary

Film Selection

2008: **For Miriam** medium-length feature film | Direction Lars-Gunnar Lotz || **Withered Flowers** **Blooming** short feature film | Direction Martin Schreier || 2007: **Plaza Santo Domingo** Documentary | Direction Catalina Florez || **Vis a Vis** Advertisement | Direction Tino Schwanemann || 2004: **Pletzer** feature film | Direction Alexander Veith 2002: **Ein L ffelchen f r** short feature film | also Script & Direction

Advertisement Selection

Audi || **Nokia** || **Tirol** || **Red Bull** || **Salomon** || **BetandWin** || **Adidas**

Sport Live Reports Selection

FIS || **UCI** || **RedBull Airrace & Flugtag** || **Snowmobile** || **Superleague**

= PRODUCTION COMMENTS



When in December 2007 the directors, script writers and producers got together in the scenic direction department of the Film Academy Baden-Württemberg and the new script writers pitched their material, we got to know the script writer Anna Praßler who immediately drew our attention with her well-structured way of writing.

Together with the director Lars-Gunnar Lotz, she developed with incredible speed the partly authentic material for FOR MIRIAM which fascinated everybody from the first page. The intensity which FOR MIRIAM already had in the first synopsis became even stronger through the extraordinary work of the other departments.

The shooting took place from July 28th to August 18th. It was done on Super 16mm. The result after 18 days of shooting is a strong drama for a demanding audience and covers 60 minutes of exciting entertainment.

As FOR MIRIAM is a co-production with BR, SWR and ARTE, this production will be shown not only on these TV channels but also on all other German third programme channels and would therefore be seen by its main target audience of people between 30 and 49, and those above 50. The production FOR MIRIAM is currently open for the possibility of a license contract. We are looking for a strong and experienced global distributor in order to use all the potential of FOR MIRIAM.

Our goal is first to show FOR MIRIAM together with another short film in German non-mainstream cinemas. If this concept is successful, we can well imagine that with the production of the final-exam feature film of Lars-Gunnar Lotz which we will do with the same crew constellation, we would at an early stage get back to the same partners as in FOR MIRIAM. This is because a film is only as good as the individual crew members and partners and these will only become even better when they get to know each other very well. In this spirit, we are looking forward to being able to present to you the film FOR MIRIAM within the Perspektive Deutsches Kino as a 35mm copy.

Manuel Challal

Sebastian Sawetzki

Producers



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