

THE SILENT REVOLUTION

Directed by
Lars Kraume

Starring
Leonard Scheicher
Tom Gramenz
Lena Klenke
Jonas Dassler
Jördis Triebel
Florian Lukas
and many others

PRODUCTION NOTES

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CAST

Theo Lemke
Kurt Wächter
Lena
Erik Babinski
Paul
Hermann Lemke
Ingrid Lemke
Headmaster Schwarz
Frau Kessler
Free German Youth Secretary Ringel
Edgar
People's Education Minister Lange
Hans Wächter
Anna Wächter
Father Melzer

Leonard Scheicher
Tom Gramenz
Lena Klenke
Jonas Dassler
Isaiah Michalski
Ronald Zehrfeld
Carina Wiese
Florian Lukas
Jördis Triebel
Daniel Krauss
Michael Gwisdek
Burghart Klaußner
Max Hopp
Judith Engel
Götz Schubert

CREW

Directed by, screenplay by
Director of Photography
Production Design
Costume Design
Makeup
Sound
Edited by
Casting
Producer
Executive Producer
Co-producers

Lars Kraume
Jens Harant
Olaf Schiefner
Esther Walz
Jens Bartram and Judith Müller
Stefan Soltau
Barbara Gies
Nessi Nesslauer
Miriam Düssel, Akzente Film & Fernsehproduktion
Susanne Freyer, Akzente Film & Fernsehproduktion
ZDF (Caroline von Senden), Zero One Film (Thomas Kufus), STUDIOCANAL Film (Kalle Friz & Isabel Hund)

TECHNICAL DATA

Running time: 111 min
Format: Cinemascope
Sound: 5.1

ONE-LINE SYNOPSIS

A gripping and true story about the extraordinary courage of individuals in a time of political oppression.

SHORT SYNOPSIS

The year is 1956. During a visit to the cinema in West Berlin, high school pupils Theo (Leonard Scheicher) and Kurt (Tom Gramenz) see dramatic pictures of the Hungarian uprising in Budapest on the newsreel. Back at school in Stalinstadt, they spontaneously decide to hold a minute's silence in solidarity with the victims of the uprising during a lesson. But the gesture causes much bigger ripples than expected: while their headmaster (Florian Lukas) initially tries to put the whole thing down to the whim of youth, the schoolchildren become objects of the political machinations of the fledgling East Germany. The People's Education Minister (Burghart Klaußner) condemns the action as a clearly counterrevolutionary act and demands that the ringleader be named within a week. But the schoolchildren stick together, thus facing with a decision that will change their lives for ever...

PRESS RELEASE

THE SILENT REVOLUTION tells a deeply moving chapter from the diary of the Cold War, based on the personal experiences and the eponymous book by Dietrich Garstka – one of the 19 schoolchildren who turned an entire state apparatus against them with a simple humane gesture.

Award-winning director and screenwriter Lars Kraume (German Film Award in 2016 for the political thriller *The People vs. Fritz Bauer*) has succeeded in putting together a cast consisting of extremely promising newcomers and outstanding established German film actors in his latest film: Leonard Scheicher, who is familiar to cinemagoers from productions such as *Es war einmal Indianerland*, *Finsterworld* and *Sources of Life*, stars. Alongside him we see newcomer Tom Gramenz ("*Arman's Secret*"). Further classmate roles are played by Lena Klenke (*Rock my Heart*, *Suck me Shakespeer*), Isaiah Michalski (*The Physician*, *Anonymus*) and Jonas Dassler (*Werk ohne Autor*, *Lomo – The Language of Many Others*). A first-class ensemble was also found for the other "adult" parts, including Ronald Zehrfeld (*The People vs. Fritz Bauer*), Florian Lukas ("*The Weissensee Saga*"), Jördis Triebel (*One Breath*), Michael Gwisdek (*Old Agent Men*) and Burghart Klaußner (*The People vs. Fritz Bauer*).

THE SILENT REVOLUTION was rated "highly recommended" by Deutsche Film- und Medienbewertung FBW.

THE SILENT REVOLUTION is produced by Miriam Düssel of Akzente Film & Fernsehproduktion in co-production with ZDF (Caroline von Senden), Zero One Film (Thomas Kufus) and STUDIOCANAL Film (Kalle Friz, Isabel Hund). The film was sponsored by Medienboard Berlin-Brandenburg, FFF Bayern, Filmförderung Hamburg Schleswig-Holstein, FFA and DFFF.

OPENING REMARKS FROM DIETRICH GARSTKA

"That's all over! Just let history be history!" – There have always been voices that have said this or something similar.

And there are always people who have seen what really happened: young people who resisted a state apparatus without ever having planned this resistance. Who just slid into resistance, you might say, but then grew on it - and on themselves. Young people who made a mark because they got angry - with that anger that was and still is peculiar to youth - about what they saw as unfreedom.

Miriam Düssel, the producer, has seen it. I remember our very first meeting at Ullstein Verlag. She saw the power in this story.

Lars Kraume has seen it. He succeeds in capturing the politicisation of their behaviour for all the lightness of youth and portrays a development that shows how the class grow together under the increasing pressure of the state apparatus. The functionaries of the time did not understand that. But this development in particular is presented very well.

To be honest, it did not surprise me that the material would be made into a film. Since the book was published, the public media have always shown great interest in the story. Of course I was a little concerned about it at first because it may be difficult to accept that the film has a different dramaturgy. But I am very happy that this film has now arrived. Every picture I saw I thought: aha! Yes, that's how it was. That's how it happened. It's all spot on. The memories returned and the feelings were exactly the same as those sixty years ago. Rejection ranging to contempt for the idealising of people. Contempt for the fact that even with schoolchildren it was all about whether they were for the regime or against it. "Are you for or against peace?" always meant whether you were for or against the German Democratic Republic. That was a wretched restriction of what the world is. And when watching the scenes, I felt that fear returned, the fear that you may now be betrayed by a minister who has the power to destroy an entire class. I felt this sense of threat very strongly because the film tells of the events using powerful language and images. Without twisting things, very clear in its line, very objectively, also in the determination of a regime to call to account the one who should be called to account as the ringleader.

Yes, that is how they are, that is how they were, dictators who also turn against the young and take them seriously as threats to their power, excuse their protests under no circumstances because they were set in their ways, because they would tolerate no change. The whole atmosphere was right. The joie de vivre on the one hand and the atmosphere on the other. Intense.

DIRECTOR LARS KRAUME ON HIS FILM

How did you become aware of this theme?

A producer, friend of mine, gave me Dietrich Garstka's book ten years ago. After five years I had an idea of how it might be adapted, but the rights were taken - of course. They then belonged to Miriam Düssel and Akzente Film. But fortunately they had no screenwriter and so I was able to shape the presentation of the story together with them.

Why did you want to tell this chapter of East German history?

At the same time, I was really beginning to get interested in Garstka's book, I was already working on *The People vs Fritz Bauer*. I was on another path towards the question of how life must have felt in Germany after the Third Reich. Basically, both films are treating the question of how things would carry on in this deeply disturbed country, how Germany was trying to find a path from this terrible history to a new future. East Germany as a state and society was one path, West Germany the other. Both attempts were difficult. That is what I am trying to portray in the two films.

How long was the research phase for the film? Where and how did you do your research?

Research and writing always run in parallel for me. I read and write and then I can't do anymore so I start reading again... The most important source of research for *THE SILENT REVOLUTION* was Dietrich Garstka, on whose personal memories the film is mainly based. Such a drastic experience is told differently and also very individually by each person. But if you have too many perspectives flowing into the story it can be difficult to develop a viable plot. This is why I spoke exclusively to Dietrich, about his book and his memory of the time. Furthermore, I have also watched many DEFA films from that time, in particular *Berlin, Ecke Schönhauser*, which was shot in the same year our film is set in. But the film *Karla*, which was banned during the East German era, was also important for me.

How would you describe the social climate against whose background *THE SILENT REVOLUTION* tells its story?

You always have to remember that the film is set in Stalinstadt in 1956. That means that the Wall had not yet been built and the belief and hope that socialism was the superior form of society to capitalism was very justified. We definitely wanted the film not to show the typical grey picture of East Germany. Therefore, we decided to move the location of the plot from Storkow to Stalinstadt, which is now Eisenhüttenstadt. This model city was very modern in 1956, generously laid out as a workers' city surrounding the steel works and offering its inhabitants amenities that could only be dreamed of by those living in the Ruhr in West Germany. But what was the same in East and West was the silence about the war and the entanglements of people's parents during the Nazi period. The inability to deal with their own history also shapes the people the film tells us about, of course.

What role does, in your opinion, the Hungary uprising in 1956 play in East Germany and what part in West Germany?

The Hungary uprising was able to take place because Khrushchev changed the political direction after Stalin's regime of terror. First in Poland, then in Hungary, people felt encouraged to demand more independence and rights. But the Russians' willingness to loosen the reins did not go quite that far after all. The West used the Hungary uprising for its own propaganda purposes; the East tried to limit the damage with its own propaganda. But all in all this uprising was definitely more important to people living in the Eastern Bloc than to the observers in the West. In the same year they had the Suez crisis to deal with - other political events on the world stage that they were presumably more concerned about.

There was also a great deal of sharpshooting on both sides in the media. How do you see the reporting from RIAS and Neues Deutschland from that time in consideration of fake news and opinion-forming?

Fake news is propaganda. The mechanism is exactly the same; truths are distorted and then propagated, then everyone talks at the same time and believes what they hear. Whether you call it propaganda or fake news, it is up to each individual to use their own head too. If all you do is regurgitate the opinions of others, you have a problem. Of course it was much more difficult to find different sources of information on one given theme during the Cold War. This applied to East and West alike. Today, it is very easy to form your opinion and question news; it is just a little more time-consuming than simply believing every tweet.

How was adapting true events for the big screen once again after *The People vs Fritz Bauer*?

They are two very closely related films. They both stem from my interest for the development of our country after the war. Both films are political dramas. I would find it brilliant if a few cinemas offered double features.

As a screenwriter adapting true stories, the problem is constantly having to maintain the balance between historical precision and dramatic intensity. No-one likes to come out of the cinema and say: it was all true but it was a bit boring. And no-one wants to hear after seeing a film that the truth was very different. It takes a lot of effort but it's wonderful when it works. I definitely prefer watching films based on true events to watching those with invented superhero stories. Nothing is more inspirational than hearing about the extraordinary deeds of real people in a film.

Although you have made a historical film, many of the scenes (such as the scene in the thermal power station or the raising of the flag) have a timeless appearance and could just as easily be set in the present. Was this idea of the universality of history deliberate on your part, and how do you see the connection to current political situations around the world?

I think historical films always need to connect with a statement that is important today. In this case it is that everyone has to become a political person at some stage in their youth. There's no way around this, not then, not now. If you don't have an opinion and stick by it, you have nothing.

How much fiction is there in THE SILENT REVOLUTION?

It was my job to find the general in the writing of history that Garstka set out in detail with his book. It is basically pretty similar to the truth of what happened but the characters, their families and the location have been changed.

How do you experience dealing with historical facts as a director?

As a director it is a joy to make a historical film because you can shape the whole world. If you make a film with a contemporary setting, you always have to deal with the ugly present. You'll always have to have an orange wheelie bin, or an ugly city bus, or people with colourful raincoats. Filming is great, writing, as I have said, hell.

How much fiction can a historical film take before it becomes artificial?

There's no way to answer that generally. If you're making Robin Hood, the fiction is the best thing about it. But if you're going to film the Wannsee Conference, then please don't use too much fiction. However, you must be allowed to dramatise events, because otherwise you won't get a suspenseful film. The same applies to a novel. It also has a different task from that of a non-fiction historical book.

How did you hit upon Eisenhüttenstadt as the shooting location - what was it about Eisenhüttenstadt that convinced you to go there?

Eisenhüttenstadt was a great stroke of luck for this film. The old model town part from the 50s is the biggest memorial area in Germany and we were able to shoot a historical film in an entire town, which is normally only possible with Hollywood budgets. We only needed enough extras and this is where the nice, open-minded people of Eisenhüttenstadt came into play; they spent their time as extras, waiting patiently in historical costumes in the cold winter wind. The steel works also allowed us to shoot in the historical furnace. Shortly after this it was shut down, even though it had been fired up since '51. We came just in time; in this way the scenes in the film became a historical document in their own right. And the most important find in this town was the school building, which is actually the Documentation Centre and Museum of Everyday Life in East Germany, directly next to which a kindergarten had just been closed, which meant that we could rebuild and shoot there.

Overall, Eisenhüttenstadt is not only attractive as a motif, but is also interesting in terms of content, because it so clearly symbolises the optimism and hopes of the young East Germany.

How many of the adult actors such as Jördis Triebel, Ronald Zehrfeld, Florian Lukas, and, of course, Burghart Klaußner have you worked with on previous projects; and if so, how was working with them again on this one?

Superb as always. That is why I also try to work with these actors as often as possible. Florian Lukas was the first professional actor I worked with. That's 20 years ago now, during my time as a film student. I was terribly nervous and uncertain, and he said that what I was doing was okay. It all became easier after that.

Burghart Klaußner has a small but extremely important part. As People's Education Minister Lange he decides on the pupils' fate. What was most important to you when developing this character?

It was important for me that this character's actions should also be understood. There is one moment that explains why this man proceeds so harshly against this class. It explains everything. Burghart is just such an intelligent actor and I was really happy that he played this part.

Did you already have some actors in mind for the parts when you were writing the screenplay?

Ronald Zehrfeld. Nobody could play a steelworker better. But I have to say that the casting was not done by me alone: Nessie Nesslauer, who has done the casting for all my films and most of the TV movies since 1999, was heavily involved. We talk with each other a lot, she reads through all the versions of the screenplay and by the time it comes to casting we know very quickly who to ask or who we would like to cast.

Many of the adult actors were born and grew up in the former East Germany. Was that a factor for you in casting the characters?

It was Nessie's idea that all the actors who do not play pupils, i.e. parents and teachers, should have grown up in the East. Burghart Klaußner is the exception. But Jördis Triebel and Max Hopp play characters that they bring to life with evocative observations from their own childhood.

How did you find the brilliant young cast? In particular Leonard Scheicher, Tom Gramenz, Lena Klenke, Isaiah Michalski and Jonas Dassler?

That's Nessie Nesslauer's speciality. She also cast Franka Potente and August Diehl in their first roles. She can recognise the potential of young actors before they have had a chance to prove it in a dozen films. We did, however, do a few castings before we made a final decision on the cast.

How did the actors, especially the young ones, of course, prepare for the roles and the era in which they are playing them?

For instance, they had boogie lessons, read Dietrich Garstka's book and watched East German films. The most important film, as it was for me when I was preparing, was *Berlin, Ecke Schönhauser*, because that came out in the year our film was set in and it is about young rebels. The actors had a lot to look at there. And the next important film was *Karla*, a film that was banned in East Germany in 1965/66 and which was about a teacher and her final-year class. Also a great journey through time. Jonas Dassler also went to the concentration camp at Sachsenhausen because that played a part in the history of his family.

You have already worked with many of the crew members on previous projects. Can you tell us something about this "family behind the camera"?

The most important woman behind the camera is Miriam Düssel, the producer. She spent years doggedly immersed in this material without ever seeming stressed. She is a superb producer because she had the necessary sensitivity and at the same time the necessary obsession for this film.

The rest of the crew really are a kind of family: Jens Harant (cinematography), Barbara Gies (montage), Esther Walz (costume design), Olaf Schiefner (production design), Christoph M. Kaiser and Julian Maas (music), Stefan Soltau (sound) but also the people behind these heads of department, camera assistants, lighting technicians, directing assistant Tine Rogoll – I have worked on many films with all these people. At the end-of-film party in a karaoke bar Miriam Düssel and I sang them a song: "Simply The Best" by Tina Turner. It didn't sound all that good but it came from the heart.

HISTORICAL BACKGROUND

The Hungarian Uprising of 1956

On 22 October 1956, students at the Technical University of Budapest wrote a letter in which they demanded freedom of the press, freedom of speech, national independence, free elections and the withdrawal of the Russians. At initially non-violent protests on 23 October 1956, government forces fired on the peaceful protesters, which led to outrage and the protest spreading across the country. On 1 November 1956, after a long series of protests, the reform-orientated Prime Minister of Hungary, Imre Nagy, declared Hungary's neutrality and its withdrawal from the Warsaw Pact. The declaration of independence was ruthlessly put down by Soviet troops from November 4 onwards. 2,500 Hungarians died, another 200,000 were exiled. The insurgents who could not be or chose not to be exiled were arrested; there were numerous show trials and executions. The people's uprising was condemned as "counterrevolutionary" in all the countries under Soviet influence; it was reported in the West as a "struggle for freedom".

The class

In the mid-50s, the final-year pupils at the Kurt Steffelbauer High School in Storkow (Brandenburg) were allowed to take their school leaving certificate in order to have hopes of getting one of the hand-selected university places in East Germany. After hearing from the West German radio station RIAS on 24 October 1956, which the pupils listened to in secret despite a ban, that their football idol, Hungarian national player Ferenc Puskás, had reportedly been killed at the protests in Budapest, they spontaneously decided to hold a minute's silence during their history lesson on 29 October to commemorate their hero. The teacher was irritated and reported the incident to the headmaster. He wanted to play down the incident as a daft young boys' stunt, but Party members soon became aware of the affair via the staff. When the East German People's Education Minister Fritz Lange got involved and threatened to expel the children unless they named the ringleaders, the children stood firm. Since they still refused to betray anyone even after several interrogations and attempts at blackmail, they were all expelled from school on 21 December and banned from taking their school leaving certificate anywhere in East Germany. The class then fled the republic, an act which was already illegal in 1956 but at least still possible.

The escape

The first to flee was Dietrich Garstka on 19 December 1956, after the pressure on the pupils had become greater and greater. He took the early train from Storkow to Berlin-Königs Wusterhausen and then took the city train from East Berlin to West Berlin. At his reception centre in Zehlendorf he was granted the status of a political refugee who had fled East Germany because of political persecution. The rest of the class fled between December 25 and 31, apart from the four girls Gisela, Ursula, Gertraud and Waltraut, who wanted to stay in Storkow, or at least somewhere in East Germany, for various personal reasons. The pupils fled in small groups so that no-one would have to go alone and it would not be too conspicuous. They initially fled to the reception centre in West Berlin and then, on 7 January 1957, went on to Bergstraße in Bensheim, Hessen, where they were able to do their school leaving certificate in peace.

IN FRONT OF THE CAMERA

Leonard Scheicher

Theo Lemke

Leonard Scheicher, born in 1992, gained his first acting experience from 2009 until 2011 at "junge Bühne" at the Munich Kammerspiele, where he appeared in several plays directed by Lena Lauzemis. He was discovered for the big screen by no less than Oskar Roehler, who cast him in a supporting role in the family epic *Die Quellen des Lebens* (2011), in which Scheicher appeared as the son of the main character, played by Moritz Bleibtreu. In 2012 he appeared in Frauke Finsterwalder's multi-award-winning feature film debut, the tragicomedy *Finsterworld* (2012), in which Scheicher plays a rebellious pupil alongside Ronald Zehrfeld and Corinna Harfouch.

Leonard Scheicher began his acting studies at the renowned Ernst Busch Academy of Dramatic Arts in Berlin in 2012. In addition to various theatre engagements at the Berlin Ensemble, such as "The Two Gentlemen of Verona" (2014, directed by Veit Schubert) and "Die Bekenntnisse des Hochstaplers Felix Krull" (2015) in his own adaptation, he was recently to be seen on the stage in Berlin, directed by Katharina Thalbach and alongside Anna and Nellie Thalbach, in "The Glass Menagerie".

His first leading role in front of the camera was in "Das Romeo-Prinzip", directed by Eicke Bettinga, in 2015. In 2016 he appeared in the Sherry Hormann-directed critically acclaimed thriller "Tödliche Geheimnisse" and in the Ilker Çatak-directed tragicomedy *Es war einmal Indianerland* based on the eponymous novel by Nils Mohl, which was released in 2017. In 2018 he will appear in both the TV drama "Macht euch keine Sorgen" and "Das Boot", a series following on from the 1981 movie hit.

The role of Theo Lemke in THE SILENT REVOLUTION is Leonard Scheicher's third starring role in a movie.

Filmography (selection)

2018	"Das Boot"	Directed by: Andreas Prochaska
2018	"Macht euch keine Sorgen"	Directed by: Emily Atef
2017	<i>Es war einmal Indianerland</i>	Directed by: Ilker Çatak
2017	<i>Pretty Far from Okay</i>	Directed by: Helena Hufnagel
2016	"Tödliche Geheimnisse"	Directed by: Sherry Hormann
2015	"Das Romeo-Prinzip"	Directed by: Eicke Bettinga
2013	<i>Finsterworld</i>	Directed by: Frauke Finsterwalder
2012	<i>Quellen des Lebens</i>	Directed by: Oskar Roehler

Tom Gramenz

Kurt Wächter

Tom Gramenz, born in Wiesbaden in 1991, took his first steps as an actor at the Helene Lange Comprehensive in Wiesbaden. There, he was seen by a director at a school play and subsequently cast for the play "Sommer vorm Balkon" for the Wiesbaden Staatstheater, in which he took a youth role alongside Jasna Fritzi Bauer.

The first TV production, "Der Staatsanwalt" (ZDF), and various student films followed.

The first film Tom appeared in was the graduate film *Beach Boy*, which made it directly to Saarbrücken for the Max Ophüls Film Festival. Further TV productions followed in the film regions of Frankfurt and Cologne, such as "Der Fall von Jakob Metzler" and the regular part of the Chief Inspector's son in "Soko Köln".

Tom has been studying at the renowned Ernst Busch Academy of Dramatic Arts since 2014.

His role of Kurt Wächter in THE SILENT REVOLUTION is his first major role in a cinema film.

Filmography

2017 "Tatort: Level X"

Directed by: Gregor Schnitzler

2015-2017 "Arman's Secret"

Directed by: Alex Schmidt/Irina

Popow

2014 *Mein Bruder Robert*

Directed by: Philip Gröning

2013 "Mord in den Dünen"

Directed by: Tim Trageser

2012 "Geliebtes Kind"

Directed by: Sylke Enders

2012 "Der Fall Jakob von Metzler"

Directed by: Stephan Wagner

2011 "Der Staatsanwalt: Mord am Rhein"

Directed by: Urs Egger

Lena Klenke

Lena

Lena Klenke made her acting debut at the age of 13 in the drama *The Silence* by Baran Bo Odar, which received the Hessen Film Award in 2010. She became known to a wider audience in 2013, playing Laura Schnabelstedt in Bora Dagtekin's *Suck Me Shakespeer*.

In 2014 Lena Klenke drew attention to herself in the Munich *Tatort* episode "Das verkaufte Lächeln", which she made at the same time as her school leaving exams. She played fourteen-year-old Hanna, who along with her friends of the same age looked for contact with adult men and offered to sell them erotic pictures.

She also appeared in Frieder Wittich's *Becks letzter Sommer* and in Sebastian Schipper's multi-award-winning film *Victoria*, and then shot the two successful sequels to *Suck Me Shakespeer* with Bora Dagtekin. In 2016 she was in front of the camera again, in the series project "Babylon Berlin", directed by Tom Tykwer.

Shooting for the miniseries "Acht Tage" by show runner Rafael Parente is now finished. It was directed by Oscar winner Stefan Ruzowitzky and Michael Krummenacher. It is scheduled for release on Sky in Autumn 2018.

Lena Klenke starred in the Hanno Olderdissen's movie *Rock My Heart* in 2017. In it, she plays the 17-year-old Jana, who wants to take part in a horse race despite a congenital heart defect.

The part of Lena in *THE SILENT REVOLUTION* is Lena Klenke's second starring role in a movie.

Filmography (selection)

2018	"Acht Tage" (Series)	Directed by: Stefan Ruzowitzky/ Michael Krummenacher
2017	<i>Suck Me Shakespeer 3</i>	Directed by: Bora Dagtekin
2017	<i>Rock My Heart - Mein wildes Herz</i>	Directed by: Hanno Olderdissen
2015	<i>Suck Me Shakespeer 2</i>	Directed by: Bora Dagtekin
2015	<i>Victoria</i>	Directed by: Sebastian Schipper
2015	"Die Neue"	Directed by: Buket Alakus
2015	<i>Becks letzter Sommer</i>	Directed by: Frieder Wittich
2014	"Tatort: Das verkaufte Lächeln"	Directed by: Andreas Senn
2013	<i>Suck Me Shakespeer</i>	Directed by: Bora Dagtekin
2010	<i>The Silence</i>	Directed by: Baran Bo Odar

Jonas Dassler

Erik Babinsky

Jonas Dassler, born in Remscheid in 1996, discovered his passion for acting on the theatre stage of his school. He was a member of the ensemble of the EMA Theatre at his school in Remscheid from 2009 until 2014. He came to film appearances via a theatre premiere at the Haus der Berliner Festspiele, where a casting director spoke to him and he was discovered for a part in *We Are Fine* (2014, directed by Henri Steinmetz). At the First Steps Awards in 2017, Dassler received the Götze George Newcomer's Award for his outstanding portrayal of young blogger Karl in Julia Langhof's directing debut *Lomo - The Language of Many Others*. He also received the Newcomer's Award at the Cinematic Art Festival in Saxony-Anhalt for this film.

Dassler will be seen on the big screen in a supporting role in Florian Henckel von Donnersmarck's latest film *Werk ohne Autor* (2018).

Jonas Dassler has been studying at the renowned Ernst Busch Academy of Dramatic Arts since 2014 and is one of the student ensemble at the Berlin Schaubühne, where he appeared in "Dantons Tod" directed by Peter Kleinert. Dassler has been one of the permanent ensemble at the Maxim Gorki Theatre in Berlin since the 2017/18 season. At this year's drama school reunion, Jonas Dassler and his acting colleagues from the Ernst Busch Academy of Dramatic Arts received the Ensemble Award for the theatre production "Odyssee". The part of Erik Babinsky in *THE SILENT REVOLUTION* is Jonas Dassler's fourth appearance on the big screen.

Filmography

2018	"Die Protokollantin"	Directed by: Nina Grosse/Samira Radsai
2018	<i>Werk ohne Autor</i>	Directed by: Florian Henckel v. Donnersmarck
2017	<i>Lomo - The Language of Many Others</i>	Directed by: Julia Langhof
2015	<i>We Are Fine</i>	Directed by: Henri Steinmetz

Isaiah Michalski

Paul

19-year-old Berliner Isaiah Michalski has been able to prove his acting talent in five international productions: in 2010 he appeared in both Paul W.S. Anderson's *The Three Musketeers* (2011) and Roland Emmerich's highly acclaimed *Anonymous*. In 2011 there were further appearances in *Closer to the Moon* (directed by Nae Caranfil) and *Hansel & Gretel: Witch Hunters*. In 2012, Michalski appeared in Philipp Stölzl's *The Physician* as a young patient. Isaiah most recently appeared in the Dresden *Tatort* episode "Level X", directed by Gregor Schnitzler, in 2017.

Michalski was brought up bilingual and is a founding member of the Berlin International Youth Theatre. He completed his school leaving certificate at the Babelsberger Filmgymnasium in Potsdam in 2017 and went from there to start his studies at Harvard.

The role of Paul in *THE SILENT REVOLUTION* is Isaiah Michalski's first major film role in a German production.

Filmography

2017	"Tatort: Level X"	Directed by: Gregor Schnitzler
2014	<i>Closer to the Moon</i>	Directed by: Nae Caranfil
2013	<i>The Physician</i>	Directed by: Philipp Stölzl
2013	<i>Hansel and Gretel: Witch Hunters</i>	Directed by: Tommy Wirkola
2011	<i>Anonymous</i>	Directed by: Roland Emmerich
2011	<i>The Three Musketeers</i>	Directed by: Paul W.S. Anderson

Ronald Zehrfeld

Hermann Lemke

This exceptional actor, who was born in Berlin in 1977, has already worked with Lars Kraume on the award-winning movie *The People vs Fritz Bauer* (2015) and in 2016 won both the German Film Award in the Best Actor in a Supporting Role category and the German Actors' Award. They also cooperated in the highly acclaimed crime series "Dengler", in which Zehrfeld starred in the episodes "Die letzte Flucht" (2014), "Am zwölften Tag" (2015) and "Die schützende Hand" (2016). The series is based on the popular novels by Wolfgang Schorlau.

Ronald Zehrfeld completed his classical education at the renowned Ernst Busch Academy of Dramatic Arts and was discovered during his studies by theatrical great Peter Zadek, after which he took on his first roles at the Deutsches Theater. He made his movie debut in 2006, alongside Jessica Schwarz and Max Riemelt, in Dominik Graf's award-winning film *The Red Cockatoo*. Ronald Zehrfeld had already appeared in various TV productions before he shone in his first starring role on television in 2008, alongside Iris Berben in Ulrich Stark's ZDF production "Der russische Geliebte" and in Thomas Berger's SAT.1 two-part miniseries "The Final Days". His second cooperation with Dominik Graf came about in 2010, once again alongside Max Riemelt: in the highly regarded series "In The Face of Crime", which received the German Television Award for Best Miniseries, amongst others. Together with the entire cast, Ronald Zehrfeld won the German Television Award in the Outstanding Fictional Drama Performance category for his part and the 2011 Grimme Award.

Further appearances followed: in Christian Schwochow's *Cracks in the Shell*, Toke Constantin Hebbeln's *Shores of Hope* and the impressive leading male role in Christian Petzold's film *Barbara* alongside Nina Hoss. *Barbara* celebrated its premiere in competition at the 2012 Berlin Film Festival and in the same year Ronald Zehrfeld was rewarded with a nomination in the Best Leading Actor category at the German Film Awards. In 2013 he won several awards for his acting performances such as the Jupiter Audience Award for the TV production "Das unsichtbare Mädchen". The 25th Television Film Festival in Baden-Baden honoured him for his convincing performance in "Mord in Eberswalde" (directed by Stephan Wagner) with the Actor's Award. He also won the 2014 Grimme Award for this role. On television he convincingly played a rebellious priest in the second season of the popular series "The Weissensee Saga" (2013, directed by Friedemann Fromm); he appeared in the tragicomedy *Finsterworld*, directed by Frauke Finsterwalder, alongside Corinna Harfouch and Sandra Hüller among others. Then came Dominik Graf's historical romantic drama *Beloved Sisters* and Christian Petzold's *Phoenix* and *The Pasta Detectives* (directed by Neele Vollmar). He most recently appeared in the British miniseries "SS-GB" (directed by Philipp Kadelbach) and Marvin Kren's series "4 Blocks", which received five German Television Awards in 2017. He was nominated for a Bavarian Film Award for his outstanding performance in "Redemption Road" (2017, directed by Matthias Glasner), playing a Jew who returned to Germany from exile after the Second World War with his family. Zehrfeld also starred in Philipp Leinemann's political thriller *Das dritte Sterben*, which is currently in the post-production phase.

Filmography (selection)

2018 *Das dritte Sterben*

Directed by: Philipp Leinemann

2017	"Redemption Road"	Directed by: Matthias Glasner
2015	<i>The People vs Fritz Bauer</i>	Directed by: Lars Kraume
2014	<i>Inbetween Worlds</i>	Directed by: Feo Aladag
2014	<i>Beloved Sisters</i>	Directed by: Dominik Graf
2014	<i>The Pasta Detectives</i>	Directed by: Neele Vollmar
2014	<i>Phoenix</i>	Directed by: Christian Petzold
2013	<i>Finsterworld</i>	Directed by: Frauke Finsterwalder
2013	"Das unsichtbare Mädchen"	Directed by: Dominik Graf
2012	<i>Shores of Hope</i>	Directed by: Toke Constantin Hebbeln
2012	<i>Barbara</i>	Directed by: Christian Petzold
2012	<i>Cracks in the Shell</i>	Directed by: Christian Schwochow
2010	"In The Face of Crime"	Directed by: Dominik Graf
2009	<i>Zwölf Meter ohne Kopf</i>	Directed by: Sven Taddicken
2008	"The Final Days"	Directed by: Thomas Berger
2006	<i>The Red Cockatoo</i>	Directed by: Dominik Graf

Florian Lukas

Headmaster Schwarz

Florian Lukas is one of the most versatile movie and TV actors in Germany. Born in Berlin in 1973, Lukas started his acting career at the age of 17, first in independent theatre groups, then as a guest at the Berliner Ensemble and the Deutsches Theater in Berlin from 1993 to 1998. He made his big screen debut in 1990 in the DEFA film *Banale Tage* (directed by Peter Welz). Florian Lukas became known to a wider cinema audience in Til Schweiger's *Der Eisbär* (1998). He won the Bavarian Film Award in the Best Newcomer category for his performances in Sönke Wortmann's *St. Pauli Night* (1998) and Sebastian Schipper's *Gigantic* (1999). Florian Lukas won both the 2003 German Film Award and a Bambi for his role of Denis in Wolfgang Becker's international box-office hit *Good Bye, Lenin!* (2003). In the following years, Florian Lukas cemented his reputation as an outstanding and versatile actor with consistently skilful performances: he appeared in films such as *Learning To Lie* (2003, directed by Hendrik Handloegten), *Special Escort* (2007, directed by Maggie Peren), the mountaineering drama *North Face* (2008, directed by Philipp Stölzl) and most recently in the docu-fictional war drama *Cracks in the Shell* (2017), and also in international productions such as the German-Chinese co-production *I Phone You* (2011, directed by Tang Dan) or alongside Shah Rukh Khan in *Don - The King Is Back* (2011, directed by Farhan Akhtar) and the multi-award-winning *The Grand Budapest Hotel* (2014, directed by Wes Anderson).

Florian Lukas has made several attention-grabbing appearances on television since 2010: he starred in the multi-award-winning international hit TV series "The Weissensee Saga" (directed by Friedemann Fromm; awards include the 2014 German Actors' Award in the Best Cast in a Television Series category and the 2016, Adolf Grimme Award), of which four seasons have been shot so far. Before that he appeared in the three-part documentary drama "Die Wölfe" (2009), also directed by Friedemann Fromm, which won the International Emmy Award. In addition to various appearances in the German hit crime series "Tatort" and "Nachtschicht" (2003, 2006, 2016, directed by Lars Becker) and in one episode of the TV series "Der Tatortreiniger" alongside Bjarne Mädel, Florian Lukas has starred as policeman Jens Jensen in the crime series "Friesland" (2014, 2015, 2016, directed by Markus Sehr) since 2014. Florian Lukas has two children with director Anna Justice, with whom he worked on the multi-award-winning historical drama *Remembrance* (2011) and the political TV thriller "Kollweins Day of Truth" (2015). All in all, the Berliner has appeared in more than a hundred film and television productions and numerous radio dramas.

Florian Lukas made two short films with Lars Kraume right at the beginning of his career and his dffb graduate film "Dunckel" (1998). They cooperated once again in 2005, on *Keine Lieder über die Liebe*, in which Florian Lukas starred alongside Jürgen Vogel and Heike Makatsch. Additionally, Lukas took on a role in Lars Kraume's "Tatort - Im Namen des Vaters" (2012, HR) and the novel adaptation "Der König von Berlin" (2017, rbb).

This means that THE SILENT REVOLUTION is the fifth cooperation between Florian Lukas and director and screenwriter Lars Kraume.

Filmography (selection)

2017 *Cracks in the Shell*

Directed by: Claus Räfle

2017	"Der König von Berlin"	Directed by: Lars Kraume
2016	"NSU: German History X"	Directed by: Florian Cossen
2014	<i>Grand Budapest Hotel</i>	Directed by: Wes Anderson
2013	<i>Into the White</i>	Directed by: Petter Næss
2011	<i>I Phone You</i>	Directed by: Dan Tang
2008	<i>North Face</i>	Directed by: Philipp Stölzl
2007	<i>Special Escort</i>	Directed by: Maggie Peren
2007	<i>Military Academy</i>	Directed by: Granz Henman
2006	<i>FC Venus</i>	Directed by: Ute Wieland
2005	<i>Keine Lieder über Liebe</i>	Directed by: Lars Kraume
2005	<i>Off Beat</i>	Directed by: Hendrik Hölzemann
2004	<i>Liberated Zone</i>	Directed by: Norbert Baumgarten
2003	<i>Learning To Lie</i>	Directed by: Henk Handloegten
2003	<i>Good Bye, Lenin!</i>	Directed by: Wolfgang Becker
2001	<i>Girls On Top!</i>	Directed by: Dennis Gansel
1999	<i>St. Pauli Night</i>	Directed by: Sönke Wortmann
1999	<i>Gigantic</i>	Directed by: Sebastian Schipper
1998	<i>Der Eisbär</i>	Directed by: Til Schweiger/Granz
	Henman	
1999	"Dunckel"	Directed by: Lars Kraume
1998	<i>Trial By Fire</i>	Directed by: Janek Rieke
1996	<i>Ex</i>	Directed by: Mark Schlichter

Jördis Triebel

Frau Kessler

Jördis Triebel learned her trade at the Ernst Busch Academy of Dramatic Arts from 1997 until 2001. She was then an ensemble member at the Bremen Theatre, where she won the Kurt Hübner Award after only her first season.

After making guest appearances at the Zurich and Cologne Theatres, Triebel started her career as a film and television actress in 2005. After several TV appearances she celebrated her movie debut in Sven Taddicken's tragicomedy *Emma's Bliss* in 2006. She immediately won the 2006 Deutscher Film Sponsors' Award for her part as the independent-minded pig farmer Emma and was also nominated for the 2007 German Film Award in the Best Leading Actress category.

Numerous parts in TV and movie productions followed, such as in Matthias Glasner's psychological thriller "Eine gute Mutter" (2007), which brought her a nomination for the 2008 Bavarian Television Award in the Best Actress category. Jördis Triebel was also nominated for the 2010 German Film Award in the Best Actress in a Supporting Role category for her acting performance in Sönke Wortmann's literary adaptation *Pope Joan* (2009).

In 2014, Jördis Triebel received the German Film Award in the Best Leading Actress category for her starring role in Christian Schwochow's *West*. In Christian Zübert's *One Breath* (2016) she proved her great talent once again. Wolfgang Becker cast Jördis Triebel in his bestseller adaptation *Me and Kaminski* (2015). The Netflix series "Dark", in which Triebel is one of the main cast, was released in December 2017. Jördis Triebel will also appear in Markus Goller's comedy *25 km/h* in 2018.

Jördis Triebel first worked with Lars Kraume in the highly acclaimed, award-winning crime series "KDD - Kriminaldauerdienst" (2007-2010). Then came the films *My Sisters* (2014) and *Familienfest* (2015) and in 2016 the sensational television film "Terror".

THE SILENT REVOLUTION is already Jördis Triebel's fifth collaboration with director Lars Kraume.

Filmography (selection)

2018	<i>25 km/h</i>	Directed by: Markus Goller
2017	"Dark"	Directed by: Baran Bo Odar
2017	"Babylon Berlin"	Directed by: Tom Tykwer
2016	"Die vierte Gewalt"	Directed by: Brigitte Maria Bertele
2017	"Terror – Ihr Urteil"	Directed by: Lars Kraume
2016	<i>Robbi, Tobbi and das Fliewatüüt</i>	Directed by: Wolfgang Groos
2016	"Dead Man Working"	Directed by: Marc Bauder
2016	<i>One Breath</i>	Directed by: Christian Zübert
2015	<i>Me and Kaminski</i>	Directed by: Wolfgang Becker
2015	<i>Familienfest</i>	Directed by: Lars Kraume
2014	<i>Wolf Children</i>	Directed by: Rick Ostermann
2014	<i>West</i>	Directed by: Christian Schwochow
2014	<i>My Sisters</i>	Directed by: Lars Kraume

2013	"Das Jerusalem-Syndrom"	Directed by: Dror Zahavi
2013	<i>The Almost Perfect Man</i>	Directed by: Vanessa Jopp
2011	"A Good Summer"	Directed by: Edward Berger
2011	"Familiengeheimnisse – Liebe, Schuld and Tod"	Directed by: Carlo Rola
2009	<i>Pope Joan</i>	Directed by: Sönke Wortmann
2009	<i>Waiting for Angelina</i>	Directed by: H.-C. Blumenberg
2008	<i>A Woman in Berlin</i>	Directed by: Max Färberböck
2008	"Das Geheimnis der falschen Mutter"	Directed by: Matthias Glasner
2006-2009	"KDD – Kriminaldauerdienst"	Directed by: various
2006	<i>Emma's Bliss</i>	Directed by: Sven Taddicken

Michael Gwisdek

Edgar

Michael Gwisdek is considered one of the greats among actors from the former East Germany, who continued his remarkable career after the Wall fell. Gwisdek graduated from the State Drama School in Berlin. His engagements at a number of theatres were followed by his first roles in movies and television films. He appeared in the DEFA western *Trail of the Falcon* (1968), shone as the veteran returning from combat Michael Mär in Kurt Maetzig's *Man Against Man* (1975) and played a professional boxer who was no longer able to recapture his former glory after the Second World War in *Olle Henry* (1982). Director Hark Bohm brought Gwisdek over to the West to play in movies: he appeared in *Der Fall Bachmayer – keine Zeit für Tränen* (1984), *Der kleine Staatsanwalt* (1987) and *Yasemin* (1988).

In 1991, Michael Gwisdek received the German Film Award for Best Leading Actor for his performance in Roland Gräf's *The Tango Player*. In 1999 he was awarded the Silver Bear at the Berlin Film Festival for his part in Andreas Dresen's *Night Shapes*. The Berlin film journalists honoured him for this performance with the Ernst Lubitsch Award. Gwisdek showed off his comic talent in 2003, in Wolfgang Becker's worldwide hit comedy *Good Bye, Lenin!* He received the 2008 German Television Award for his supporting role in Roland Suso Richter's "The Miracle of Berlin".

Thanks to his superb performance in Jan-Ole Gerster's tragicomedy *Oh Boy* (2013), Gwisdek received his second German Film Award. Michael Gwisdek has also directed frequently during his career. For his debut film *Treffen in Travers* he received the National Film Award at the final East German Film Festival and was invited to the Film Festival in Cannes. In 1994, Gwisdek wrote and directed *Farewell to Agnes*, in which he also starred. Two years later his relationship comedy *The Big Mambo* was shown in competition at the Berlin Film Festival. The Max Ophüls Film Festival dedicated a whole series of awards solely to Gwisdek's films in 2010. He was most recently to be seen at the cinema alongside Henry Hübchen, Thomas Thieme and Winfried Glatzeder in *Old Agent Men* in 2017.

Gwisdek has two sons (composer Johannes Gwisdek and actor Robert Gwisdek) from his marriage to actress Corinna Harfouch (1985-2007). He has been married to author Gabriela Gwisdek since 2007.

THE SILENT REVOLUTION is the first time Michael Gwisdek has worked with director Lars Kraume.

Filmography (selection)

2017	<i>Old Agent Men</i>	Directed by: Robert Thalheim
2015	"Schuld nach Ferdinand von Schirach: Volksfest"	Directed by: Hannu Salonen
2014	<i>Joy of Fatherhood</i>	Directed by: Matthias Schweighöfer
2012	<i>The Adventures of Huck Finn</i>	Directed by: Hermine Huntgeburth
2012	<i>Oh Boy</i>	Directed by: Jan-Ole Gerster
2012	<i>Jesus Loves Me</i>	Directed by: Florian David Fitz
2012	<i>The Pursuit of Unhappiness</i>	Directed by: Sherry Hormann
2011	<i>The Day I Was Not Born</i>	Directed by: Florian Cossen
2010	<i>Boxhagener Platz</i>	Directed by: Matti Geschonneck
2008	"The Miracle of Berlin"	Directed by: Roland Suso Richter

2007 "Die Schatzinsel"
2006 *Atomised*
2005 *Barefoot*
2004 *Kleinruppin Forever*
2003 *Berlin Blues*
2003 *Good Bye, Lenin!*
2000 *No Place To Go*
1999 *Night Shapes*
1994 *Wachtmeister zum Bühl*
1991 *The Tango Player*
1988 *Yasemin*
1975 *Man Against Man*
1968 *Trail of the Falcon*

Directed by: Hansjörg Thurn
Directed by: Oskar Roehler
Directed by: Til Schweiger
Directed by: Carsten Fiebeler
Directed by: Leander Haussmann
Directed by: Wolfgang Becker
Directed by: Oskar Roehler
Directed by: Andreas Dresen
Directed by: Urs Odermatt
Directed by: Roland Gräf
Directed by: Hark Bohm
Directed by: Kurt Maetzig
Directed by: Gottfried Kolditz

Burghart Klaußner

People's Education Minister Lange

Berliner actor, theatre director, audio book reader and singer Burghart Klaußner started his course of German Studies and Dramatics at the Free University of Berlin in 1969, to which he added an acting course at the Max Reinhard School in Berlin in 1970. Burghart Klaußner debuted in 1971 in director George Tabori's play "Pinkville". Since then he has appeared on nearly all significant German-language stages.

Klaußner's first movie appearance was the starring role in Dietrich Schubert's film *Ziemlich weit weg* in 1980. Numerous ambitious movie productions, such as *Child's Play* (1992) directed by Wolfgang Becker, followed. He became known to a wider audience with his parts in films such as *The Superwife* (1996, directed by Sönke Wortmann), *Rossini* (1996, directed by Helmut Dietl) and the multi-award-winning film *Good Bye, Lenin!* (2003, directed by Wolfgang Becker). He worked with director Hans-Christian Schmid in *23* (1999), *Crazy* (2000) and *Requiem* (2006), for which he was nominated for the German Film Award in the Best Actor in a Supporting Role category. Burghart Klaußner had already won this prestigious award the year before for his portrayal of the kidnapped manager in Hans Weingartner's acclaimed Cannes-Beitrag *The Edukators*. At the Locarno International Film Festival in 2006, Klaußner won the Silver Leopard for his starring role in Dito Tsintsadze's *The Man from the Embassy* in the Best Leading Actor category. In 2009 he appeared in Michael Klier's movie *Age and Beauty* alongside Henry Hübchen, Armin Rohde and Peter Lohmeyer and as a judge alongside Oscar® winner Kate Winslet in *The Reader* (directed by Stephen Daldry), the film adaptation of the eponymous novel.

In 2009, Burghart Klaußner put in a brilliant performance as the priest in Michael Haneke's drama *The White Ribbon*, which won the Golden Palm at the Cannes International Film Festival, then a Golden Globe and the European Film Award, and he also received an Oscar® nomination for Best Film in a Foreign Language. For his acting performance, Burghart Klaußner won not only the German Film Critics' Award, but also the 2010 German Film Award in the Best Actor category. Burghart Klaußner played the inspector in *The Silence*, a gloomy crime movie by Baran Bo Odar, in the summer of 2010. Then came Philipp Stölzl's drama *Goethe!* and in 2011 Sebastian Grobler's *Lessons of a Dream* by Konrad Koch, about the man who brought football to Germany.

Since 1985, Klaußner has appeared in many television plays and series, including "The Riddle of the Sands", "Solo für Schwarz" and "Adelheid and ihre Mörder", and as the prime minister of Schleswig-Holstein, Björn Engholm, in the political thriller "Engholms Fall" (1993). He was nominated for the 2008 Golden Camera in the Best German Actor category for his part in Jobst Oetzmann's TV film "Der Novembermann". In 2013, he appeared alongside Götz George in the TV documentary drama "George", playing his father Heinrich George. In the same year, he also played the head of the family Lorenz Adlon in the three-part TV chronicle "Das Adlon. Eine Familiensaga" about the owners of the luxury Berlin hotel. He played a smaller part alongside Jeremy Irons in Bille August's film *Night Train to Lisbon* in 2013. Further movie roles followed, including in Volker Schlöndorff's *Diplomacy* (2014), Oliver Hirschbiegel's *13 Minutes* (2015), the historical drama about Georg Elser, who carried out an assassination attempt on Hitler, in which Klaußner played Arthur Nebe and for which he was once again nominated for a German Film Award, and in the sensitive

novel adaptation *The Lion Woman* (2017) by Norwegian author Erik Fosnes Hansen, about the extraordinary life of "Lion Woman" Eva Arctander, who has hair all over her body because of a genetic defect.

THE SILENT REVOLUTION is already Klaußner's third collaboration with director Lars Kraume. Their first was in 2015, *The People vs Fritz Bauer*, which received six German Film Awards amongst others, in which Burghart Klaußner starred in the title role of attorney general Fritz Bauer. He won the 2015 Bavarian Film Award in the Best Actor category for his outstanding performance; he also won the Günter Rohrbach Actors' Award, was awarded the Bridge at the Munich Film Festival in 2016, the Deutscher Film Actors' Award Peace Prize, and was nominated once again for the German Film Award in the Best Actor category.

His second appearance in front of the camera with Lars Kraume directing was in 2016, for the TV adaptation of the justice drama "Terror – Ihr Urteil", based on the play by Ferdinand von Schirach. In this television experiment, in which the audience were allowed to vote on the verdict, he played the presiding judge.

Burghart Klaußner has just finished the shooting for Heinrich Breloer's two-part miniseries "Brecht", about the legendary man of letters and one of the most significant playwrights of all, in which he played the part of the important dramatist. The film will be released in 2018. Burghart Klaußner is a member of the Free Academy of Arts in Hamburg, which awarded him the Badge of Honour for 2017 last autumn. This non-monetary award is the artist association's highest distinction and is awarded annually to academy members who have distinguished themselves in an outstanding way through their artistic craft. Earlier award winners include Thomas Mann, Siegfried Lenz, Günter Grass and Christa Wolf. He is also a member of the German Film Academy, to whose board he was elected in 2010.

Filmography (selection)

2018	"Brecht" (AT)	Directed by: Heinrich Breloer
2017	<i>The Lion Woman</i>	Directed by: Vibeke Iidsøe
2016	"Terror - Ihr Urteil"	Directed by: Lars Kraume
2015	<i>The People vs Fritz Bauer</i>	Directed by: Lars Kraume
2015	<i>13 Minutes</i>	Directed by: Oliver Hirschbiegel
2014	<i>Inbetween Worlds</i>	Directed by: Feo Aladag
2014	<i>Diplomacy</i>	Directed by: Volker Schlöndorff
2013	<i>Night Train to Lisbon</i>	Directed by: Bille August
2013	<i>Invasion</i>	Directed by: Dito Tsintsadze
2011	<i>Lessons of a Dream</i>	Directed by: Sebastian Grobler
2010	<i>Goethe!</i>	Directed by: Philipp Stölzl
2010	<i>The Silence</i>	Directed by: Baran Bo Odar
2009	<i>The White Ribbon</i>	Directed by: Michael Haneke
2009	<i>The Reader</i>	Directed by: Stephen Daldry
2009	<i>Age and Beauty</i>	Directed by: Michael Klier

2007	<i>Yella</i>	Directed by: Christian Petzold
2007	"Der Novembermann"	Directed by: Jobst Christian Oetzmann
2007	"An die Grenze"	Directed by: Urs Egger
2007	<i>The Man from the Embassy</i>	Directed by: Dito Tsintsadze
2006	<i>Requiem</i>	Directed by: Hans-Christian Schmid
2005	"The Airlift"	Directed by: Dror Zahavi
2004	<i>The Edukators</i>	Directed by: Hans Weingartner
2003	<i>Good Bye, Lenin!</i>	Directed by: Wolfgang Becker
2000	<i>Crazy</i>	Directed by: Hans-Christian Schmid
1998	23	Directed by: Hans-Christian Schmid
1992	<i>Child's Play</i>	Directed by: Wolfgang Becker

Götz Schubert

Father Melzer

Götz Schubert was already involved in several film and television productions during his studies at the Ernst Busch Academy of Dramatic Arts. After he graduated he worked at the Deutsches Theater and the Maxim Gorki Theatre in Berlin. Schubert generated a lot of attention when he played Hitler in what is now a legendary rendition of George Tabori's "Mein Kampf" (1990) at the Maxim Gorki Theatre.

Götz Schubert became known to a wider cinema audience with his first starring role in a movie, the satire *Two Weird Guys* (1989), one of the last DEFA films made before the Wall fell. He then appeared in numerous TV productions, including several episodes of the cult series "Liebling Kreuzberg" and Frank Beyer's "Das Ende der Unschuld" (1991) and Matti Geschonneck's "Liebe nach dem Tod" (2005). He became even better known for his part in the series "KDD-Kriminaldauerdienst" (2007-2010), for which he won the 2007 German Television Award along with the KDD cast and a Grimme Award the following year.

Götz Schubert also appeared in Jörg Grünler's "Neger, Neger, Schornsteinfeger" (2006), Peter Keglevic's "Kongo" (2010), Raymond Ley's highly acclaimed "My Daughter, Anne Frank" (2015) and Philipp Kadelbach's multi-award-winning three-part miniseries "Generation War" (2011). Götz Schubert won a Bambi for his part in Christian Schwochow's award-winning two-part miniseries "The Tower" (2011).

Götz Schubert has already worked with Lars Kraume: on the 2007 *Tatort* episode "Das tote Kind". This cooperation was continued in 2009, in *The Coming Days*. Then came the multi-award-winning film *The People vs Fritz Bauer* (2015) and the series "Dengler - Am zwölften Tag" (2016) and "Dengler - Die schützende Hand" (2017).

THE SILENT REVOLUTION now continues this tried and tested collaboration.

Filmography (selection)

2018	"Brecht" (AT)	Directed by: Heinrich Breloer
2017	"Dengler: Die schützende Hand"	Directed by: Lars Kaume
2016	"Dengler: Am zwölften Tag"	Directed by: Lars Kraume
2015	<i>The People vs Fritz Bauer</i>	Directed by: Lars Kraume
2014	<i>Miss Sixty</i>	Directed by: Sigrid Hoerner
2014	"My Daughter, Anne Frank"	Directed by: Raymond Ley
2013	"Generation War"	Directed by: Philipp Kadelbach
2013	<i>Gaming Instinct</i>	Directed by: Gregor Schnitzler
2014	"Der Prediger"	Directed by: Thomas Berger
2012	"The Tower"	Directed by: Christian Schwochow
2011	<i>A Family of Three</i>	Directed by: Pia Strietmann
2010	"Kongo"	Directed by: Peter Keglevic
2007	"Die Frau vom Checkpoint Charlie"	Directed by: Miguel Alexandre
2008	<i>The Invention of the Curried Sausage</i>	Directed by: Ulla Wagner

2006	"Neger, Neger, Schornsteinfeger"	Directed by: Jörg Grünler
2006-2009	"KDD - Kriminaldauerdienst"	Directed by: Lars Kraume
2003	<i>The Family Jewels</i>	Directed by: Robert Schwentke
2001	<i>Der Zimmerspringbrunnen</i>	Directed by: Peter Timm
1997	"The Captain from Köpenick"	Directed by: Frank Beyer
1993	"Goldstaub"	Directed by: Ottokar Runze
1992	"Lenz. Ich aber werde dunkel sein"	Directed by: Egon Günther
1989	<i>Two Weird Guys</i>	Directed by: Erwin Stranka
1989	<i>Die Besteigung des Chimborazo</i>	Directed by: Rainer Simon
1987	<i>Der Geisterseher</i>	Directed by: Rainer Bär
1987	<i>Die Alleinseglerin</i>	Directed by: Herrmann Zschoche

BEHIND THE CAMERA

Lars Kraume

Director and screenwriter

Lars Kraume is one of the German filmmakers whose directing work has proved to be extremely versatile. After leaving school, Kraume worked in an advertising agency and as a freelance photographer before he studied at the German Film and Television Academy (Deutsche Film- und Fernsehakademie, dffb) in Berlin from 1994-1998. The short film he produced there, "Life is Too Short to Dance with Ugly Women" (1996), won an award for Best Short Film at the International Film Festival in Turin. Lars Kraume's dffb graduate film "Dunckel" won a Grimme Award in the Best Director category in 1998.

Lars Kraume made his cinema debut in 2001 with *Viktor Vogel - Commercial Man*, a satirical comedy about the media industry starring Alexander Scheer and Götz George. A number of television performances followed, including the much-praised *Tatort* episode "Wo ist Max Graver?" (2004). Kraume's film *Keine Lieder über Liebe* starring Florian Lukas, Jürgen Vogel and Heike Makatsch celebrated its premiere in the Panorama Lounge at the 2005 Berlin Film Festival. His following TV film "Good Morning, Mr Grothe" (2006) won the German Television Award in the Best Director category and a Grimme Award in the Fiction category, among others. Lars Kraume was involved both as a director and a screenwriter in several episodes of the award-winning crime series "KDD - Kriminaldauerdienst". In 2009 he then produced, along with August Diehl, Daniel Brühl, Johanna Wokalek and Bernadette Heerwagen, the oppressive movie drama *The Coming Days*.

In the following years, Lars Kraume made a name for himself primarily as *Tatort* director. For the episode "Eine bessere Welt" (2011), Justus von Dohnányi received the Hessen Film Award and a nomination for the 2011 German Television Award. "Der Tote im Nachtzug" (2011) was nominated for the 2012 Grimme Award. The other *Tatort* episodes also received a great deal of praise from critics and audiences alike. Lars Kraume remained faithful to the crime genre with the adaptation of the Dengler novels by bestselling author Wolfgang Schorlau: after "Die letzte Flucht" (2014) came the episodes "Am zwölften Tag" (2016) and "Die schützende Hand" (2017).

Lars Kraume's movie *The People vs Fritz Bauer* premiered at the Locarno International Film Festival in the summer of 2015. The drama about attorney general Fritz Bauer, who pursued Nazi criminal Adolf Eichmann at the end of the 50s against considerable resistance, thereby initiating the Auschwitz trials of the 1960s, received the Audience's Award at the festival. Numerous other awards followed, including the Hessen Film Award for Best Film and the Bavarian Film Award. The film won 6 Lolas at the 2016 German Film Awards, including two for Lars Kraume: Best Director and Best Original Screenplay.

Kraume's next movie *Familienfest* was released in 2015, with a strong cast starring Lars Eidinger, Hannelore Elsner and Jördis Triebel. Most recently, Lars Kraume adapted Ferdinand von Schirach's play "Terror" as a sensational live experiment and won the German Television Award in the Best Director category.

THE SILENT REVOLUTION is Lars Kraume's next literary adaptation venture.

Filmography (selection)

2017	"Der König von Berlin"	Director, screenplay
2016	"Terror - Ihr Urteil"	Director, screenplay
2015	<i>The People vs Fritz Bauer</i>	Director, screenplay
2015	<i>Familienfest</i>	Director
2014	<i>My Sisters</i>	Director, producer
2010	<i>The Coming Days</i>	Director, screenplay, producer
2007	"Good Morning, Mr Grothe"	Director
2005	<i>Keine Lieder über Liebe</i>	Director, screenplay, producer
2001	<i>Viktor Vogel - Commercial Man</i>	Director, screenplay

Jens Harant

Cinematography

After working as a freelance photographic assistant and photographer, Jens Harant studied Cinematography at the Baden-Württemberg Film Academy from 1996 to 2002.

Jens Harant has been responsible for the image composition of numerous films for both television and cinema. Together with his team, he won the Adolf Grimme Award for the Aelrun Goette's TV movie "Unter dem Eis" (2005). Jens Harant's photography for the episode "Am Abgrund" of the highly acclaimed and award-winning series "KDD – Kriminaldauerdienst" was honoured with the 2009 German Camera Award. Harant was also behind the camera for the multi-award-winning film *Jack* (2014).

Jens Harant first worked with Lars Kraume in 2005, on an episode of the TV series "Der Elefant". Since then he has been responsible for the image composition of many of the director's projects. The multi-award-winning TV production "Good Morning, Mr Grothe" (2007), the movies *My Sisters* (2014) and *Familienfest* (2015), the *Tatort* episode "Borowski und der brennende Mann" (2013) and the three episodes of the crime series "Dengler" (2014-2016) followed.

Jens Harant was also the man behind the camera in Lars Kraume's hit film *The People vs Fritz Bauer* (2015), which received six German Film Awards in 2016, 2015 Hessen Film and Cinema Award and the Audience's Award at the 2015 Locarno Film Festival 2015. The cinematographer's most recent work with Lars Kraume was the TV movies "Terror – Ihr Urteil" (2016) and "Der König von Berlin" (2017).

Filmography (selection)

2017	"Der König von Berlin"	Directed by: Lars Kraume
2016	"Terror – Ihr Urteil"	Directed by: Lars Kraume
2015	<i>The People vs Fritz Bauer</i>	Directed by: Lars Kraume
2015	<i>Familienfest</i>	Directed by: Lars Kraume
2014	"Tatort: Der Hammer"	Directed by: Lars Kraume
2014	<i>Jack</i>	Directed by: Edward Berger
2014	<i>My Sisters</i>	Directed by: Lars Kraume
2013	"Tatort: Borowski and der brennende Mann"	Directed by: Lars Kraume
2009	<i>Es kommt der Tag</i>	Directed by: Susanne Schneider
2008	"KDD – Kriminaldauerdienst: Am Abgrund"	Directed by: Edward Berger
2007	"Good Morning, Mr Grothe"	Directed by: Lars Kraume
2005	<i>Max and Moritz Reloaded</i>	Directed by: Thomas Frydetski

Esther Walz

Costume design

Esther Walz is a costume designer who has won numerous awards in her career. She received the German Film Award in 2016 for her outstanding costume design for Lars Kraume's film *The People vs Fritz Bauer* (2015).

After her training, which took place in New York at both the Parson's School of Design and the Academy of Jewelry, among others, she started her career as far back as the 80s both in set work – for example as a property master in Wim Wenders' *Wings of Desire* in 1989 – and as a costume designer. In her career, which spans nearly 40 years, she has worked on numerous occasions with renowned directors such as Wim Wenders for *Faraway, So Close* (1993), with Oskar Roehler for his films *Atomised* (2006), *Lulu & Jimi* (2008) and *Die Quellen des Lebens* (2013) and with Dominik Graf for "Treffer" (1984) and *Spieler* (1990). Her costume design for Sönke Wortmann's historical film *Pope Joan* (2009) was nominated for a Lola in 2010. She was nominated for a German Television award in 2008 for "Die Schatzinsel" (2007, directed by Hansjörg Thun) in the Best Set Design category.

She has also proved her ability internationally, in star-studded productions such as *Obsession* (1997, directed by Peter Sehr), *Tykho Moon* (1996, directed by Enki Bilal), *Pola X* (1999, directed by Leos Carax) and *Me and My Sister* (2005, directed by Alexandra Leclère), designing costumes for world-famous stars such as Isabelle Huppert, Julie Delpy and Catherine Deneuve.

She has already designed costumes for Lars Kraume's films "Good Morning, Mr Grothe" (2007), *The Coming Days* (2010), *The People vs Fritz Bauer* (2015) and the crime series "Dengler" (2014-2017). THE SILENT REVOLUTION is already the third movie project Lars Kraume and Esther Walz have worked on together.

Filmography (selection)

2016	"Terror - Ihr Urteil"	Directed by: Lars Kraume
2015	<i>The People vs Fritz Bauer</i>	Directed by: Lars Kraume
2014	<i>Jack</i>	Directed by: Edward Berger
2013	<i>Quellen des Lebens</i>	Directed by: Oskar Roehler
2013	<i>Confession</i>	Directed by: Sylvie Verheyde
2010	<i>The Coming Days</i>	Directed by: Lars Kraume
2010	<i>Jungle Child</i>	Directed by: Roland Suso Richter
2009	<i>Pope Joan</i>	Directed by: Sönke Wortmann
2009	<i>Lulu & Jimi</i>	Directed by: Oskar Roehler
2007	"Good Morning, Mr Grothe"	Directed by: Lars Kraume
2006	<i>Atomised</i>	Directed by: Oskar Roehler
2005	<i>Me and My Sister</i>	Directed by: Alexandra Leclère
1999	<i>Pola X</i>	Directed by: Leos Carax

1998 *Widows*
1997 *Obsession*
1995 *Die Sturzflieger*
1993 *Faraway, So Close*
1984 *Treffer*

Directed by: Sherry Hormann
Directed by: Peter Sehr
Directed by: Peter F. Bringmann
Directed by: Wim Wenders
Directed by: Dominik Graf

Olaf Schiefner

Production design

Olaf Schiefner began to work as a production designer in television in the 2000s and was in charge of eleven episodes of "Tatort", among others, up to 2013. After the many "Tatort" episodes they had worked on together, Schiefner worked with Lars Kraume on his film *My Sisters* in 2014, which was also Schiefner's first production design for the big screen. Their cooperation was reprised in Kraume's "Dengler" series (2014-2017), the tragicomedy *Familienfest* (2015) and the TV experiment "Terror - Ihr Urteil" (2016). Most recently, Olaf Schiefner did the production design for Kraume's TV film "Der König von Berlin" (2017).

Schiefner showed a sense for the historical setting with the set design for the biopic "Elly Beinhorn: Solo Flight" (2014, directed by Christine Hartmann) about the famous German pilot, and the sixties drama "Julia und der Offizier" (2014, directed by Thomas Kronthaler). He has shown this impressively once again in *THE SILENT REVOLUTION*.

Filmography (selection)

2017	"Dengler: Die schützende Hand"	Directed by: Lars Kraume
2017	"Der König von Berlin"	Directed by: Lars Kraume
2016	"Terror - Ihr Urteil"	Directed by: Lars Kraume
2016	"Dengler: Am zwölften Tag"	Directed by: Lars Kraume
2015	<i>Familienfest</i>	Directed by: Lars Kraume
2014	"Julia und der Offizier"	Directed by: Thomas Kronthaler
2014	"Dengler - Die letzte Flucht"	Directed by: Lars Kraume
2014	"Elly Beinhorn: Solo Flight"	Directed by: Christine Hartmann
2014	<i>My Sisters</i>	Directed by: Lars Kraume
2013	"Tatort: Wer das Schweigen bricht"	Directed by: Edward Berger
2012	"Tatort: Im Namen des Vaters"	Directed by: Lars Kraume
2011	"Tatort: Eine bessere Welt"	Directed by: Lars Kraume
2011	"Tatort: Der Tote im Nachtzug"	Directed by: Lars Kraume
2005	"Tsunami"	Directed by: Winfried Oelsner
2002	"Operation Rubikon"	Directed by: Thomas Berger
1991	<i>Far from Berlin</i>	Directed by: Keith McNally
1988	<i>The Venus Trap</i>	Directed by: Robert van Ackeren
1986	<i>Helsinki-Napoli - All Night Long</i>	Directed by: Mika Kaurismäki
1982	<i>Kiez</i>	Directed by: Walter Brockmayer, Rolf Bührmann

Barbara Gies

Editing

Lars Kraume has already directed five of his seven films with Barbara Gies as editor, including the award-winning film *The People vs Fritz Bauer* (2015), the dystopia *The Coming Days* (2010), the melodrama *Keine Lieder über Liebe* (2005) and the tragicomedy *Familienfest* (2015). She also edited Kraume's TV movies "Good Morning, Mr Grothe", "Terror – Ihr Urteil" and his adaptations of the successful crime series "Dengler" (2014-2017).

During her career she has also edited Detlev Buck's *Bundle of Joy* (2000), Alain Gsponer's *Lila, Lila* (2009) and Oscar®-winner Stefan Ruzowitzky's documentary *Radical Evil* (2013). She edited Christopher Roth's film *Baader*, which won the Alfred Bauer Award at the 2002 Berlin Film Festival.

Filmography (selection)

2016	"Terror – Ihr Urteil"	Directed by: Lars Kraume
2015	<i>The People vs Fritz Bauer</i>	Directed by: Lars Kraume
2015	<i>Familienfest</i>	Directed by: Lars Kraume
2014	<i>My Sisters</i>	Directed by: Lars Kraume
2013	<i>Radical Evil</i>	Directed by: Stefan Ruzowitzky
2011	<i>Geschlossene Gesellschaft</i>	Directed by: Regina Schilling/Luzia
Schmidt		
2010	<i>The Coming Days</i>	Directed by: Lars Kraume
2009	<i>Lila, Lila</i>	Directed by: Alain Gsponer
2009	<i>Horst Schlämmer - Isch kandidiere!</i>	Directed by: Angelo Colagrossi
2007	"Good Morning, Mr Grothe"	Directed by: Lars Kraume
2005	<i>Keine Lieder über Liebe</i>	Directed by: Lars Kraume
2000	<i>Bundle of Joy</i>	Directed by: Detlev Buck

Christoph M. Kaiser and Julian Maas

Music

The composer duo of Christoph M. Kaiser and Julian Maas composed the score for Kraume's hit film *The People vs Fritz Bauer* (2015) and received the Günther Rohrbach Film Award in 2015 and a Lola nomination and the Rolf-Hans Müller Award in 2016. They also won the German Film Critics' Award in 2010 for their score to Kraume's dystopia *The Coming Days*.

Their first collaboration with Lars Kraume was in 2005, on his Frankfurt *Tatort* episode "Wo ist Max Graverl", which was followed by "KDD - Kriminaldauerdienst" and Kraume's award-winning television movie "Good Morning, Mr Grothe" in 2007. Since then, Kaiser and Maas have also composed the music for Lars Kraume in the drama *My Sisters* (2014), the tragicomedy *Familienfest* (2015) and "Terror - Ihr Urteil" (2016) and the "Dengler" series (2014-2017). They were nominated for the German Television Award for their music to "KDD -Kriminaldauerdienst" and Kraume's *Tatort* episode "Borowski and der brennende Mann" (2013).

Since 2003, Kaiser and Maas have scored a number of successes with their own production company as composers for various movies, TV films and advertising films. They composed the music for the films *Girls on Top 2* (2004, directed by Peter Gersina), *Eden* (2006, directed by Michael Hofmann), *Two Lives* (2013, directed by Georg Maas) and Matthias Glasner's *This is Love* (2009) and Edward Berger's *Jack* (2014). Before their mutual projects, Kaiser had already been successful with his band The Jeremy Days and wrote the music for *Crazy* (2000, directed by Hans-Christian Schmid). Julian Maas was also one of the composers of the Eurovision Song Contest-winning "Rise Like A Phoenix", sung by Conchita Wurst in 2014. Their multi-award-winning cooperation with Lars Kraume now continues with their score for THE SILENT REVOLUTION.

Filmography (selection)

2016	"Terror - Ihr Urteil"	Directed by: Lars Kraume
2015	<i>The People vs Fritz Bauer</i>	Directed by: Lars Kraume
2015	<i>Familienfest</i>	Directed by: Lars Kraume
2014	"Tatort: Der Hammer"	Directed by: Lars Kraume
2014	<i>Jack</i>	Directed by: Edward Berger
2014	<i>My Sisters</i>	Directed by: Lars Kraume
2013	"Tatort: Borowski and der brennende Mann"	Directed by: Lars Kraume
2013	<i>Two Lives</i>	Directed by: Lars Kraume
2012	"Tatort: Im Namen des Vaters"	Directed by: Lars Kraume
2011	"A Good Summer"	Directed by: Edward Berger
2010	<i>The Coming Days</i>	Directed by: Lars Kraume
2009	<i>This Is Love</i>	Directed by: Matthias Glasner
2007	<i>Max Minsky and me</i>	Directed by: Anna Justice
2007	"Good Morning, Mr Grothe"	Directed by: Lars Kraume
2006-2009	"KDD - Kriminaldauerdienst"	Directed by: diverse

2005 "Tatort: Wo ist Max Graver?"
2006 *Eden*
2004 *Girls On Top 2*

Directed by: Lars Kraume
Directed by: Michael Hofmann
Directed by: Peter Gersina

AKZENTE FILM & FERNSEHPRODUKTION GmbH

Founded in 1991, Akzente Film & Fernsehproduktion has established itself as a successful, independent production company in terms of television shows and series and has also gained artistic renown through many award-winning films for television and cinema. The television play "Das Urteil" (NDR) was the first German production to be nominated for an Emmy Award since *Das Boot*.

In 2007, producer Susanne Freyer became CEO of Akzente Film and expanded the company's profile by adding numerous successful productions for television and cinema. These include the films *Krauts*, *Doubts & Rock 'n' Roll* and *Tiger-Team*, the ZDF miniseries "Die Rebellin" and "Deckname Luna", the ZDF crime series "Kommissar Marthaler" and numerous individual works for NDR, BR, WDR and ZDF.

At the start of 2008, Miriam Düssel came to Akzente Film as a producer after three years at Roxy Film, in which she produced the Rainer Kaufmann-directed ZDF film "Das Beste kommt erst" amongst others. Since 2015, Miriam Düssel has produced the series "München 7" by Bavarian cult director F.X. Bogner for ARD and the comedy "Wenn Frauen ausziehen" directed by Matthias Tiefenbacher for ZDF. She developed the film THE SILENT REVOLUTION together with Lars Kraume.

Most recently, Akzente Film produced Ute Wieland's coming-of-age drama *Tigermilch*, which was released in German cinemas in 2017, distributed by Constantin Film, the television play "Zwei" (directed by Ariane Zeller) for WDR and the film THE SILENT REVOLUTION directed by Lars Kraume.

The general managers of Akzente Film are Susanne Freyer-Mathes, Matthias Walther and Eric Welbers.