

Ursula Werner

Monika Lennartz

One never is too old
to be young again.

Mädchenabend

A GIRLS' NIGHT OUT

Press Kit

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SYNOPSIS

„A Girls‘ Night Out“ (OT „Mädchenabend“)

Christine (75) and her roommate Eva (74) are living in an old peoples' home. For Christine her life stopped when her husband died a few years ago. Not even her optimistic roommate can change that, even though they match well with their common sense for sarcasm and a mutual disliking of the head nurse Marianne. Not even Robert's (73) creative attempts to catch her attention can penetrate her sour shell.

One night Eva abducts her to a trip to the Hamburg red-light district, where she is being confronted with a flashy and entertaining world she feels way to old old for. Will she be able to reinvent herself and let go of her apathetic view on life for once?

One never is too old to be young again!



CAST AND CREW

| | |
|-----------------------------------|---|
| DIRECTED BY | TIMO BECKER |
| WRITTEN BY | TIMO BECKER |
| PRODUCED BY | KNUT JÄGER/ JÄGER & BECKER FILM |
| DIRECTOR OF PHOTOGRAPHY | DIRK MORGENSTERN |
| PRODUCTION DESIGN | NATASCHA TAGWERK |
| EDITOR (ARTE) | BARBARA HÄBE |
| CAST | MONIKA LENNARTZ, URSULA WERNER, KLAUS MANCHEN, JUILANE KOREN, FERNANDO SPENGLER, TORBEN KARSTENS, KATJA DANOWSKI, CORNY LITTMANN, RIKE CARTON, GÜNTER KUZYDLOWSKI |
| CASTING | KAREN WENDLAND |
| EDITOR | KAREN TONNE |
| COMPOSER | MARK CHAET |
| COSTUME DESIGN | GESA KOEPE, JUDTH SZILLUS, RUTH BONE |
| MAKEUP ARTIST | ART GREGOR |
| PRODUCTION SOUND / SOUNDDESIGN | ROLF MANZEI |
| RE-RECORDING MIXER | RALPH THIEKÖTTER |
| PRODUCTION MANAGER | KNUT JÄGER |

PROJECT SPECS

| | |
|--------------------|--|
| SHOOTING LOCATIONS | HAMBURG & NOTTENS DORF (GERMANY) |
| LANGUAGE | GERMAN WITH ENGLISH SUBTITLES |
| FUNDING | FILMFÖRDERUNG HAMBURG-SCHLESWIG-HOLSTEIN |
| CO-PRODUCER | ARTE G.E.I.E |
| ORIGINAL TITLE | MÄDCHENABEND |
| ENGLISH TITLE | A GIRLS' NIGHT OUT |
| RELEASE DATE | JANUARY 2012/ FILM FESTIVAL MAX-OPHÜLS-PREIS, GERMANY (AUDIENCE AWARD „BEST SHORT“) |
| GENRE | COMEDY |
| LENGTH | 16:45 min |
| SHOOTING FORMAT | 16:9 LETTERBOX (SCOPE 2.35); SONY F-35 |
| SCREENING FORMAT | 16:9 LETTERBOX (SCOPE 2.35); 24P; DCP, HD CAM; Blu-Ray, DVD (16:9); AUDIO: 5.1; LtRt |
| DISTRIBUTOR | JÄGER & BECKER FILM |

CAST

Monika Lennartz as „Christine“

Ursula Werner as „Eva“

Klaus Manchen as „Robert“

Juliane Koren as „Marianne“

Fernando Spengler as „Mokka“

Torben Karstens as „Marco“

Corny Littmann as „Taxidriver“

Katja Danowski as „Bachelorette“

OTHER CAST:

Rike Carton as „Young Nurse“

Günter Kuzydlowski as „Bouncer“

CAST

Monika Lennartz is “Christine”



Monika Lennartz grew up in Walterhausen (Thüringen), Germany. In 1959 she graduated from the Potsdam Film School, near Berlin. In 1964 she had her first big engagement at the Volksbühne Berlin as Juliet in *Romeo and Juliet* alongside Robert Manchen as Romeo. Numerous engagements on the stage were to follow, among them the legendary Thomas Langhoff production of Anton Tschechow's *Three Sisters*, at the Maxim Gorky theater, where she played alongside Ursula Werner for years to come. In 1982 she was issued the Ghoetepreis by the City of Berlin and in 1984 won an award as best supporting actress at the Natinal Filmfestival of the GDR. Besides her long career as an actress on the stage she has regularly been a featured actress in numerous film and TV productions.

FILMOGRAPHY (EXCERPT)

- 2006 “DIE KÖNIGE DER NUTZHOLZGEWINNUNG”, FEATURE, MATTHIAS KEILICH
- 1997 “TÖDLICHES SCHWEIGEN”, FEATURE, BERND BÖHLICH
- 1989 “DIE BESTEIGUNG DES CHIMBORAZO”, FEATURE, RAINER SIMON
- 1987 “DIE ALLEINSEGLERIN”, FEATURE, HERRMANN ZSCHOCHÉ
- 1981 “BÜRGERSCHAFT FÜR EIN JAHR”, FEATURE, HERRMANN ZSCHOCHÉ
- 1981 “MESCHKAS ENKEL”, FEATURE, KLAUS GENDRIES
- 1974 “LOTTE IN WEIMAR”, FEATURE, EGON GÜNTHER

CAST

Ursula Werner is “Eva”



Ursula Werner grew up in Prenzlauer Berg, a district of Berlin, Germany. Following her studies at the Staatliche Schauspielschule Berlin (state run acting school), today the acclaimed Hochschule der Schauspielkunst „Ernst Busch“, she got her first engagements at the Landestheater Halle and the Berlin based cabaret „Die Diestel“. She was part of the ensemble of the Maxim-Gorky-Theater in Berlin from 1974 to 2009. Up until now she is still a regular guest-actress there. Up until 2007 she played the role of „Frau Mell“ in the German TV-series „Schloss Einstein“. Having acted in numerous Film- and TV-productions her engagement as a lead in „Wolke 9“ in 2009 was a huge success. In Andreas Dresens' widely acclaimed movie she plays a woman, who leaves her husband at the age of almost 70 to get together with an even older man. For her outstanding performance she was awarded the German Film Prize in Gold in 2009 as best leading actress.

FILMOGRAPHY (EXCERPT)

- 2010 „WINTERTOCHTER“, FEATURE, JOHANNES SCHMID
- „HALT AUF FREIER STRECKE“, FEATURE, ANDREAS DRESEN
- „SPIELTRIEB“, TELEVISION, NICOLAS WACKERBARTH
- 2009 „AM ANDEREN ENDE“, SHORT, PHILIPP DÖRING
- 2007 „WOLKE NEUN“, FEATURE, ANDREAS DRESEN
- GERMAN MOVIE AWARDS (BEST ACTRESS IN A LEADING ROLE) 2009
- BAYRISCHER FILMPREIS (BEST ACTRESS) 2008
- 2006 „FISCH FÜR 1.90“, SHORT, OLE SCHWARZ
- 2004 „OEGELN“, FEATURE, PATRICK LAMBERTZ
- „DIE MEINUNGSUMFRAGE“, SHORT, OLE SCHWARZ/EVA MENDE
- 2001 „HUNDSKÖPFE“, FEATURE, KARSTEN LASKE

CAST

Klaus Manchen is “Robert”



Klaus Manchen studied acting at the Staatliche Schauspielschule Berlin (state run acting school), today the acclaimed Hochschule der Schauspielkunst „Ernst Busch“. Following his studies he worked hard for the merging of the Volksbühne and the Maxim-Gorky-Theater in Berlin from 1964 to 1965. When the project failed, he stuck to the Maxim-Gorky-Theater and was part of it's ensemble from 1965 to 2002. On the side he starred in numerous productions for the GDR TV-network and the DEFA, a.o. In Konrad Wolf's *Ich war neunzehn*, *Lotte in Weimar* and the DEFA production *Der Scout*, where he played Sergeant Anderson, the counter part to the indian tribe's head „White Feather“, played by Gojko Mitic. Since 2002 he is working as a freelance actor for film and TV.

FILMOGRAPHY (EXCERPT)

| | |
|------|--|
| 2011 | „KRIEGERIN“, FEATURE, DAVID WENENDT |
| 2009 | „BOXHAGENER PLATZ“, FEATURE, MATTI GESCHONNECK |
| 2006 | „WINTERREISE“, FEATURE, HANS STEINBICHLER |
| 2006 | „WO IST FRED?“, FEATURE, ANNO SAUL |
| 2006 | „DER ROTE KAKADU“, FEATURE, DOMINIK GRAF |
| 1999 | „AIMÉE UND JAGUAR“, FEATURE, MAX FÄRBERBÖCK |
| 1983 | „DER SCOUT“, FEATURE, D.BUNTAR/ KONRAD PETZOLD |
| 1974 | „DER NACKTE MANN AUF DEM SPORTPLATZ“, FEATURE, KONRAD WOLF |
| 1972 | „DER DRITTE“, FEATURE, EGON GÜNTHER |
| 1969 | „ICH WAR NEUNZEHN“, FEATURE, KONRAD WOLF |

CAST

Juliane Korén is “Marianne”



Juliane Korén started her acting career at the age of 4, when she played in the Civil War drama *Mich dürstet* (1955/1956) as well as in the comedy *Drei Mädchen im Endspiel* in 1956. She studied acting at the Hochschule für Schauspielkunst „Ernst Busch“ in Berlin. Her stage engagements included the Maxim-Gorky-Theater, Berlin, the Theater Stendal, the Theater Magdeburg, the Theater Dessau and Theater der Bergarbeiter Senfteberg (all in Germany). She also was member of the ensemble of the Theater der Freundschaft in Berlin. Starting 1970, Juliane Korén starred in over 20 film- and TV-productions by the DEFA and the Deutscher Fernsehfunk. Her roles in *Dornröschen* (1971) and *Meine Schwester Tilli* (1972) made her everybody's darling and a star in the former GDR. After the fall of the Berlin Wall she became a member of the ensemble of the Schauspielhaus Bochum (1990-1996) and the Staatstheater Stuttgart (1996-2005). Since 2005, Juliane Korén is working for the ensemble of the Deutsches Schauspielhaus, Hamburg, Germany.

FILMOGRAPHY (EXCERPT)

| | |
|------|---|
| 1987 | „HASENHERZ“, FEATURE, GUNTER FRIEDRICH |
| 1978 | „SABINE WULFF“, FEATURE, ERWIN STRANKA |
| 1976 | „DIE LEIDEN DES JUNGEN WERTHERS“, FEATURE, EGON GÜNTHER |
| 1972 | „TROTZ ALLEDEM!“, FEATURE, GÜNTER REISCH |
| 1971 | „DORNRÖSCHEN“, FEATURE, WALTER BECK |
| 1970 | „DER ROTE REITER“, FEATURE, WALTER BECK |
| 1955 | „MICH DÜRSTET“, FEATURE, KARL PARYLA |

CAST

Torben Karstens is “Marco”



Up until 2002, Torben Karstens was living and working as a model in Paris, Milano, Tokyo, Capetown, New York, a.o.. In 2003 he finished his studies in acting and directing in New York. During his studies he acted as lead in the off-Broadway productions Oliver Hayley's *Fathers Day*, Edward Albee's *Zoo Story* and Joanna Murray-Smith's *Honour*. In 2007 Torben Karstens moved back to Germany where directed alongside Folker Bohnet at the Ohnsorg Theater, Hamburg.

FILMOGRAPHY (EXCERPT)

- 2011 „SOUL KITCHEN“, FEATURE, FATIH AKIN
- 2011 „THE BIG BLACK“, FEATURE, OLIVER KYR
- 2011 „REVIVAL OF ACTIVITIES“, FEATURE, IMED TOUFAHI

CAST

Fernando Spengler is “Mokka”



Fernando Spengler studied Music and Dance in Havanna, Cuba up until 2006. He acted on stage in Cuba in *La gloria eres tu*, a.o., before he moved to Hamburg, Germany to star in Disney's Musical *The Lion King*. His premier on the screen was his leading role in 2010's *Hier kommt Lola*. In 2011 he was acting on the stage for *Barstories* (Monsun Theater, Hamburg), in the musical *Rent* (Schloßfestspiele Ettlingen), as well as in *Soul of Motown* (Arnheim, Netherlands). From 2010 to 2011 he also studied at the Hamburg Institute for Drama and Film.

FILMOGRAPHY (EXCERPT)

- 2010 „HIER KOMMT LOLA,“ FEATURE, FRANZISKA BUCH

CAST

Corny Littmann as "Taxidriver"



Corny Littmann is an entrepreneur, entertainer, theater-owner (Schmidt Theater, Schmidt's Tivoli, Hamburg, Germany) and former President of the Hamburg soccer team „1.FC St. Pauli“. Littmann is living in Hamburg where he studied psychology. In 1976 he was member of the theater-group „Brühwarm“ who focussed on staging stories about contemporary issues of the gay community. Together with cabaret artist Gunter Schmidt (these days partnering with Lisa Politt and her political cabaret „Polittbüro“) Corny Littmann founded the travelling theater group „Familie Schmidt“, which was later reinforced by Ernie Reinhardt. Mixing narrative scenes with songs they toured Germany under the motto „deutsch, aufrecht, homosexuell“ („German, upright, homosexual“) up until 1988. Corny Littmann was also managing director of the free theater group at the Kampnagel compound, Hamburg from 1982 to 1985. In 1990 he became a board-member of the board of trustees of the Kampnagel. Since 1990 he most recognized for his stage performance for „Schmidt – Die Mitternachtshow“ as well as various TV-engagements. He is working as an actor and director for the Schmidt's Tivoli and Schmidt's Theater.

FILMOGRAPHY

- 2008 „LASS UNS 'N WUNDER SEIN. AUF DER SUCHE NACH RIO REISER“, DOCUMENTARY, STEFAN PAUL
- 2008 „SANKT PAULI! RAUSGEHEN – WARMMACHEN – WEGHAUEN“, DOCUMENTARY, JOACHIM BORNEMANN

CAST

Katja Danowski as “Bachelorette”



Katja Danowski studied acting at the Hochschule der Künste, Berlin. From 2000 to 2002 she was member of the Berliner Ensemble and was engaged at the Staatstheater Stuttgart from 2002 to 2005. In 2003 she starred in the movie *Herr Lehmann* as Katrin, the pretty cook. For her performance she was awarded the Deutscher Filmpreis in Gold 2004 as best supporting actress and was nominated as best up-and-coming actress at the Austrian UNDINE Film awards. Since then she has been regularly starring in various TV- and film-productions. Since 2005 she is inspiring a lot of theater-goers as member of the ensemble of the Hamburger Schauspielhaus.

FILMOGRAPHY (EXCERPT)

- 2009 „LIEBE MAUER“, FEATURE, PETER TIMM
- 2009 „GANZ NAH BEI DIR“, FEATURE, ALMUT GETTO
- 2008 „TRIO“, SHORT, MARVIN KREN
- 2004 „WOLFSNACHT“, SHORT, FLORIAN MICOUD COSSEN
- 2003 „HERR LEHMANN“, FEATURE, LEANDER HAUSSMANN
- 2003 „DIE RITTERINNEN“, FEATURE, BARBARA TEUFEL

INTERVIEW WITH

Timo Becker (Writer & Director)

What is „Mädchenabend“ about?

We are never too old to be young again!

Living in a society that is growing older by the minute, we have to learn to deal with this new chapter in our lives, called „old-age“. Publicly we tend to only address issues up until retirement, after that uncharted territory seems to spread, growing bigger and bigger. But it is more like a re-birth than an end. There is this completely virgin episode in our lives, even though noone seems to want to talk about it publicly. To open yourself to it, embrace it and make the best out of it, is something I think is vital and something I wish I can accomplish myself, once I get there. That is what Mädchenabend is about.

What inspired you to this theme?

My main inspiration were my two grandmothers, Eva and Christine, whose very opposing ways of dealing with the death of their respective husbands made me ponder over how I would want to live at that age myself. Eva, who was heavily disabled by a stroke, was suffering alot due to the alleged hardships her disability forced on her husband, who was himself suffering from heavy asthma. So besides the sorrow that goes along with the death of a loved one, the death of my grandfather was to a certain extend freeing her from being a burden to him and she suddenly thrived. She started doing whatever she felt like doing, in complete disregard of her physical handicaps and therefore sometimes also to her own harm.

Christine, on the other hand, had subjected herself completely to her very dominant and intelectual husband. To the point that when he died, she had totally forgotten to draw any self-esteem out of herself, for she had learned to define herself through him. Widowed, she spent most of her time arranging her estate, adding notes and descriptions, basically living to organize her own death. How much have I wished the two of them could have been there for each other, inspired and grown by each other. Mädchenabend was born from that wish.

What were the biggest challenges in making this movie?

Two of the biggest challenges were finding the location for the exterior of the old peoples' home with the tree for one, and finding the right actors to play the strippers in the night-club.

It took us about half a year and a radius of about 200km (~125 miles) to find our tree. Since we had very specific expectations for the „swing-branch“, the small-scale style of the old peoples' home and the second tree we needed in a neighboring lawn, finding the right place was quite a task.

Finding the right actors for our stripper roles turned out to be a challenge as well. Especially for our two speaking roles Mokka and Marco we needed actors not only having the looks of strippers but who were also decent actors. Seemingly a hard to find combination in Germany. After months of casting I eventually found Torben and Fernando who brought so much dedication and skill with them that they eventually exceeded my expectations. Their work on set ended up being extremely laid-back and a great experience.

How did you manage to round-up this remarkable cast?

Actually, casting this film was amazingly simple. It pretty much started with me simply sending Uschi (Ursula Werner) the screenplay, she loved it and came on board. With her as a lead the rest was even simpler. Thanks to a great collaboration with my casting director Karen Wendland, who fed me insider info on who would be a good match to Uschi, I found Monika (Monika Lennartz) and Klaus (Klaus Manchen), who both had worked with Uschi before and just loved the idea of playing alongside her again. Juliane (Juliane Korén) and Katja (Katja Danowski) had been big fans of Uschi's and Monika's performances in the past and were also personally acquainted with Knut (producer Knut Jäger), so it took little effort to convince them to join the team. Corny Littmann I contacted via my choreographer who is also playing the stage alongside Corny.

How did you find the crew? How was the collaboration?

Up front I want to say – collaboration was a dream and I would love to work with any of my crew members again in the future. To answer the question in detail I think I'll have to stick to the crew members whose acquisition is connected to a story.

Dirk (DP Dirk Morgenstern) I met in 2006 at a tiny filmfestival in former eastern Germany, where we both had a project in competition. We talked quite a lot and it was quite enjoyable, but we lost contact after that. I moved to L.A., while he shot his first feature-films back in Germany. When I started to get Mädchenabend off the ground he ended up being the DP who I clicked most with in my casting sessions with various DPs.

As with production design – I didn't really know how to get started, to be honest. I had barely worked with production designers in Germany and didn't know anybody personally when I came back from the US. So I started to think of films that had inspired me in the past and stumbled across Natascha (Natascha Tagwerk), who had done the amazing Schultze gets the Blues. I sent her the screenplay and she loved it. My composer Mark was kind of a shot in the dark. Randomly browsing the internet I came across his website and instantly fell in love with his music. When I called him it turned out that he was in town for the day, even though he usually lives in Berlin, and we met for a cup of coffee. We got along great and decided to work with each other.

Overall I have to say that I have barely ever worked with such a great, chill and most of all inspiring group of people and that I enjoyed every single minute working with them.

SHORT BIOGRAPHY

Timo Becker (Writer/Director)



Born and raised in Germany, spending four years of his childhood in Lisbon, Portugal, and sent to Los Angeles on a Fulbright scholarship, Timo truly is an international mind. His creative history spans from acting and directing for theater over editing, visual effects, sound design and band recording to writing for independent magazines. Following his deep passion for directing motion pictures, he received a Master of fine Arts at the prestigious American Film Institute, Los Angeles, in 2009.

In 2010 12-year old Tristan Price was nominated for the Young Artists Award in Los Angeles for Best Performance in a Short Film for his performance in Timo's AFI-thesis „*Liberty Lane*“.

„*Mädchenabend*“ (*A Girl's Night Out*) is his first film outside of filmschool and meant to be the last stepping stone on his way to his first full-length feature.

FILMOGRAPHY (EXCERPT)

- 2009 „LIBERTY LANE“, SHORT, DOMINO EFFECT FILMS / AMERICAN FILM INSTITUTE
NOMINATED FOR THE “HOLLYWOOD DISCOVERY AWARD 2010”, LOS ANGELES
- 2008 „SO IT GOES“, SHORT, AMERICAN FILM INSTITUTE
- 2008 „AN URBAN FAIRYTALE“, SHORT, AMERICAN FILM INSTITUTE
- 2007 „IN THE FACE“, SHORT, AMERICAN FILM INSTITUTE
- 2007 „THE FOX“, SHORT, AMERICAN FILM INSTITUTE
- 2007 „AUFWÄRMPHASE“, SHORT, ALTERNATIVE VISION / HOCHSCHULE DER MEDIEN
- 2006 „SOLLBRUCHSTELLE“, SHORT, HOCHSCHULE DER MEDIEN

SHORT BIOGRAPHY

Knut Jäger (Producer)



Knut Jäger was born in 1979 in Hamburg. Before he started his studies of „Media and Communication Studies, Sociology and Visual Communications“ at the University of Hamburg, the University of Fine Arts Hamburg and at the University College London he lived and worked in Mexico for almost two years. In that time he worked for the United Nations for Mexico and Cuba as well as for film and television productions. Back in Germany he worked for NDR/ARD television and radio as well as for theater and film productions. In 2007 he graduated as a M.A..From 2008 to 2010 he studied a film masterclass at Hamburg Media School to become a producer for film and television. All three shortfilms he produced within that time were shown on more than 100 filmfestivals worldwide and won a couple of prizes as well. In 2011 he founded his own production company „Jäger & Becker Film“. The first production was the short/comedy named „Mädchenabend“.

FILMOGRAPHY (EXCERPT)

- 2010 „ZEITFENSTER“, SHORT, PRODUCER/HAMBURG MEDIA SCHOOL
- 2009 „ETERNALSOUL.ORG“, SHORT, PRODUCER/HAMBURG MEDIA SCHOOL
- 2009 „BIRDLAND“, SHORT, PRODUCER/HAMBURG MEDIA SCHOOL
- 2005 „KISSING FISH“, SHORT, WRITER/DIRECTOR / HOCHSCHULE FÜR BILDENDE KÜNSTE HAMBURG

SHORT BIOGRAPHY

Dirk Morgenstern (Director of Photography)

FILMOGRAPHY (EXCERPT)

- 2010 "ARSKALKT", FEATURE, ANDRÉ ERKAU
- 2008 "THE RACE", FEATURE, ANDRÉ F. NEBE
- 2007 "SELBSTGESPRÄCHE", FEATURE, ANDRÉ ERKAU, MAX-OPHÜLS-PREIS
"DELAY", SHORT, FLORIAN KALTENBACH
"GG19 - ABSPANN ODER DER HELD DER STUNDE", SHORT, ANDRÉ F. NEBE
- 2006 "37 OHNE ZWIEBELN", SHORT, ANDRÉ ERKAU,
MAX-OPHÜLS-PREIS, STUDIO HAMBURG NACHWUCHSPREIS
"NENA - WILLST DU MIT MIR GEHN", DOCUMENTARY, MARCUS STERNBERG
"SOMALIA, LAND AM HORN VON AFRIKA", DOCUMENTARY, VOLKER PERSY

SHORT BIOGRAPHY

Natascha E. Tagwerk (Production Design), DFA, S/F/K

FILMOGRAPHY (EXCERPT)

- 2009 "LUKS GLÜCK", FEATURE, AYSE POLAT
- 2007 "IM NÄCHSTEN LEBEN", FEATURE, MARCO MITTELSTAEDT
"DIE TRÄNEN MEINER MUTTER", FEATURE, ALEJANDRO CARDENAS-AMELIO
"NOVEMBERKIND", FEATURE, CHRISTIAN SCHWOCHOW
- 2005 "SCHRÖDERS WUNDERBARE WELT", FEATURE, MICHAEL SCHORR
- 2002 "SCHULTZE GETS THE BLUES", FEATURE, MICHAEL SCHORR,
GERMAN MOVIE AWARDS (BEST PRODUCTION DESIGN) 2004

COMPANY PROFILE

Jäger & Becker Film

Knut Jäger and Timo Becker are two young filmmakers with Master's Degrees from the acclaimed Hamburg Media School and the American Film Institute Conservatory, Los Angeles, respectively, who bonded in 2011 to found Jäger & Becker Film. Their former productions have been screened successfully at various international film festivals.

„We follow the ambitious goal to become a valuable part of the German and specifically the Hamburg film industry. Together we want to inspire, advocate self-reflection, brighten up and entertain. Our main focus being the smaller and greater troubles in life which, on contained, personal level, reflect the bigger issues of man as a whole. Stories about people like you and me.“
(Knut Jäger/Timo Becker)

Besides being (and staying) involved in the development and production of narrative films, Jäger & Becker Film is also involving in documentary forms, as well as in image- and corporate films.

CONTACT:

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