28th European Film Awards
THE 28th EUROPEAN FILM AWARDS

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Welcome to the 28th European Film Awards! It is great to be back in Berlin, home of the European Film Academy. Our city is a great place to remind us of the power of the human experience. It is in this spirit that I would like to welcome all of you, filmmakers who had their films in the selection, nominees, EFA Members, Patrons, friends and partners, to Berlin and to this great theatre, “Haus der Berliner Festspiele.” I thank all of you for coming here and for your support. Merci! Gracias! Dankeschön! Na covol! Thank you!

I would very much like to thank our funders, the Capital Cultural Fund, Creative Europe MEDA Sub-Programme of the EU, FFA German Federal Film Board, German State Lottery Berlin, the German State Minister for Culture and the Media, and Medienboard Berlin-Brandenburg, for their continued support. Thank you all very much for making the 28th European Film Awards possible.

Have a great and memorable evening!

Wim Wenders
President of the European Film Academy

Welcome

This last year has not been an easy one. Terrible acts have shaken the world and have challenged the idea of Europe and what it stands for. In this changing world, maybe more than ever, culture plays an important role. And cinema allows us to step back and look at reality from different angles. It shows us how our near or far neighbours live and love, feel and fear, and hate and hope. The European Film Academy cannot and will not turn into a political institution. In a way that is still true because we cannot and will not get involved in party politics. In another way it sounds a bit like wishful thinking because how can we ignore what’s happening around us?

Most of us have the privilege of living in peace, but war and violence are growing realities everywhere. Every day, thousands of people, after a lot of suffering and hardship, reach this promised land that Europe has become, many of them failing at one of the fences being put up around us, many of them drowning on the way. We cannot escape this reality.

We have been shocked by terrible attacks in and outside of Europe and the European Film Academy stands with the international community and all those who are ready to defend our democratic society and our right to freedom of expression. Most of us have the privilege of living in peace, but war and violence are growing realities everywhere. Every day, thousands of people, after a lot of suffering and hardship, reach this promised land that Europe has become, many of them failing at one of the fences being put up around us, many of them drowning on the way. We cannot escape this reality.

Dear Friends and Colleagues.

Welcome to the 28th European Film Awards! It is great to be back in Berlin, home of the European Film Academy. Our city is a great place to remind us of the power of the human will when it comes to determining our own destinies.

I would like to welcome all of you to Berlin for this year’s 28th European Film Awards.

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I would like to take this opportunity to thank all our friends and partners who helped us realise all this. Special thanks go to the patrons of the European Film Academy, film companies and institutions from all over Europe who support our work not only financially, but also with their informed input and presence at the awards ceremony (you will find a detailed list of them from page 8 on). I wish all of you a great evening!

Agnieszka Holland
Chairwoman EFA Board

Chairwoman EFA Board

Since its founding, the European Film Academy has been dedicated to celebrating the excellence and diversity of European cinema, to attracting new audiences to European film, and to drawing attention to up and coming European talents. This has happened through a variety of activities in 2015: the fourth edition of the European Film Academy Young Audience Award uniting kids in 25 cities in 25 countries, EFA’s short film initiative with 15 partner film festivals across Europe, and the SHORT MATTERS! Programme, which screened the nominated shorts in 40 places around the world. Other highlights were the EFA Master Classes on Editing, with Justine Wright in Warsaw, and on Production Design, with Allan Starski in Luxembourg, and the Capital Cultural Fund, Creative Europe MEDA Sub-Programme of the EU, FFA German Federal Film Board, German State Lottery Berlin, the German State Minister for Culture and the Media, and Medienboard Berlin-Brandenburg, for their continued support.

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Berlin is delighted to be hosting the prestigious European Film Awards ceremony for what is now the 13th time. That choice is gratifying evidence of Berlin’s appeal as a film capital. Back in 1988, of course, when the European Film Awards had their premiere here, this appeal was based mostly on past successes and future promise. At the time, the city was still divided by the Wall, and not even the most gifted scriptwriter could have imagined the scenes that would play out in Berlin in the fall of 1989.

And that’s what’s so fascinating about the city; even today, Berlin is youthful, lively, and surprising – a true-to-life drama with a happy end. Dreams come true in Berlin, which explains the city’s powerful attraction for creative people. The film industry in particular feels at home in the capital city region. Our city’s history has been the subject of many movies — including award-winning films — and the industry appreciates not only our unique shooting locations, but also the enormous expertise, the professional production conditions, the effective film funding, and the abundance of available services found here.

Big events like the Berlinale and the European Film Awards bring glitter and glamour and attract international attention to the film capital Berlin. Both European and German film companies can feel comfortable here: more and more productions, including winners of European Film Awards, are being produced entirely or in part in the capital city region.

In this spirit, I would like to wish the artists nominated for the 2015 European Film Awards every success and would like to congratulate the winners. I hope that this festive awards ceremony will be a wonderful evening.

WELCOME

Michael Müller
Governing Mayor of Berlin
(picture: Senatskanzlei/Martin Becker)

Michael Müller, Governing Mayor of Berlin

Prof. Monika Grütters,
Member of the German Bundestag
Minister of State for Culture and the Media
(picture: Christof Rieken)

Prof. Monika Grütters, Member of the German Bundestag, Minister of State for Culture and the Media

WELCOME

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“Art does not reproduce the visible; it makes visible.” These words of Paul Klee are true not only of painting, but also of cinema which appeals to our senses and emotions. The European Film Awards recognize outstanding examples of cinematic art, reflecting the many facets of our continent. These awards also showcase the diversity of Europe’s national (cinematic) cultures as well as what they have in common. In this way, they attract a large audience for European cinema, helping it grow in stature, and promote the artistic quality of European films.

The European Film Awards have long served as a forum for the international distribution and marketing of European films. This is especially due to the efforts of the European Film Academy, which is hosting the awards this year for the 28th time. My sincere thanks to the Academy for this tremendous accomplishment. Since its founding, the European Film Academy has constantly sought attention for European cinema and helped smaller countries in particular join the family of European film. The prestige that European film enjoys today is due in large part to the Academy.

Especially now, as it faces serious policy challenges and conflicts, Europe needs the enthusiasm and imagination art can offer in order to inspire support for the European idea. Film also brings the culture of other countries closer and in this way can help foster mutual understanding. With this in mind, I wish you all — film-makers, audience members, the event organizers and all friends of European cinema — an enjoyable and inspiring evening!
It is a pleasure to welcome you to the 28th European Film Awards in Berlin to celebrate the very best of European film.

Audiovisual media and especially films are one of the best ways to display the cultural diversity, the richness of heritage, creativity and artistic excellence of Europe. The Cultural and Creative industries are among Europe’s most precious assets. They promote our cultural and linguistic diversity, and are also an impressive driver of economic growth. Especially in times like this we need to have a place where European values, culture, sorrow and dreams can be expressed. A place where we shall, as does the European Film Academy, stand together with the international community in supporting the people of Paris and of France, to defend our democratic society and our right to freedom.

In this sense I’m proud that the Commission has been supporting innovation and creativity in Europe with the MEDIA programme for almost 25 years. Moreover the Commission’s Digital Single Market Strategy aims to improve access to digital and audiovisual content. The EU will invest more than €100 million in the European film and audiovisual industries throughout 2015 through Creative Europe MEDIA, which runs from 2014-2020.

This year’s nominees illustrate again a great picture of the wonderful European fund of talent and landscape of creativity. In this I congratulate the industry for the achievements of our talented professionals. I also like to emphasize that we need to showcase European works. It is important that audiences have opportunities to see, enjoy and share our films. The European Film Awards are one important way to do this. The Commission is delighted to play a part in it, and I wish you all an exciting and wonderful awards ceremony.
Fredrik Zander, Head of Art & Entertainment

Chimney is happy to be one of the European Film Academy’s patrons and support an organisation that is so important to European film. Founded in Stockholm in 1995, Chimney’s success has come from a belief in working with the most talented within an environment that fosters creativity, innovation, and joy. More than 40 feature films pass through our offices each year, roughly half of them being co-productions. We are storytellers at heart and our focus is on quality over quantity. Thanks to that we help clients achieve entertaining and impactful moving images across all media.

Jeanne Brunfaut, Director General

At Centre du Cinéma, we believe that cinema is a major factor for deepening the European identity. We are proud and happy to support the European Film Academy which remains a great window for the image of European films worldwide. We also believe that EFA will be an effective tool and help European decision-makers understand the role of European cinema in the preservation of cultural diversity.

Frédérique Bredin, President

France has successfully created an ambitious public policy based on cultural diversity. With 56 co-production agreements and programmes for supporting directors wherever they come from, France is the friend of all cinema worldwide. Almost 70 years after it was founded, the CNC continues to consolidate its role as an original ecosystem, envied in many countries. Its aim is to fund the most singular French and international artists, to regulate the film and audiovisual markets, and also to maintain and promote the memory of the cinema of the past. Through its partnership with the European Film Awards, the CNC is reaffirming its cultural ambition, that of a fraternal Europe, driven by culture. This Europe is a wonderful idea because it is a message of hope and of dialogue between cultures that resounds worldwide.

Ferran Mascarell, Minister of Culture

Government of Catalonia

In 2008, the Catalan Film Academy began its activity in Catalonia. The main aims of this institution are to promote Catalan cinema, unite the profession and achieve international recognition. The Ministry of Culture of Catalonia firmly believes in the importance of the work of these collegial representation and promotion platforms. Hence, its ties to their initiatives and its joining the European Film Academy as a patron are an important step forward. With common aims and approaches, the Ministry of Culture and the European and Catalan Film Academies, respectively, are starting out together to promote audiovisual production and achieve maximum visibility and maximum recognition for our film industry in the main international forums.

Henrik Bo Nielsen, CEO

DANISH FILM INSTITUTE

In these days, as refugees flood into Europe, many of us reflect on what it means to be European. Every day the media confronts us with stories of unfortunate people, whole families, seeking to reach Europe in the hope of finding security. The situation demands something special of us, of our politicians, our institutions and ourselves as citizens. European cinema has great power. It can put into pictures our past, present and future. It can visualise existential dilemmas and political challenges and it can mirror our fears and hopes. Great cinema dares us to look beyond ourselves to something greater. We need that now. The EFAs are a celebration of European film, cinema that makes a difference.
EURIMAGES
Roberto Olla, Executive Director
For more than 25 years Eurimages has supported a wealth of European co-productions and has made a major contribution to promoting cultural diversity through cinema. The fund has a rigorous selection process and encourages producers to strive for excellence in independent cinema. We are proud to be associated with the European Film Awards and to be able to honour highly talented producers who are passionate about European cinema with the European Co-production Award - Prix Eurimages.

FILM FINANCES SCANDINAVIA AB
Maritha Norstedt, CEO
Film Finances are proud to be associated with the European Film Awards. Film Finances is the world leader in completion guarantees. We help movies get to the big screen. We provide financiers with a service that gives them an assurance that the film will be delivered on time and that the over-budget costs will not be the financier’s responsibility. EFA gives us the opportunity to participate in the future of European films.

FILM VÄST
Tomas Eskilsson, CEO
Film Väst – your Scandinavian Partner in Co-productions
Film Väst is one of Europe's leading regional film funds, located on the Swedish west coast in västra Götaland. Film Väst is active as co-producer and investor in international and Swedish film and TV drama.

ESTONIAN FILM INSTITUTE
Edith Sepp, Head of Institute
Watching a film is like waking up in someone else’s dream. The cinema lights are dimmed and the flickering images spark to life showing us the celluloid vision that touches our emotions. These dreams – European dreams on big screens – are, each, very different and it is this diversity which makes them so intriguing for us to watch. The Estonian Film Institute is small in stature but strong in vision. For us, filmmaking means approaching the industry on a most international level. This kind of filmmaking is based on openness, flexibility and international co-operation. The size does not matter, but what people can do and what kind of screen-dreams they have does matter. For Estonia, it is a great honour to be a patron for the European Film Academy – the place where all our dreams meet on screen.

FILM FUND LUXEMBOURG
Guy Daleiden, Managing Director
The Luxembourgers are on board! It is with great satisfaction and pleasure that the Luxembourg Film Fund support the European Film Awards. Our national film industry lives above all through European co-productions and for the Grand Duchy of Luxembourg it is absolutely important that the work and talent in all these films should be recognised and rewarded.

FLANDERS AUDIOVISUAL FUND (VAF)
Pierre Droost, CEO
Besides our strong belief in European cinema, we also believe in the European Film Awards as probably the best instrument on hand today in the promotion and marketing of the wide and colourful variety European cinema has to offer. Therefore we are extremely proud and excited to be among the European Film Academy’s patrons.
KOSOVO CINEMATOGRAPHY CENTER
Arben Zharku, Director

The Kosovo Cinematography Center is a public film fund of the youngest country in Europe aiming to rebuild the historically interrupted film tradition and giving space to accumulating filmmaking talents. Being part of EFA is an honour for us and a great opportunity to network with other European fellow bodies in developing film production and film promotion.

LUX FILM PRIZE
Doris Pack, Coordinator

Culture plays a fundamental role in constructing our societies. With this in mind, the European Parliament launched the LUX Film Prize in 2007 with the aim of enhancing the circulation of European films across Europe and sparking Europe-wide debate and discussion of major societal issues such as immigration, integration, poverty, freedom of expression and women’s rights.

While most European co-productions are shown only in their country of origin and are rarely distributed elsewhere, the LUX Film Prize gives three European films the rare opportunity to be subtitled in the EU’s 24 official languages, screened and discussed across Europe.

We are very proud to join the family of the European Film Academy, the best place to showcase the richness of European cinema.
The Polish Film Institute has always been dear to Polish hearts and we are very happy to host the Awards Ceremony in Wrocław in 2016. It is a great privilege to be a host for the second time since the Polish Film Institute has been created. We truly feel a part of the European film family. We all co-create the European cultural diversity. I congratulate all the nominees of this year’s European Film Awards. We are all eagerly looking forward to seeing the results of EFA this year and the years to come.

The Romanian Film Center feels honoured to be associated with the European Film Awards as one of its patrons. Over the years, a good number of Romanian films, actors, directors, producers were nominated or were the recipients of Europe’s most important film prizes - the European Film Awards.

As a company mainly specialised in film production, the Romanian Film Center is proud to see that the films it helped being produced are the good choice of many of the most important European film personalities who are members of EFA.

It feels good and safe to be part of this very important film family.

Let us celebrate this year’s best!
Janusz Daszczyński, President

our traditional commitment to the highest quality programming brings us to the European Film Academy again this year.

numerous talents and their film works created across Europe show us not only the vast variety of themes and forms of expression one can encounter on the continent, but also consequently build up a common reality that influences our thoughts and actions. Supporting this process is the basic responsibility of the public broadcasters as it is viewed by TVP during its over 60 years of history.

we warmly congratulate all the EFA nominees and winners, and hope to be able to observe and foster the further development of the cultural life within Europe.

Catherine Ann Berger, Managing Director

SwiSS FilMS is the national promotion agency for Swiss cinema. As an independent foundation we work on distribution and promotion of Swiss talent at festivals, markets and film programmes world-wide. In other words: we help bring our best films to your screens.

we are proud to be one of the European Film Academy’s patrons and are honoured to contribute to the unique creative talent of Europe.

Anna Serner, CEO

Film is essential for a democracy. Without it, many voices would never be heard, and all kinds of stories never be told. Thanks to the EFA, we are given a chance to see the fantastic diversity in Europe and share our realities, creating an understanding across the borders.

My colleagues and I at the Swedish Film Institute are very proud to be one of the patrons of the EFA and present our Swedish films, just as much as we are looking forward to discovering other important stories from all over Europe.

TELEWIZJA POLSKA S.A. (TVP)

Janusz Daszczyński, President

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Berlin-Brandenburg: Germany’s #1 film location

The capital region is the most exciting film location in Germany. Being home of the famous Studio Babelsberg, it has an illustrious film tradition and up-to-date expertise in filmmaking, attracting producers from all over the world. More than 300 films and TV series are being shot here every year, from European arthouse to large-scale Hollywood productions to international prize-winning projects. Films and high-end drama series produced in the German capital region regularly obtain international acclaim and major stars such as Steven Spielberg, Claire Danes, Wes Anderson, Jennifer Lawrence and Quentin Tarantino come here to shoot – and to enjoy the ‘Capital of Cool’.

Excellent Production Conditions

Berlin-Brandenburg is Germany’s most in-demand production location with an optimal film-friendly infrastructure, a wide range of shooting locations, and enormous studio capacity, provided e.g. by Studio Babelsberg, Studio Adlershof, or Berliner Union-Film. Highly skilled multi-lingual crews with extensive experience in international co-productions guarantee filmmaking of the highest international standards.
“MADE IN BERLIN-BRANDENBURG”

... include this year’s European Film Awards participants VICTORIA by Sebastian Schipper, 13 MINUTES by Oliver Hirschbiegel and WHITE GOD by Kornél Mundruczó as well as past EFA winners and nominees OH BOY by Jan-Ole Gerster, PINA by Wim Wenders, THE READER by Stephen Daldry, THE WHITE RIBBON & AMOUR by Michael Haneke, IN DARKNESS by Agnieszka Holland, BARBARA by Christian Petzold, WALTZ WITH BASHIR & THE CONGRESS by Ari Folman.

More than 300 films are shot and produced in the capital region every year, including major prize-winning international productions.

Excellent production conditions
Optimal infrastructure, a wide range of shooting locations, highly skilled and experienced film crews and diverse funding opportunities.

Impressive key figures
About 1,900 film companies with total revenues of nearly EUR 900 million, and an expansion rate of 53% over the last 10 years.

Festivals and awards
Berlin International Film Festival (Berlinale), Berlinale Talents, European Film Awards, German Film Awards, and more than 60 other film festivals.

Ideal educational facilities
Film University Babelsberg KONRAD WOLF, German Film and Television Academy (dffb), Institut für Schauspiel, Film- und Fernsehberufe (iSFF), among others.

#1 film location
More than 300 films are shot and produced in the capital region every year, including major prize-winning international productions.

BRIDGE OF SPIES
THE GRAND BUDAPEST HOTEL
HOMELAND
PINA
HUNGER GAMES: MOCKINGJAY PART 2
INGLOURIOUS BASTERDS
THE CONGRESS

20
21
By Marion Döring and Jürgen Biesinger

Every second year, the European Film Awards return to Berlin, home of the European Film Academy. And while it is always exciting and interesting to travel, to get to know new places, meet new people and learn new things, it is also quite nice to come back home! Throughout the years we have learned a lot about Europe and that the European film world quickly starts to feel like a family. Please meet some of the family members:

An important member we would like to welcome back this year is the German TV host, author and director Thomas Hermanns. He has directed various TV and live performance shows, founded the famous Quatsch Comedy Club, and brought karaoke to Germany. Tonight he will lead through the 28th European Film Awards at the Haus der Berliner Festspiele.

The script and artistic concept was again developed by Maria von Heland who keeps surprising us with a seemingly endless capacity to react in good humour to changing realities with a flow of creative ideas.

The stage you’re looking at was designed by German art director Bode Brodmüller, who has created the artwork for the trendy German TV show Circus Halligalli. This is his third time on board and again he has impressed us with his fantastic ideas and visions.

The Berlin branch of EFA Patron Chimney designed and produced the 3D animations and graphics.

Only few people know that the renowned German actor Burghart Klaußner (THE PEOPLE vs. FRITZ BAUER, 13 MINUTES, THE WHITE RIBBON, THE READER) also sings. And he says: “Music is really the main thing. Actually, I’d like to leave everything else aside and just make music – hard to believe but that’s how it is. Tonight he sings for us – and for Paris: the chanson “Douce France” by Charles Trenet.

Berlin-based musician, composer, producer and sound designer Kriton Klingler-Ioannides works free-lance for theatre and film and has previously been nominated for a German Film Award. He created the jingles for tonight’s show and the music for the dance act.

A special international ‘welcome to Berlin’ choreography comes from a group of experienced master students at the Flying Steps Academy Berlin. Directed by award-winning performer Sebi Jaeger (specialised in b-boying and also known from films such as BEAT THE WORLD and DESSAU DANCERS), the group also includes Osman Osman, fellow academy teacher for popping und robot dance.

Enjoy the ceremony!
HELP US TO HELP OLEG SENTSOV!

In late November, the Russian Supreme Court in Moscow confirmed the 20-year sentence for Oleg Sentsov. The filmmaker, who was involved in supporting the Euro Maidan protests in Kiev and who has opposed the annexation of Crimea by Russia, was arrested by the Federal Security Service of the Russian Federation (FSB) in his house in Simferopol on 10 May 2014 and brought to Moscow where he was detained and awaiting trial for over a year.

Although the key witness had retracted his testimony as given “under duress”, the trial, based on the accusation of Oleg Sentsov having committed “crimes of a terrorist nature”, was continued. Supporters across Europe, institutional and individual, gathered thousands of signatures supporting an EFA letter to the President of Russia and Russian authorities asking for Sentsov’s immediate release. But at the end of what Amnesty International described as “an unfair trial in a military court” he was sentenced to 20 years in jail.

In an effort to help Oleg Sentsov, the European Film Academy has opened a bank account to collect donations for the coverage of legal expenses and to support his young children. All donations are welcome – any amount will help! Thank you!

DONATIONS:
European Film Academy e.V.
IBAN: DE99 1005 0000 0190 3335 70
BIC/SWIFT: BELADEBEXXX
Reference: Donation for Oleg Sentsov

For bank transfers from countries outside the single euro payments area (SEPA):
Berliner Sparkasse / LB Landesbank Berlin AG.
Address: Alexanderplatz 2, 10178 Berlin, Germany
PLEASE NOTE: EFA cannot issue donation receipts in this special case due to German tax rules!

For a Europe centered on people and human rights!

Today, more people are fleeing their countries and seeking protection than at any other time since the end of World War II. Many of them are coming to Europe and Germany. A great number of German citizens have shown extraordinary willingness to help. But there is also a different reality: On an almost daily basis, refugee shelters are being torched and refugees or their advocates attacked. As thousands of refugees are drowning in the Mediterranean while trying to make their way to Europe, many European governments are sealing their borders. Those who do manage to reach Europe often face months-long journeys in appalling conditions.

Whilst private citizens have shown impressive levels of commitment, the wider European picture is nothing short of disillusioning. Europe appears divided, helpless, petty. Our continent is betraying its values.

The time has come to make a public commitment. We, the signatories, commit to

• humanity and solidarity
• respecting human rights
• safe access routes and fair asylum procedures
• freedom from racist agitation and violent attacks
• an open, human and diverse society

MAKE THE COMMITMENT! WWW.EUROPA-DER-MENSCHENRECHTE.ORG
A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE

EN DUVA SATT PÅ EN GREM OCH FUNDERADE PÅ TILLVARON

SWEDEN, FRANCE, GERMANY, NORWAY
96 min.

Like modern times’ Don Quixote and Sancho Panza, Sam and Jonathan, two travelling salesmen peddling novelty items, take us on a kaleidoscopic wandering through human destinies. A trip that shows us the beauty of single moments, the pettiness of others, the humour and tragedy that is in us, life’s grandeur as well as the frailty of humanity.

WRITTEN & DIRECTED BY: Roy Andersson
PRODUCED BY: Pernilla Sandström
France, Germany, Turkey
100 min.

Lale, 13, lives with her sisters in a small village of southern Turkey. Summer begins, the school year ends. On the way home from school the girls play innocently with some boys by the water, without ever imagining there could be consequences to such an innocent act.

The girls are orphans and cared for by their archaic grandmother and authoritarian uncle, who are more concerned in protecting the family’s honour than they are in allowing the girls their freedom and basic rights. The girls are kept inside the house and are no longer allowed to leave at their will or go to school.

Effectively prisoners in their own home, the girls refuse to be passive and begin to device their exit strategy. They stick together, sharing their collective dream of freedom. Meanwhile, their marriages are being arranged by their grandmother, and they are one by one being married off. Lale, the youngest realises she must escape or face the same destiny as her sisters.
In a secluded valley in Iceland, Gummi and Kiddi live side by side, tending to their sheep. Their ancestral sheep-stock is considered one of the country’s best and the two brothers are repeatedly awarded for their prized rams which carry an ancient lineage. Although they share the land and a way of life, Gummi and Kiddi have not spoken to each other in four decades.
A love story set in the near future where single people, according to the rules of The City, are arrested and transferred to The Hotel. There they are obliged to find a matching mate in 45 days. If they fail, they are transformed into an animal of their choosing and released into The Woods. A desperate Man escapes from The Hotel to The Woods where The Loners live and falls in love, although it is against their rules.
On a night out in Berlin, Victoria meets four young local guys – after joining their group, she becomes their driver when they rob a bank. Finally, as dawn breaks, everyone meets their destiny.
YOUTH

YOUTH – LA GIOVINEZZA

WRITTEN & DIRECTED BY: Paolo Sorrentino
PRODUCED BY: Nicola Giuliano, Francesca Cima & Carlotta Calori

Italy, France, UK, Switzerland
118 min.

Springtime. Fred and Mick, two old friends now approaching eighty, are on vacation together in an elegant hotel at the foot of the Alps. Fred, a composer and conductor, is now retired. Mick, a film director, is still working. The two friends know that their time is quickly running out, and they decide to face their future together. They look with curiosity and tenderness on their children’s confused lives, Mick’s enthusiastic young writers, and the other hotel guests, all of whom, it seems, have all the time that they lack.

And while Mick scrambles to finish the screenplay for what he imagines will be his last important film, Fred, who gave up his musical career long ago, has no intention of returning to it. But someone wants at all costs to hear his compositions and to see him conduct again.
Like modern times’ Don Quixote and Sancho Panza, Sam and Jonathan, two travelling salesmen peddling novelty items, take us on a kaleidoscopic wandering through human destinies. A trip that shows us the beauty of single moments, the pettiness of others, the humour and tragedy that is in us, life’s grandeur as well as the frailty of humanity.
France
106 min.

In the Bélier family, sixteen-year-old Paula is an indispensable interpreter for her deaf parents and brother on a daily basis, especially in the running of the family farm. One day, a music teacher discovers her gift for singing and encourages Paula to participate in a prestigious singing contest in Paris, which will secure her a good career and a college degree. However, this decision would mean leaving her family and taking her first steps towards adulthood.
God exists!
He lives in Brussels.
He’s a real bastard, odious with his wife and daughter.
We know a lot about his son, but very little about his daughter.
Her name is Ea and she’s ten years old.
One day, she revolts against her father, hacks his computer and leaks to the entire world their inevitable date of death by SMS ...
Austria
99 min.

In the heat of the summer: an isolated house in the countryside between woods and corn fields. Ten-year-old twins wait for their mother. When she comes back, her head wrapped in bandages after plastic surgery, nothing is as it was before. Stern and distant, determined to find the truth by any means.
It is autumn. In the small Danish port of Nakskov the chimneys of the sugar factory smoke tirelessly. Giant windmill wings lie abandoned on the outskirts of town. The last year of high school lies before Sara and her friends. They talk about the future, about the wish to leave to a bigger city. Karen, a young Faroese, just moved to the island to work as a teacher at the local high school. In the class discussions arise: What is femininity? What is masculinity? What is art? Who sees us and in what way? Who and what makes us who we are? Sara is fascinated by her new teacher, her friends find Karen strange, “perhaps a bit too feminist.” In between theatre rehearsals and DIY-constructions Sara attempts to get closer to Karen.

LIMBO

WRITTEN & DIRECTED BY: Anna Sofie Hartmann
PRODUCED BY: Nina Helveg

Germany, Denmark
80 min.

28th EUROPEAN FILM AWARDS

NOMINATIONS
MUSTANG

DIRECTED BY: Deniz Gamze Ergüven
WRITTEN BY: Deniz Gamze Ergüven & Alice Winocour
PRODUCED BY: Charles Gillibert

France, Germany, Turkey
100 min.

Lale, 13, lives with her sisters in a small village of southern Turkey. Summer begins, the school year ends. On the way home from school the girls play innocently with some boys by the water, without ever imagining there could be consequences to such an innocent act.

The girls are orphans and cared for by their archaic grandmother and authoritarian uncle, who are more concerned in protecting the family’s honour than they are in allowing the girls their freedom and basic rights. The girls are kept inside the house and are no longer allowed to leave at their will or go to school.

Effectively prisoners in their own home, the girls refuse to be passive and begin to devise their exit strategy. They stick together, sharing their collective dream of freedom. Meanwhile, their marriages are being arranged by their grandmother, and they are one by one being married off. Lale, the youngest, realises she must escape or face the same destiny as her sisters.
Set at the end of the 19th century, SLOW WEST follows the story of sixteen-year-old Jay Cavendish as he journeys across the American frontier in search of the woman he loves, accompanied by a mysterious traveller named Silas.
Germany, France
99 min.

Matthias is the younger of the two Landberg sons. As much as his brother David wants to follow in his father’s footsteps and become a successful investment banker, so determined is Matthias to lead a life far detached from career and ambition. Together with his girlfriend Camille and her 6-year-old son Etienne from a previous relationship, he lives in his family’s holiday home on the French Atlantic coast, simply living from day to day.

The story begins when David and his wife Lena unexpectedly show up at the holiday home to spend their vacation. All of a sudden, Matthias’ carefree life becomes a thing of the past – with David come new rules and expectations. Directly upon arrival, David insists that he and Lena have the bedroom Matthias and Camille have been using and wants to send Camille’s son Etienne, who he considers a mischief, to his father. Matthias accepts it all, albeit reluctantly.

For him it has always been “what David wants, David gets!” Camille, however, doesn’t want to have any of David’s bossiness and resists his claim to superiority. She secretly decides to interfere with the brothers’ pecking order. And her female craftiness provides quite a few surprises!
Comrades and lovers Amer and Ragha met in a Syrian prison cell 15 years ago. When Sean McAllister first meets their family in 2009, Ragha is back in prison leaving Amer to look after their four boys alone; but as the ‘Arab Spring’ sweeps the region, the family’s fate shifts irrevocably. Filmed over five years, the film charts their incredible odyssey to political freedom. For Ragha and Amer, it is a journey of hope, dreams and despair: for the revolution, their homeland and each other.
AMY

DIRECTED BY: Asif Kapadia
PRODUCED BY: James Gay-Rees

UK
127 min.

Featuring extensive unseen archive footage and previously unheard tracks, AMY tells the incredible story of six-time Grammy-winner Amy Winehouse. At the same time it shines a light on the world we live in, in a way that very few can. A once-in-a-generation talent and a pure jazz artist in the most authentic sense, Amy wrote and sang from the heart using her musical gifts to analyse her own problems. The combination of her raw honesty and supreme talent resulted in some of the most original and adored songs of the modern era.

Her huge success, however, resulted in relentless and invasive media attention which coupled with Amy’s troubled relationships and precarious lifestyle saw her life tragically begin to unravel. Amy Winehouse died from alcohol poisoning in July 2011 at the age of 27.
Maria Fux is a 90-year-old Argentinian dancer. In her studio in the heart of Buenos Aires she is still dancing, teaching and conserving the elegance and the energy of a young performer. She accepts all kinds of people in her classes forming integrated groups of dancers. She gives everybody the possibility to develop their own way of expressing themselves and gets out the talent from dancers of all ages and conditions. After a period of training with her, a lot of them spring out, as if something new is waking up. They take part in one of the most ancient human struggles: the battle of human beings against their limits.

Maria Fux is not an exception. She is pushing her old body to the limits, but there’s an unknown force coming from inside that drives her students to a concrete change and still keeps her dancing. This film wants to tell about the power of that force.
THE LOOK OF SILENCE

DIRECTED BY: Joshua Oppenheimer
PRODUCED BY: Signe Byrge Sørensen

Denmark, Norway, Indonesia
99 min.

Through the filmmaker’s work filming perpetrators of the 1965-66 Indonesian genocide, a family of survivors discovers how their son was murdered – and the identity of the men who killed him. The family’s youngest son asks how he can raise his children in a society where survivors are terrorised into silence, and everybody is terrorised into treating the murderers as heroes. In search of answers, he decides to confront each of the surviving killers involved with his brother’s murder. And thus begins, through cinema, an unprecedented dialogue.

EurOpEAn dOCumENTARY

NOMINATIONS
TOTO AND HIS SISTERS
TOTO SI SURORILE LUI

WRITTEN & DIRECTED BY: Alexander Nanau
PRODUCED BY: Valeriu Niclae, Hanka Kastelicova, Alexander Nanau, Catalin Mitulescu & Marcian Lazar

Romania, Hungary
93 min.

TOTO AND HIS SISTERS is an astonishing family story set in Romania. During their mother’s imprisonment for dealing drugs, Toto passionately learns street dancing, reading and writing, while his sisters try to keep the family together in a world that has long forgotten what the innocence of childhood should be. But in the same world, the children discover that they can get from life more than their family could offer.
12-year-old Adama lives in a remote West African village. Beyond the cliffs lies the World of Wind, where the Nassaras reign. One night his older brother Samba disappears.

Defying the village elders, Adama decides to set off in search of him. With the steadfast determination of a child coming of age, he embarks on a quest that takes him over the seas, to the North, to the frontline of the First World War. The year is 1916.
Shaun is a clever, mischievous sheep who lives with his flock on Mossy Bottom Farm, under the nominal supervision of The Farmer, and Bitzer, a well-meaning but ineffectual sheepdog. Despite Shaun’s best efforts, life on the farm has got into a bit of a rut, and Shaun concocts a cunning plan – to have a day off.

But be careful what you wish for. Events rapidly escalate out of control and Shaun’s mischief inadvertently leads to the hapless farmer being taken away from the farm. With the flock’s help, Shaun must leave the farm for the first time and travel into the Big City in order to rescue The Farmer – and failure is not an option. But how will the sheep survive? Can they avoid being recognised as sheep? And thus avoid the clutches of a fearsome animal catcher? In the course of an action-packed adventure they experience a host of wild, funny mishaps. And Shaun meets a little orphan dog called Slip who makes him realise that having a home and a family is not something to be taken for granted.
SONG OF THE SEA

DIRECTED BY: Tomm Moore
WRITTEN BY: William Collins
PRODUCED BY: Paul Young
ANIMATION: Fabian Earlinghauser & Sean McCarron

SONG OF THE SEA tells the story of Ben and his little sister Saeirse – the last Seal-child – who embark on a fantastic journey across a fading world of ancient legend and magic in an attempt to return to their home by the sea. The film takes inspiration from the mythological selkies of Irish folklore who live as seals in the sea but become humans on land.
A genius musician lives a lonely life in a surreal, floating world. He plays the piano every day in a gigantic concert hall, but there is nobody to listen. One day his animated world collapses and he must face reality. He only has one wish: to share his music with his daughter, but her mother doesn’t allow it.

During the year 2015: Ali, a Tunisian immigrant working in asbestos removal receives the visa which will allow his wife and daughter to join him. To get ready to welcome his family, he must make a radical decision.

A young, shy student on a field trip to post-communist Poland who very abruptly comes of age when he makes the choice to withhold a truth.

Miami Police Department detective and martial artist Kung Fury time travels from the 1980s to World War II to kill Adolf Hitler, a.k.a. “Kung Führer”, and revenge his friend’s death at the hands of the Nazi leader. An error in the time machine sends him further back to the Viking Age.

A foreign woman in a burqa brings her young son to a Copenhagen police station to get away from her abusive husband, yet the translator assigned to her seems unwilling to convey the true meaning of her words to the police, thus corrupting the truth of her terrible situation.
OVER
WRITTEN, DIRECTED & PRODUCED BY: Jörn Threlfall
UK, fiction, 13’
A crime scene. During the course of nine wide shots, told in reverse order, we witness an intriguing story unfold. What has happened in this quiet neighbourhood? A murder, a hit-and-run, an accident? The reality is profound, and deeply unexpected.

PICNIC
PIKNIK
DIRECTED BY: Jure Pavlović
WRITTEN BY: Džejna Avdić & Jure Pavlović
PRODUCED BY: Luka Venturin & Jure Pavlović
Croatia, fiction, 13’
Sarajevo, rush hour. Emir (15), accompanied by a social worker, is on his way to meet his father Safet for a weekend picnic at Igman, a semi-open penitentiary. Due to the heavy traffic they are late ...

SMILE, AND THE WORLD WILL SMILE BACK
DIRECTED BY: Yoav Gross, Ehab Tarabieh & the al-Haddad family
PRODUCED BY: Yoav Gross, Ehab Tarabieh & Helen Yanovsky
Israel / Palestine, documentary, 20’
One cold December night, Israeli soldiers come up to the al-Haddad family home in a Palestinian neighbourhood of Hebron and knock on the door. They’ve come to search the house. Diaa, the teenage son, reaches for the family’s video camera. As the search unfolds, a strange power struggle evolves, pitting gun against camera. The night grows colder, and the soldiers take Diaa outside and order him to face the wall. They won’t leave until he stops smiling.

SON OF THE WOLF
FILS DU LOUP
DIRECTED BY: Lola Quivoron, Ehab Tarabieh & Pauline Ouvrard
PRODUCED BY: Margaux Juvénal
France, fiction, 23’
Between the walls of an ancient military fort, Johnny, a young boy, learns how to train and dominate Iron, his first guard dog.

SYMBOLIC THREATS
DIRECTED & PRODUCED BY: Miesa Leinback, Lutz Henke & Matthias Wermke
Germany, documentary, 15’
Inspired by the heated debate over the two “White American Flags” that suddenly appeared on the towers of New York City’s iconic Brooklyn Bridge, the film asks what kind of societal scope art has in the present day.

THE RUNNER
EL CORREDOR
DIRECTED BY: José Luis Montesinos
WRITTEN BY: José Luis Montesinos & Laka Blesa
PRODUCED BY: Arturo Méndiz & José María Torres
Spain, fiction, 12’
Five years ago the boss closed the company and fired 300 workers. The first day that he goes out to run he meets one of them.
THE TRANSLATOR ÇEVIRMEN
WRITTEN & DIRECTED BY: Erre Kayiş
PRODUCED BY: Duyan Kahveci
Ireland, 6'35 min, animation
UK / Turkey, fiction, 23'

Yusuf, a Syrian refugee boy who lives in exile in a remote Turkish border town is chosen for his newfound power but he has to experience how to use it, at the cost of his innocence.

THIS PLACE WE CALL OUR HOME
DIRECTED & PRODUCED BY:
Thea Lczentzen & Sybilla Marie Nester Tussen
Denmark, documentary, 30'

Two friends on the floor proud pine trees and current rivers grenades without detonation. In the staircase dust is dancing. Women bring home sunflowers. Deafening silent is Ukraine, before the boys are leaving. War is strange, people try to make sense, in this place we call our home.

WASHINGTONIA
WRITTEN & DIRECTED BY: Konstantina Kotzamani
PRODUCED BY: Artemis Pattakou
Greece, fiction, 24'

WASHINGTONIA starts when the giraffe’s heart can no longer be heard. Washingtonia is an alternative name for Athens, a place where people, like animals, fall into summertime sadness because of the heat. Washingtonia is the only palm tree that its heart is not devoured by the red beetle. Because its heart is small and dry and no one likes small and dry hearts.
Roy Andersson for A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE
Yorgos Lanthimos for THE LOBSTER
Nanni Moretti for MY MOTHER
Sebastian Schipper for VICTORIA (picture: Anika Nagel)
Paolo Sorrentino for YOUTH (picture: Gianni Fiorito)
Malgorzata Szumowska for BODY (picture: Jakub Paremba)

Bringing the best new films from Germany to the world ...

GermanFilms_Ad_2015_A5quer_Artwork German Films 06.08.15 16:14 Seite 1
Alicia Vikander in EX MACHINA

Rachel Weisz in YOUTH

Margherita Buy in MY MOTHER

Laia Costa in VICTORIA

Charlotte Rampling in 45 YEARS

Michael Caine in YOUTH

Tom Courtenay in 45 YEARS

Christian Friedel in 13 MINUTES

Vincent Lindon in THE MEASURE OF A MAN

Colin Farrell in THE LOBSTER

Charlotte Rampling

Margherita Buy

Laia Costa

Alicia Vikander

Rachel Weisz

Michael Caine

Tom Courtenay

Christian Friedel

Vincent Lindon

Colin Farrell

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Colin Farrell

Charlotte Rampling

Margherita Buy

Laia Costa

Alicia Vikander

Rachel Weisz

Michael Caine

Tom Courtenay

Christian Friedel

Vincent Lindon

Colin Farrell
Jury Statement: The photography in GOODNIGHT MOMMY is extremely consistent and suggestive. Every frame is created in the atmosphere of the film and strengthens its dramaturgy. These pictures are testimony to the huge visual sensitivity of the cinematographer. They are an excellent example of the use of composition and light and offer a new, very modern understanding of the art of cinematography.

Jury Statement: The editing of BODY/CIAŁO is an outstanding example of playful precision. Underpinned by shining humour, the montage uses cinematography’s many-faceted imagery to create space for each character, for each character’s dignity, the deceased and the viewer. Jacek Drosio allows us to linger, steps up the beat where needed and shifts perspectives to compose a splendid narration that brings all pain and longing together in a good laugh.

Based on the EFA Selection list and the additional film entries, a special seven-member jury decided on the winners in the categories cinematography, editing, production design, costume design, composer and sound design.

Anna Asp
production designer
Sweden

Daniela Ciancio
costume designer
Italy

Mathieu Cox
sound designer
Belgium

Uberto Pasolini
director/producer
UK

Adam Sikora
cinematographer
Poland

Kjartan Sveinsson
composer
Iceland

Monika Willi
editor
Austria

Martin Gschlacht
for GOODNIGHT MOMMY
Austria

Jacek Drosio
for BODY
Poland

INTRODUCING THE JURY
Jury Statement: The design follows and supports the drama in a beautiful, funny and artistic way, mixing the real and the surreal with a lot of ironic fantasy.

Sylvie Olivé for THE BRAND NEW TESTAMENT Belgium, France, Luxembourg

Jury Statement: Using colour and shape in a wonderful way to paint each frame of the film, the costume design helps to realise the director’s vision. Every single item the actors wear has its own recognisable story.

Sarah Blenkinsop for THE LOBSTER UK, Ireland, Greece, France, the Netherlands (picture: Rowland Hobley)

Jury Statement: For a very brave and daring approach to film scoring, with all the right elements of musical craftsmanship and visual understanding.

Cat’s Eyes for THE DUKE OF BURGUNDY UK, Hungary (picture: Rory van Millingen)

Jury Statement: The Sound Design for ARABIAN NIGHTS possesses a strong identity, combining documentary and fiction styles. Each sound sequence develops an original point of view closely matching the narration. The result is brilliant poetry, full of life and boldness.

Vasco Pimentel & Miguel Martins for ARABIAN NIGHTS – VOL. I-III Portugal, Germany, France, Switzerland (picture: Miguel Martins)
Andrea Occhipinti

Born in Rome, Andrea Occhipinti is the founder of Lucky Red who has, over the past 28 years, successfully produced and distributed some of the best international independent production and who has discovered exciting new talent and helped to launch some great careers.

Since 1987 Andrea Occhipinti has theatrically distributed over 250 titles and produced over 40 films among which many have been supported by Eurimages: SONETTA by Salvatore Mereu, THE FRONT LINE by Renato de Maria, THIS MUST BE THE PLACE by Paolo Sorrentino and AZUR & ASMAR by Michel Ocelot as well as EFA winners like THE KID WITH A BIKE by the Dardenne brothers (European Screenwriter 2011), THE WHITE RIBBON by Michael Haneke (European Film, Director and Screenwriter 2010) and Golden Palm in Cannes 2009), IL DIVO also by Paolo Sorrentino (European Actor 2008), and THE SEA INSIDE by Alejandro Amenábar (European Director & Actor 2004 and Best Foreign Language Film at the US Academy Awards 2005), among many other successful co-productions.

Lucky Red has been producing and distributing the films of directors from all over the world such as Lars Von Trier, Patrice Leconte, Wong Kar-Wai, Park Chan-Wook, Peter Mullan, Luc Jacquet, François Ozon, Gurinder Chadha, Hayao Miyazaki, Agnès Jaoui, Jacques Perrin, Robert Altman, Frank Oz, Atom Egoyan - just to name a few.
Austrian actor Christoph Waltz shot to global stardom for his role as a ruthless Nazi officer in Quentin Tarantino’s World War 2 thriller *Inglourious Basterds* in 2009. Waltz portrayed the unsettling, unsavoury and sadistic Colonel Hans Lander, an infamous “Jew hunter”, with his signature pep, verve and steely determination in the film written and directed by Quentin Tarantino.

His skills won him the best actor Palme d’Or, a Golden Globe and his first of two best supporting actor nods at both the Oscars and the BAFTAs. It was an impressive haul of plaudits for Waltz who had forged a glittering TV career in Europe prior to reading for Tarantino. The US filmmaker had seen dozens of actors for the part that required a degree of fluency in German, English and French and an ability to tune into the particular verbal rhythms of Tarantino’s script. Tarantino had all but given up on finding an actor capable of playing what he considered to be one of his greatest character creations ever and was hours away from pulling the plug on the entire project. Then Waltz showed up.

Within about three minutes of starting the audition, Tarantino and his producer Lawrence Bender turned to one another and breathed a sigh of relief. Waltz landed the job, Tarantino got the green light and so began a working relationship between the two that would wow audiences and critics alike. During his acceptance speech in Cannes, Waltz thanked Tarantino for giving him his vocation back. A few months later Waltz picked up the best supporting actor at the US Academy Awards. In his acceptance speech he described Tarantino as an unorthodox and fearless filmmaker: “There’s no way I can thank you enough but I can start here,” he grinned.

The Vienna-born actor has theatre and performance in his blood. His parents were costume and set designers while his grandparents tread the boards themselves. “The one advantage of having grown up in the business is that you don’t romanticise it,” Waltz has said about choosing the actor’s life.

He is famously free of pretensions and remains matter-of-fact about the pitfalls of being a jobbing actor. Asked about when he knew he wanted to act, he fired back: “Still don’t!” in an interview with the New York Times in the immediate aftermath of his *Inglourious Basterds* success.

After studying singing and opera at the University of Music and Performing Arts in Vienna, he attended the Max Reinhardt Seminar in Vienna before upping sticks and moving to Switzerland and Germany, before finding a steady stream of work in TV across the institution’s New York outpost in the late 1970s. While in the Big Apple he encountered the teachings of Lee Strasberg and Stella Adler. Waltz has posited that much of his self-proclaimed analytical approach on how to tackle roles stems from Adler’s script interpretation techniques.

Armed and influenced by his time in the US, Waltz jetted back to Europe to work in theatre in Switzerland and Germany, before finding a steady stream of work in TV across the world.
Waltz starred with Leonardo DiCaprio, Kerry Washington and Samuel L. Jackson in the film for which he would garner his second Academy Award, BAFTA and Golden Globe. After working with DiCaprio and Foxx he tested his comedy timing by taking roles in MUPPET Most Wanted opposite global power couple Kermit the Frog and Miss Piggy in 2014.

refusing to ease up on his work schedule, Waltz also took on roles in Horrible Bosses 2 and starred opposite Amy Adams in Tim Burton’s Big Eyes in the same year.

This year he has brought all his detached menace and sadism to his role as Blofeld in the latest James Bond Spectre, directed by Sam Mendes.

In 2016, he will be seen in David yates’ live-action version of Tarzan as Captain Rom and opposite Alicia Vikander and Cara Delevingne in Tulip Fever, as Cornelis Sandvoort in the drama, to be directed by Justin Chadwick.

Waltz is also preparing his directorial debut The Worst Marriage in Georgetown.

After picking up his first Oscar, Waltz found myriad doors open up in Hollywood, his name lighting up filmmakers’ radars on both sides of the Atlantic.

In 2011, Waltz landed a buzz role in The Green Hornet opposite Seth Rogen, turned a trick in the circus drama Water for Elephants with Reese Witherspoon and Robert Pattinson, and talked up a storm in Roman Polanski’s dramatic comedy Carnage alongside Kate Winslet, Jodie Foster and John C. Reilly.

The following year saw Waltz re-united with Tarantino for the filmmaker’s vision of the Western genre, Django Unchained. Co-starring opposite Jamie Foxx in the pre-Civil War gunfighter thriller, Waltz’s turn as a dentist-turned-bounty hunter who takes a freed slave named Django under his wing, mesmerised critics, awards voters and audiences.

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An Inner Restlessness
Charlotte Rampling
By Louise Tutt

Charlotte Rampling slept through her first screen test. At the age of 17, she had been stopped on a London street and promptly cast in a chocolate commercial for Cadbury’s, the confectionary manufacturer. The ad had led to an audition for a film called ROTTEN TO THE CORE but on the day she preferred a snooze in a dressing room. “I was incredibly fatalistic,” she explained in 2014. “I just thought ‘if it works, it works’. But I’ve always been like that. I’ve never been easily impressed and I’ve never thought I didn’t deserve something. If I got it, then I deserved it.”

Such remarkable resilience and belief in oneself, (“I know that I can go and live in a cave on my own if necessary,”) combined with the killer looks beloved by a film camera have equipped Rampling to be one of the world’s leading actors. They have also earned her various enduring epithets: Luchino Visconti, who directed her in THE DAMNED in 1969, said she possessed ‘the look’ (Rampling has casually put that down to her heavy eyelids), while the French refer to the Paris-based actress simply as ‘la legende,’ and have awarded her the Legion d’Honneur.

Her career has encompassed the startling British films of the 1960s, challenging European titles, various forays to Hollywood, including working with Woody Allen on STARDUST MEMORIES and later with Sharon Stone on BASIC INSTINCT 2, and then back to Europe to form one of the most productive partnerships of her career with French director François Ozon.

Most recently she has enjoyed all the plaudits that have come her way for the role of the chilly, devastated Kate in Andrew Haigh’s drama 45 YEARS, which is nominated for a trio of European Film Awards, including a best actress tilt for Rampling. She stars with Tom Courtenay (nominated for best actor) in the anti-love story about a couple disintegrating on the eve of their 45th wedding celebrations. 45 YEARS debuted at the Berlinale earlier this year where Rampling and Courtenay were awarded the best actress and actor prizes respectively. Rampling went on to pick up the best actress prize at the Edinburgh International Film Festival in the summer. Her talent was evident from the beginning. While she won the part in ROTTEN TO THE CORE, her big break came just a year later when she was cast as the pregnant, sulky Meredith in Silvio Narizzano’s GEORGY GIRL in 1966. The film, which also featured Lynn Redgrave, Alan Bates and James Mason, captured the wild, careering spirit of Swinging London at that time. But it was Rampling who stood out as a new mother with ambivalent-at-best feelings towards her child. “I hate it,” said Meredith. With those words was born Rampling’s reputation as an actor with the ability to convey a sense of malevolence and to speak the unspeakable on screen. Her abilities to couple fear with fearlessness are made all the more disquieting when paired with a physical beauty that society prefers to associate with its more angelic souls. And she has used those skills to great effect, particularly in Visconti’s vision of hell in THE DAMNED, about a Nazi family wallowing in the riches of the Second World War. Then came Liliana Cavani’s disturbing THE NIGHT PORTER in 1974, about a concentration camp survivor who has a sadomasochistic relationship with the SS officer who imprisoned her.

Driven by the devastating grief she experienced following the death of her sister in 1969, Rampling decided early on she was only going to make films that mattered. “They had to be morally just,” she has explained. “They had to fit into my vision of what I thought a human being was and they had to serve a purpose. That was what made the whole thing worthwhile.”

In 2000, in what sparked something of a mid-career renaissance, Rampling starred in Ozon’s UNDER THE SAND, about a seemingly happily married woman dealing with...
This daughter of a peripatetic Army officer, who moved his family around often while Rampling and her sister were growing up, also recently put in a memorable performance in a TV adaptation of William Boyd’s RESTLESS. She has no intention of slowing down or standing still. She has appeared in Guy Maddin’s transmedia project SEANCES, and is now filming THE SENSE OF AN ENDING for Indian director Ritesh Batra, based on the novel by Julian Barnes.

“There’s a restlessness, an inner eternal restlessness, which you either have or you don’t,” she has said of her work ethic. “That’s why I’ve kept doing cinema in a way. It’s enabled me to keep moving.”

No need for a snooze now.
On Young Audience Film Day on 3 May, more than 1,500 kids in 25 countries across Europe watched the three nominated films.

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- Cluj, Romania
- Erfurt, Germany
- Istanbul, Turkey
- Izola, Slovenia
- Kiev, Ukraine
- London, UK
- Malmö, Sweden
- Pristina, Kosovo
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And voted for their favourite:

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**THE INVISIBLE BOY**

Screenwriter Stefano Sardo with the EFA YOUNG AUDIENCE Award 2015 for *The Invisible Boy* (picture: Carlo Bansini)

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Ireland

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EY as Official Tabulator for the voting of the People’s Choice Award 2015 congratulates all the nominees for their fantastic achievement!

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**MY SKINNY SISTER**

*MIN LILLA SYSTER*
by Sanna Lenken
Sweden/Germany

**THE INVISIBLE BOY**

*IL RAGAZZO INVISIBILE*
by Gabriele Salvatores
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When the European Film Academy invites its members, Europe’s greatest film stars, directors, actors and actresses, to attend the European Film Awards, the People’s Choice Award sheds a spotlight on the people films are made for, the audience!

An international campaign involving more than 20 media partners across Europe and the EFA’s social media channels calls on film-lovers to cast their vote on www.europeanfilmawards.eu.

From all votes received, one lucky participant won the chance to attend the 28th European Film Awards.

Ernst & Young, one of the leading global professional services firms, continues to act as Official Tabulator, endorsing the voting procedures and confirming the winner.

Our media partners:

- A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE by Roy Andersson
- FORCE MAJEUR by Ruben Ostlund
- LEVIATHAN by Andrey Zvyagintsev
- MARSHLAND by Alberto Rodríguez
- SAMBA by Eric Toledano & Olivier Nakache
- THE SALT OF THE EARTH by Wim Wenders & Juliano Ribeiro Salgado
- VICTORIA by Sebastian Schipper
- WHITE GOD by Kornél Mundruczó

Nos partenaires de la presse :
Impressive Achievements

The six films nominated for European Film 2015 have all electrified the international festival circuit over the past year and a half. Roy Andersson’s droll, melancholy A PIGEON SITS ON A BRANCH REFLECTING ON EXISTENCE was the surprise but much beloved winner of the Golden Lion at the Venice Film Festival in 2014, confirming the Swedish director to be one of world cinema’s finest, most unique voices.

Andersson’s first feature for seven years, PIGEON has been well received by critics, was nominated for five of Sweden’s Guldbagge awards, and sold widely around the world by the Co-Production Office. It has been released throughout Europe and in the US where it has taken nearly EUR 200,000 at the box-office. The biggest territory for the film has been its native Sweden where it has grossed EUR 366,000. The story of two travelling salesmen in search of a shop is the third in Andersson’s ‘Living’ trilogy following SONGS FROM THE SECOND FLOOR and YOU, THE LIVING. It is nominated for four EFAs and the People’s Choice Award and is Sweden’s entry to the foreign-language Oscar race.

Sebastian Schipper’s bold, single-take VICTORIA wowed audiences at the Berlinale in February where it took home several prizes. It has steadily opened around Europe and done solid business, particularly at home in Germany with an impressive EUR 2.9m. The adrenaline-propelled thriller swept the board at the German Lola’s in June, winning six awards, including best film, director, actor and actress. It is back in Berlin – this time at the EFAs – with three nominations and a People’s Choice nod.

At Cannes, Grímur Hákonarson’s moving Icelandic drama RAMS about two estranged brothers won the top prize of Un Certain Regard and went on to impress at festivals including Zurich, where it won the best international feature award, and Thessaloniki where it raised the Golden Alexander for best film. It has opened in Iceland and earned EUR 205,320 to date.

MUSTANG, nominated here for both European Film and European Discovery – Prix FIPRESCI, was another Cannes breakout this year, screening in Directors’ Fortnight and winning the Europa label prize. Directed by Deniz Gamze Ergüven who grew up between Turkey and France and studied at the prestigious la Femis film school in Paris, MUSTANG is her luminous debut feature. It depicts five young girls growing up in rural Turkey and their increasing attempts to free themselves from the patriarchal and religious ties that bind them.
Ad Vitam released the film in France right after Cannes. It has since gone on to play at the Venice, Toronto, Busan, Sarajevo and Stockholm film festivals among many others, winning awards in Hamburg and Chicago, and is France’s submission to the foreign-language Oscar. MUSTANG will be released in further territories in early 2016 including the US via the Cohen Media Group and the UK with Curzon Artificial Eye.

Also first seen in Cannes were competition titles YOUTH, directed by Italy’s Paolo Sorrentino, and THE LOBSTER, directed by Greece’s Yorgos Lanthimos. Both were shot in English with well-known stars, thus boosting their commercial prospects. YOUTH has done particularly well in Italy (EUR 6.4m) and France (EUR 2m). Fox Searchlight has opened it in the US on 4 December. It has five EFA nominations, more than any other film.

THE LOBSTER meanwhile, with four EFA nominations, has garnered a terrific EUR 1.7m in the UK. It has opened across Europe, earning a notable EUR 900,000 in France, and EUR 553,000 in Italy.

Two films missing from this year’s EFAs also made their mark at Cannes: Jacques Audiard’s DHEEPAN won the Palme d’Or and is now on release around the world; and Laszlo Nemes’ SON OF SAUL which picked up both the Grand Jury and FIPRESCI prizes. The sensitivity of a film’s release dates is sometimes regarded as commercially or strategically incompatible with awards deadlines by the respective rights holders. Unfortunately, this was the case with these two films.

Charlotte Rampling and Tom Courtenay star in Andrew Haigh’s quietly devastating drama 45 YEARS and are both nominated for acting EFA’s. They hope to reprise the double win they pulled off for best actress and actor at the Berlinale. The film is one of the most successful arthouse releases of the year in the UK, grossing EUR 2.5m.

Indeed it has been a good year at the UK box-office for homegrown independent films. Asif Kapadia’s haunting portrayal of the late Amy Winehouse AMY, nominated for European Documentary. The comedy drama about a young girl growing up with deaf parents and siblings has attracted 7.45m admissions, just over half of last year’s mega French hit, SERIAL (BAD) WEDDINGS, nominated for a People’s Choice Award.

Germany is on track to record the biggest box-office year in history with both receipts and admissions on the rise. This is thanks in large part to local titles, particularly Til Schweiger’s road movie HONIG IM KOPF, which opened in December 2014 and has gone on to notch up EUR 58.4m, and Bora Dağtekin’s irreverent comedy FACK JU GÖHTE 2, which has grossed a whopping Euros 60.8m to become the biggest film of the year to date in Germany.

SUFFRAGETTE has taken EUR 14.1m to date. In France, the second highest-grossing film of the year is LA FAMILLE BELIER, nominated for European Comedy. The comedy drama about a young girl growing up with deaf parents and siblings has attracted 7.45m admissions, just over half of last year’s mega French hit, SERIAL (BAD) WEDDINGS, nominated for a People’s Choice Award.

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THE 28th EUROPEAN FILM AWARDS

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Composer ........................................................ Kriton Klinger-looainides
Music Act ........................................................... Burghart Klauflner, Matthias Stotzel,
Sven-Arne Schönemann, Gerold Donker
Dance Act ........................................................... Sebi Jaeger, together with Elite students of the Flying Steps Academy
Artistic Director & Script III TV Director
Executive Producer ........................................ Heidi Frankl
Producer .......................................................... Jürgen Biesinger
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Light Design ..................................................... Bod Bodmüller
Sound Design .................................................... Manfred "Ollie" Olma
Clips & Graphics Supervisor ......................... Ivo König
Clips Selection ................................................... France Drusseen
Co-ordination Clips & Rights Clearance ........ Elias Gable
Editor Nomination & Tribute Clips ............... Bodo Schmücker
*Berlin Clip* ..................................................... "Ollie" Olma

Technical Director ............................................ Ralf Schafthurst
Technical Co-ordinator ................................. Max Klarhors
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THE 28th EUROPEAN FILM AWARDS

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Project Management Editing ......................... Ariane Brauer
Motion Design & Animation ............................. Chimney Deutschland gGmbH
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European Film Academy e.V.
Kurfürstendamm 225
10719 Berlin
GERMANY
tel. +49(30) 887 167-0
fax +49(30) 887 167-77
www.europeanfilmacademy.org

EFA Productions gGmbH
Kurfürstendamm 225
10719 Berlin
GERMANY
tel. +49(30) 887 167-0
fax +49(30) 887 167-77
www.efa-productions.com

Amtsgericht Charlottenburg
14236 Nz

EUROPEAN FILM ACADEMY e.V.
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