

PRESS BOOK



CLARA AND THE SECRET OF THE BEARS

A FAMILY MOVIE

A film by
TOBIAS INEICHEN

A **HESSEGREUTERT FILM** production
In coproduction with **NEOS FILM**

Main cast
RICARDA ZIMMERER
DAMIAN HARDUNG
ELENA UHLIG
ROELAND WIESNEKKER

Producers
SIMON HESSE & VALENTIN GREUTERT
HesseGreutert Film

Coproducers
ANDREAS ATZWANGER & TORBEN STRUCK
NEOS Film

www.CLARATHEMOVIE.com

January 28th 2013

CONTENTS

Pitch, short synopsis and press release	page 3
Long synopsis	page 4
Interview Tobias Ineichen, director	page 5
Short biographies main cast	page 8
Bio- and filmography Tobias Ineichen, director	page 9
Main crew list	page 10
Official credits & logos	page 11
Profile HesseGreutert Film	page 13
Profile NEOS Film	page 14
Contact	page 15

PITCH

Past and present are more closely linked than one might think. Clara senses that there is a curse on the old farm. And she knows that she is the only one who can lift it.

SHORT SYNOPSIS

Thirteen-year old Clara lives with her mother and her stepfather on a mountain farm in the Swiss Alps. Clara's sensitivity and her strong connection with nature enable her to see and feel things others cannot perceive.

One day on the meadows she discovers a little bear and when shortly after she encounters Susanna, a girl living on the mountain farm 200 years ago, the world around Clara begins to turn upside down.

Clara senses that there is a curse on the mountain farm and her family and that it is connected to the bears. The parents don't believe her. Only to Thomas (12), a youth centre inmate temporarily placed with foster parents in the nearby village, Clara can confide herself. Together with Susanna in the past and Thomas in the present, Clara sets out to restore the balance between men and nature.

PRESS RELEASE

The cinematic feature film «Clara and the Secret of the Bears» by Tobias Ineichen («Jim-mie», TV 2008; «Tatort: Schneetreiben», 2005) premiered at the 35. International Children's Film Festival «Lucas» in Frankfurt (2. to 9. September 2012). The film, produced by the Zurich-based company HesseGreutert Film in co-production with the German company NEOS Film, has been screened among others at the Filmfest Hamburg 2012 in the competition of their Children's Film Festival «Michel», at the «Filem'on» Children's Film Festival in Brussels and at the «Just Film Festival», the children's section of the Tallinn Black Nights Film Festival in Estonia. In 2013, it will be screened at the Jeugdfilmfestival in Antwerpen and at the FI-FEM International Children's Film Festival in Montreal.

«Clara and the Secret of the Bears» received a Special Mention by the children's jury in Tallinn.

The protagonist of the film, which was shot in the Grison Alps, is the 13-year-old Clara who lives with her mother and her stepfather on a remote farm. Clara has a special connection to nature and to the sagas and legends of the region. «Clara and the Secret of the Bears» skillfully weaves thrilling, mysterious, dreamy and childlike elements into an adventure film for the whole family, targeted at children between 8 and 13 and their adult companions.

LONG SYNOPSIS

Clara (13) has been living with her mother Nina and her stepfather Jon on his remote mountain farm for the past three years. The villagers are wary of the reclusive family, and the sensitive, nature-loving girl is often subjected to teasing and animosity. A cautious friendship develops with Thomas (12), a boy from the children's home in the city, who has been sent to stay with host parents in the mountain village as a disciplinary measure.

On the summer pasture Clara sees a young bear and believes that she has also heard a large bear. She is convinced that the young bear is the cub of the she-bear Zelda who was shot by poachers a year ago. Apart from her mother nobody really believes her, but still the rumor spreads through the village.

While doing some construction work on the farm, Jon finds an ancient girl's shoe. This connects Clara in a magical way with Susanna, a girl of the same age who lived on this very farm two hundred years ago. Susanna's father captured a small bear that he wants to sell. But Susanna wants to release the bear in order to save the unborn child of her mother who will soon give birth. For centuries the valley has been afflicted by the «curse of the she-bear» which decrees that anyone who harms the bears will be punished.

Clara's gift of being able to slip into the past worries her mother and angers Jon, who is vehemently opposed to any kind of superstition. However, when the family's beehives are plundered, he has to acknowledge the existence of the bear that Clara saw.

In the small shop belonging to Jon's grandmother Clara finds an old book that describes the saga of the she-bear. Now she knows why Susanna wanted to set the little bear free. Clara decides to help Susanna and, after some hesitation, she confides in Thomas.

During a further encounter with Susanna, Clara accidentally causes a fire in the kitchen. Distraught, she confesses to her shocked parents that she has to help Susanna to lift the curse. Jon admits that he has heard about the curse and about Susanna. His grandmother was always talking about it but no-one really believed her. And this is also the reason why, for years now, Jon has not been in touch with his grandmother.

Nina is so worried about her sensitive daughter that she wants to leave the mountain farm with her the very next day. But Clara cannot leave now. She has to help Susanna and also, in the real world, protect the bears from the hostility of the villagers.

Clara and Thomas find the bears in the mountains, but men from the village also turn up with guns. Clara puts herself in the line of fire... and connects with Susanna for the last time. Together the girls succeed in doing what one alone could not do – to finally free the bear cub from the shed and lift the curse.

And the present-day bears are also saved, for Jon appears on the plateau with the game-keeper just in time and is able to persuade the poachers to leave the bears in peace... The balance is restored – both now and 200 years ago.

INTERVIEW TOBIAS INEICHEN, DIRECTOR

1. Mr Ineichen, how did you come across «Clara and the Secret of the Bears»?

Some years ago I made the film «Sonjas Rückkehr» for the Zürich production company HesseGreutert Film, it's about a young mother who's fighting for custody of her little son. So my producer Simon Hesse knew that I like working with children and that their perspectives and their concerns are important to me. And he also remembered that I have a great liking for stories with fantastical, mysterious elements.

At the beginning of 2008 he gave me a very early screenplay draft of «Clara» to read. I think Simon realized that I would immediately be thrilled by the project! For not only did I have a personal connection to the worlds of myths and sagas that are portrayed there. Clara's story also reminded me of my own childhood fantasies and parallel worlds, and I really wanted to retrace these intensive experiences veering between feelings of happiness and fear. So the renewed co-operation with Simon Hesse and HesseGreutert Film was very much a given.

I was also fascinated by the fact that the story of «Clara» is aimed at children as well as adults, and this is a really exciting, demanding challenge for a director.

2. «Clara» is your first family film. What attracted you to this format?

My feature films up to now, mostly dramas and thrillers, were primarily for an adult audience, but children and young people often played key roles in them. I really love ghost and mystery stories, as anyone can see who watches my early short films - small, mostly surreal, excessive stories.

I found all these formal elements and themes assembled in «Clara». So I really liked the idea of packing the material into a family film, «Clara» was just the right thing for me. Another important and interesting element was the fact that «Clara» is aimed at children who are about to become teenagers and also addresses adult viewers. Always having to think about what could interest children between the ages of 8 and 13 and their adult companions is a great challenge for all concerned. Working closely together with the writer Jan Poldervaart and the producer Simon Hesse we dived ever deeper into Clara's world(s). During the three years of writing and rewriting the screenplay I was also able, as co-author, to put in many personal facets and this strengthened my identification with the story even more.

3. What makes «Clara» different from other European family films?

In the family sector films with a personal touch, films that deal seriously with relevant themes and are still exciting and entertaining have unfortunately become a rarity. At least in the German-speaking region I miss this kind of film to an increasing extent. The widespread tendency to farcical, superficial «brand products», also in the film industry, makes this kind of narration more difficult, and can result in a young audience that is not so blockbuster-oriented feeling that it is no longer taken seriously – a feeling that we adults also get, increasingly often, when watching a film.

Although «Clara» plays formally with mystery elements and comes up with visually impressive nature locations and animal shots, the central focus is on the description and development of the characters. And here dark, hidden traits are also revealed, in the children as well as in the adults, for every person has these hidden traits within them, everyone has their secrets. A cinematic portrayal, oscillating between real everyday life in the family, childlike fantasy and lived-in parallel worlds was of great interest to us but, as we were to discover, also involved the danger that adults did not always like this as they had the feeling that this was something they had to protect children from.

Thus it was all the more interesting to experience how positively the children who were allowed to read the screenplay in the run-up to the castings reacted to the story, how they drew their very own, imaginative but absolutely comprehensible conclusions, that is to say their

very own film in their mind's eye. The amazing ability to analyze the screenplay equivocally, and this at the age of 10, surprised us all and, at the same time, it motivated us to tell the story just as it is now presented to our family audience.

4. The film is set in the Swiss mountains – what was it like for you, your actors and your crew often having to film over 2,000 meters above sea level?

Filming for weeks in this wonderful, unspoiled, rugged mountain landscape, being confronted with constantly changing weather, this was of course a fantastic adventure for everyone involved, even though it was not always easy. When filming in the mountains you always have to be flexible, for nature is definitely stronger than any shooting schedule, you have to adjust to nature.

While shooting on the Julier Pass, for example, we got – unexpectedly - snowed in. Fortunately, in the event of this happening, we had various village interior-scenes planned as shooting alternatives. The organization of the shooting was quite a challenge, whether because 70 crew members had to be carted up and down the mountain every day, including heavy technical equipment, or whether because huge water ponds and wind machines had to be flown up so that the storm and rain scenes on the remote mountain farm could be shot.

A further challenge was the potentially dangerous work with our large and small bears in the wild: our bears liked it so much in the Grison mountains, understandably, that they kept trying to run away...

As the director it was very important to me to make sure that my child actors had a relaxed and constructive atmosphere on location, regardless of all the technical hurdles and logistic problems. Children want and ought to play and experience their character with full intensity. Everyone involved realized that the children and the animals were our stars. Only with a concentrated, relaxed atmosphere within the whole team and, if necessary, by shielding the children from logistic problems are they able to concentrate fully on their role, to develop themselves and morph into their character. A big thank you to the crew and the production company, they all worked wonders!

I also discussed a great deal, of course, with Ricarda Zimmerer and Damian Hardung about their characters, they were able to bring in their own ideas at any time. Long before we started filming, I went with them to look at the mountain farm where Clara lives and other locations so that they could become familiar, step by step, with their <world>.

Looking back I can say that the filming in the mountains functioned quite wonderfully, this was of course thanks to the skilful planning of my crew and the production company, and so the six weeks on location in the Swiss mountains and the three weeks in the studio in Ludwigsburg were an unforgettable and fantastic time for everyone.

5. Had you ever filmed with bears before? What was special about this, what did you have to watch out for?

For the crew and for me shooting with the bears was a new experience. I really like their playfulness and gracefulness, but at the same time I have enormous respect for them, even professionally trained film bears. In spite of a crew of six trainers our she-bears Hera and Nora didn't always do exactly what was expected of them. Bears can be amusing, but also very moody and unpredictable. When things finally went right, then maybe the camera was not running or the sun had disappeared. Fortunately the two large bears stayed with us on the set for 14 days, so we had enough time to capture some really impressive moments.

At this point I'd like to emphasize that Ricarda Zimmerer and also Damian Hardung and Rifka Fehr, who plays Susanna, the girl from the past, really worked together with the bears on the set, often only separated from them by a thin electric wire. If you think of the fact that even an

affectionate, playful «nibbling» by our baby bear Poca could have caused a serious injury, then I really admire the children's courage and the absolutely natural way they treated the bears!

6. In the film Clara meets a girl (Susanna) who lived on the same mountain farm 200 years earlier. Were you worried that children might not understand this interweaving of time levels?

Our story is based on a free adaptation of a children's novel by the well-known Dutch children's author Marian van der Heiden. In this novel there is already a complex interweaving of time levels. In our film, however, there are even a few more levels and, to be quite honest, at the beginning of the project I did wonder whether this was understandable and had intensive discussions about this with the author Jan Poldervaart and the producer Simon Hesse.

Later, in fact already during the first talks with Ricarda Zimmerer and Damian Hardung, we realized that these concerns were quite unnecessary. From the age of eight children are amazingly quick to understand and comprehend complex connections. All the children who read the screenplay for the casting not only found the story exciting but also understood it without any problems, and our test screenings with children between the ages of 8 and 13 were just as positive. This indicates that it's more us, the adults, who don't believe that children have these cognitive abilities, and this was something we experienced over and over again during the film funding phase. There were some strange situations when adult decision-makers wanted to tell us what children understand and comprehend and are interested in.

7. What can the family audience expect from «Clara»?

Regardless of the genre, it's important to me that my films have certain universal components and relevance. In this film we are focussing on showing a globally threatened equilibrium between man and nature, yet without pointing an admonitory, pedagogical finger. It's also about family, emancipation and the self-determination of children, and it's very important to me to present these themes seriously and in a way that's as exciting as possible. Both children and adults should be able to dive into Clara's world and, above all, the film wishes to take children between the ages of 8 and 13 seriously, and to have confidence in them. Children understand certain things better than we adults do, and for this reason I believe that many children will feel themselves taken seriously with «Clara» and will be able to identify with the film and its main character Clara. Overall the audience can look forward to an exciting, mysterious and sensitive film with strong characters and a lot of action.

FESTIVAL PARTICIPATION

LUCAS Internationales Kinderfilmfestival, Frankfurt 2012 - Competition
FILMFEST HAMBURG / MICHEL Kinder und Jugend Filmfest, Hamburg 2012 - Competition
KINOLINO, Dresdner Kinderfilmfest, Dresden 2012
JUST FILM Tallinn Black Nights Film Festival, Tallinn 2012 - Competition
"Special Mention" of the children's jury
FILEM'ON, Internationales Kinderfilmfestival Brüssel, Brüssel 2012
SOLOTHURNER FILMTAGE, Solothurn 2013 - Prix du Public
HET JEUGDFILMFESTIVAL, Antwerpen / Brügge 2013 - Competition
SEHPFERDCHEN Filmfest für die Generationen, Hannover 2013
FESTIVAL INTERNATIONAL DU FILM POUR ENFANTS DE MONTRÉAL, Montréal 2013
 Competition
Winner "Prix Place aux Familles"
KOSMORAMA, Trondheim 2013
GOLDENER SPATZ, Bavaria 2013
ZLIN, International Film Festival for Children and Youth, Zlin 2013
INTERNATIONAL CHILDREN'S FILM FESTIVAL KRAOW, Krakow 2013, Competition
FÜNF SEEN FILMFESTIVAL, Germany 2013
SHANGHAI INTERNATIONAL FILM FESTIVAL, China 2013, Pamorama Section
GIFFONI FILM FESTIVAL, Giffoni 2013, Competition Elements+10
TEL AVIV, International Children's Film Festival 2013, Official Selection
BUSTER, International Film Festival for Children and Young 2013, Section Audience Award
CASTELLINARIA, Bellinzona 2013, Competition 6-15

TECHNICAL INFORMATION

Length	93 minutes
Screening Format	DCP, 24fps
Language	German
Picture format	CinemaScope
Sound	5.1
Subtitles	English, French

SHORT BIOGRAPHIES MAIN CAST

Ricarda Zimmerer as CLARA

Ricarda Zimmerer from Munich (D), born 1996, is remarkable for her sensitive, natural portrayal. Her engagement for «Clara and the Secret of the Bears» is her biggest leading role up to now, but she was already able to gain valuable experience with leading parts in «Neben meinem Bruder» (cinema 2011), «Alles Liebe» (TV 2010) and «Hanni und Nanni» (cinema 2010). Since 2012 Ricarda Zimmerer has been a member of the Theatergruppe BackstageKlub at the Volkstheater Munich.

Damian Hardung as THOMAS

Damian Hardung from Cologne (D), born 1998, gained his first acting experience in films and series such as «Transpapa» (cinema 2012), «Ein Fall für die Anrheiner» (TV 2011) and «Der magische Umhang» (short film 2009). After «Clara and the Secret of the Bears» he already stood before the camera again in «Die Holzbaronin» (TV 2012).

Elena Uhlig as NINA

Elena Uhlig (D) has been performing for over 10 years in German-language cinema movies and TV productions, including «Mit Herz und Handschellen» (TV series 2002-04), «Tatort» (TV series, diverse), «Plötzlich Onkel» (TV 2009), «Berlin 36» (cinema 2009) and «Alles auf Zucker!» (cinema 2004), a film by Dani Levy, which was awarded the German Film Prize as Best Film in 2005. At present she is filming the TV comedy «Unter Frauen» by Hansjörg Thurn.

Roeland Wiesnekker as JON

Roeland Wiesnekker (CH) is one of the best-known actors in Switzerland, and since 2005 he has also appeared in many German TV and cinema movies. His filmography includes i.a. «Strahl» (cinema 2004), «Tatort: Schneetreiben» (TV series 2005), «Blackout» (TV series 2006), «Auf der Strecke» (Short 2007), «Mörder auf Amrum» (TV 2009), «Das letzte Schweigen» (cinema 2010), «Ich habe es dir nie erzählt» (TV 2011) and «Töte mich» (cinema 2012). For many of his performances he has been awarded prizes in Switzerland and in other countries.

Rifka Fehr as SUSANNA

The part of Susanna is the first film role for Rifka Fehr from Zollikon (CH), born 1999.

Monica Gubser as JON'S GRANDMOTHER

Monica Gubser (CH) is a freelance theatre and film actress in Switzerland and other countries. Her theatre repertoire and her filmography include i.a. Antigone from «A Midsummer Night's Dream», the cinema film «Die Herbstzeitlosen» (cinema 2006) and the TV series «Lüthi und Blanc». She is currently a member of the ensemble of the Städtebundtheater Biel-Solothurn, also the Märchenbühne Zurich and the Sommertheater Winterthur.

BIO- AND FILMOGRAPHY TOBIAS INEICHEN – DIRECTOR

Tobias Ineichen (born in 1964, Luzern, Switzerland) graduated from the Ecole Supérieure d'Art Visuel Genf (ESAV/HEAD) at the department of film with his diploma film «Le Découpage» that was shown at the Film Festival at Locarno. Until 1998, he directed a variety of awarded short films, documentaries and commercials.

Ineichen directed his debut long feature film «Dilemma» in 2002, «Clara and the Secret of the Bears» is his ninth feature film as a director. He currently lives in Zurich and is a member of the Swiss Directors Union ARF / FDS (Verband Filmregie und Drehbuch Schweiz ARF / FDS).

FILMOGRAPHY (SELECTION)

- 2012 **Clara und das Geheimnis der Bären**, cinema, HesseGreutert Film
Lucas International Children Film Festival 2012, Michel Children and Youth Film Festival 2012, Film'on Brussels International Children's Film Festival 2012, Just Film – Tallinn Black Nights Film Festival 2012, European Youth Film Festival Antwerpen 2013, FIFEM International Children's Film Festival Montreal 2013
Tatort: Skalpell (Luzern), TV-series, Catpics Coproductions, SRF/SWR
- 2011 **Das Duo: Tödliche Nähe**, TV-series, TV 60 Film Produktion
- 2009 **Stolberg: Ein starker Abgang**, TV-series, Network Movie Köln, ZDF
Stolberg: Am Tag danach, TV-series, Network Movie Köln, ZDF
- 2008 **Tatort: Liebeswirren**, TV-series, TV 60 Film Produktion, BR/ARD
- 2007 **Jimmie**, TV-drama, C-Films, SRF
Nomination Prix Europe 2008; Prix Swissperform: best Swiss TV-Film and best main actress 2008
Du gehörst mir, TV-thriller-drama, Müller & Seelig/ZDF
Solothurner Filmtage 2008
- 2006 **Sonjas Rückkehr**, TV-drama, HesseGreutert Film SRF
Prix Swissperform: best Swiss TV-movie 2006; TV-Star Prize 2006: Melanie Winiger; nomination «Best European TV-Feature» Festival Prix Europa, Berlinale 2006
- 2005 **Tatort: Schneetreiben**, Bavaria Film, BR
German TV-Prize 2006: Best filmscore Fabian Römer; nomination German Prize for Cinematography BVK 2006 for Thomas Hardmeier; nomination Bavarian TV-Prize 2006 for Michael Brandner; most successful Tatort Munich 2005
- 2004 **Flamingo**, TV-series/pilot & episodes 2-12, C-Films, SF DRS
- 2002 **Dilemma**, TV-thriller, Cobra Filmproduktion, SF DRS
Swiss Filmprize 2003: nominations «Best Actress» for Eva Scheurer and Sarah Bühlmann; German TV Film Festival Baden-Baden 2003: Officially in competition for Switzerland; 8. Festival Cinema Tout Ecran Genf 2002: international competition; Solothurner Filmtage 2003; MIPCOM Cannes 2002
- 1999-2003 **Luethi & Blanc**, director of episodes 17-26 (1999), 37-46 (2000), 141-149 (2003),
Produktion: C-Films, SF DRS
- 1998 **Hai**, script, production, editing, directing, short, production company: Maximage
Film Festival Locarno 1998 Wettbewerb léopards de demain, others: St.Petersburg, Tokyo, Uppsala, Rom, Münster, Figueira da Foz, Amsterdam, Nevers, Max-Ophüls Saarbrücken, Solothurner Filmtage
- 1993 **Tage im Galopp**, documentary for cinema
Festival Int. de Film Strassbourg: Mention spécial du Jury; Solothurner Filmtage, Festival Int. du Film d'Art Paris
- 1989 **Le découpage**, graduation film ESAV
Qualitätsprämie Kanton Genf; Festivals: Solothurner Filmtage, Filmfestival Locarno, Festival Strassbourg: Prix meilleur montage; Festival Henri Langlois Paris, FIFREC Nîmes: Meilleur Acteur, Festival Bilbao, Festival Namur (B)

MAIN CREW & CAST

MAIN CAST

Clara	Ricarda Zimmerer
Thomas	Damian Hardung
Nina	Elena Uhlig
Jon	Roeland Wiesnekker
Susanna	Rifka Fehr
Jon's grandmother	Monica Gubser

MAIN CREW

Production Company	HesseGreutert Film
Coproduction Company	NEOS Film, München
Director	Tobias Ineichen
Screenplay	Jan Poldervaart
Screenplay Collaboration	Tobias Ineichen
Based on the novel	«Het vervloekte huis» by Marian van der Heiden
Producers	Simon Hesse & Valentin Greutert
Coproducers	Andreas Atzwanger & Torben Struck
Cinematographer	Michael Schreitel
Art Director	Nina Bachmann
Costumes	Birgitta Lohrer-Horres & Carol Luchetta
Make up	Connie Sacchi
Sound	Hendrik Luehdorff
Editor	Mike Schaerer
Composer	Fabian Römer
Sound Design	Ramón Orza
Line Producer	Stephan Barth

OFFICIAL CREDITS

A HESSEGREUTERT FILM production
In coproduction with NEOS FILM

A film by Tobias Ineichen

Produced by
Simon Hesse & Valentin Greutert

Coproduced by
Andreas Atzwanger & Torben Struck

Coproduced by
SRF Schweizer Radio und Fernsehen
ZDF
SAT.1 Schweiz

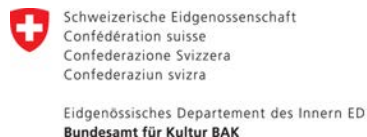
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HESSEGREUTERT FILM

HesseGreutert Film is an independent production company based in Zurich, Switzerland. It was founded in 2004 by the producers Simon Hesse and Valentin Greutert. The company mainly produces documentary and fiction films for theatrical release as well as television. HesseGreutert's filmography includes such diverse works as the theatrical documentaries «Max Frisch, Citoyen» and «Rocksteady: The Roots Of Reggae» or the feature films «Day At The Seaside» and «Night Rush». In 2011 the company completed the 3D-horror movie «One Way Trip 3D» – one of the very first European films in stereoscopic 3D, which has been released in Switzerland, Austria and Russia in fall and winter 2011.

Currently in production is the feature film «Sound of Water» by Men Lareida which is shot in Budapest and Zurich, as well as the documentary «Thuletuvalu» by Matthias von Gunten, a portrait of Inuit people in Greenland and islanders in the South Seas, who all have to deal with changes due to global warming.

The company is a member of the Independent Swiss Filmproducers, Simon Hesse as president, and the European producer network ACE.

FILMOGRAPHY (SELECTION)

- 2012** **Clara and the Secret of the Bears**, cinema, director: Tobias Ineichen, in coproduction with NEOS Film, Germany
Lucas International Children Film Festival 2012, Michel Children and Youth Film Festival 2012, Film'on Brussels International Children's Film Festival 2012, European Youth Film Festival Antwerpen 2013, FIFEM International Children's Film Festival Montreal 2013
- Paul Bowles: The Cage Door is Always Open**, documentary for cinema, director: Daniel Young
Zurich Film Festival 2012, Mostra Internacional de Cinema de São Paulo 2012, Berlinale Panorama 2013
- 2011** **One Way Trip 3D**, 3D horror movie for cinema, director: Markus Welter
Max-Ophüls Saarbrücken 2011, Brussels International Fantasy Film Festival 2012
- 2010** **Die Käserei in Goldingen**, TV-movie, SRF, director: Markus Welter
- 2009** **Night Rush**, road movie, cinema, script & director: Markus Welter, in coproduction with Greenskyfilms, Germany
Max-Ophüls Saarbrücken 2009, Zurich Film Festival 2009, Kosmorama Trondheim International Film Festival 2010
- Rocksteady - The Roots of Reggae**, documentary for cinema, script & director: Stascha Bader, in coproduction with Muse Entertainment, Canada
Film Prize Zurich 2009, Nomination Swiss Film Prize 2010
Screened at more than 20 festivals, among them Slamdance 2010 (competition), Filmfest München 2009, Stockholm 2009, Buenos Aires 2010, Krakow 2010, etc.
- Korichor**, TV-documentary, script & director: Jan Poldervaart
- Elenas Chance**, TV-documentary, script & director: Bernard Weber
- 2008** **Day at the Seaside**, cinema, script & director: Moritz Gerber
Film Prize Bern; Hofer Filmtage 2008, Max-Ophüls Saarbrücken 2009, Shanghai IFF 2009, Cairo IFF 2009, Genova Festival Nuovo Cinema Europa 2010, Santiago de Chile IFF 2010
- Max Frisch, Citoyen**, documentary for cinema, script & director: Matthias von Gunten
Dokfest München 2008
- 2007** **A Farmer's Death**, TV-drama, script: Ruedi Burkhalter, directors: Ruedi Burkhalter & Daniel Helfer
1st Prize for Best Actress and Best Actor, Cinéma Tout Ecran 2007
- 2006** **Her Second Chance**, TV-drama, script: Dave Tucker, director: Tobias Ineichen
Best Swiss TV-film, Cinéma Tout Ecran 2006
- Le Soleil Orange**, TV-documentary, directors: Piotr Jaxa & Ursula Lesiak

NEOS FILM

NEOS Film with head offices in Munich and Ludwigsburg was established in 2000 as a creative pool of young film-makers. Thanks to their multifaceted qualifications and interests NEOS Film today is able to boast a portfolio of feature films, documentaries and numerous award-winning short films.

At present NEOS Film is concentrating on developing young cinema projects and innovative TV formats with the potential for international co-productions and exploitation. In addition, since 2009 NEOS Film has been developing concepts and stories for computer games.

Our vision is to tell genuine, moving stories that offer a refreshing challenge to an international audience. Every good project begins with a good story – both in the cinematic sector as well as on interactive platforms.

NEOS Film currently has several projects in production and development, such as for example «Wolfgang Hohlbeins AZRAEL», an adaption by Dirk Ahner and Lasse Nolte, or «Leute, ich fühle mich leicht» by Alexa Hennig von Lange.

FILMOGRAPHY (SELECTION)

- 2012** **Die Schatzritter**, children's film, cinema, director: Laura Schroeder, co-production with Lucil Film (LU)
Clara und das Geheimnis der Bären, cinema feature film, director: Tobias Ineichen, co-production with HesseGreutert Film, Switzerland
Lucas International Children's Film Festival 2012, Children's and Youths' Film Festival 2012, Film'on Brussels International Children's Film Festival 2012
- 2010** **Jane's Journey**, cinema documentary film, director: Lorenz Knauer
- 2010-** **Geheimakte 3**, Adventure Game / PC
- 2012**
- 2008** **Promenade**, Experimental short film, writer & director: Sabine El Chamaa
Berlinale BTA 2009, in competition
- 2006** **Französisch für Anfänger**, youth comedy cinema, writer & director: Christian Ditter
- 2005** **Weisse Ameisen**, social drama, director: Renate Gosiewski
ARD Young CIVIS Media Prize 2005
- 2004** **Weisse Stille**, war drama, director: Philip Haucke
Hof Film Festival 2004
Der geheime Brief, children's comedy, short film, director: Carsten Maaz, NEOS Film commissioned by Disney Channel & Premiere
Autokino, melodrama, short film, director: Alexei Mamedov *Hof Film Festival 2004*
- 2003** **DIVE**, event documentation, director: Anca Lazarescu, NEOS Film commissioned by Red Bull
Dragon Slayer, animation, short film, director: Robert Kuczera
- 2002** **Heimspiel**, Drama, short film, director: Björn Thönicke
Simones Labyrinth, mystery thriller, short film, director: Iván Sáinz-Pardo
Winner Shocking Shorts 2003, over 50 international awards

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