



presents

# Almanya



## WELCOME TO GERMANY



BETA CINEMA PRESENTS A ROXY FILM PRODUCTION IN CO-PRODUCTION WITH INFILM  
 VEDAT ERINCIN FAHRI OGUN YARDIM LILAY HUSER DEMET GUL AYLIN TEZEL RAFAEL KOUSSOURIS DENIS MOSCHITTO PETRA SCHMIDT-SCHALLER AYKUT KAVACIK ERCAN KARACAYLI SIIR ELOGLU  
 AXEL MILBERG ANTOINE MONOT JR. OLIVER NAGELE JULE RONSTEDT ARND SCHIMKAT TIM SEYFI WALTER SITTLER AGLAIA SZYSZKOWITZ KATHARINA THALBACH SASKIA VESTER  
 CASTING EMRAH ERTEM PRODUCTION DESIGN ALEXANDER MANASSE COSTUME DESIGN STEFFI BRUHN EDITING ANDREA MERTENS MUSIC GERD BAUMANN DIRECTOR OF PHOTOGRAPHY NGO THE CHAU  
 SCREENPLAY NESRIN AND YASEMIN SANDERELI PRODUCED BY ANDREAS RICHTER URSULA WOERNER ANNIE BRUNNER DIRECTED BY YASEMIN SANDERELI



**61<sup>st</sup>** Internationale  
 Filmfestspiele  
 Berlin  
**Out of Competition**



Directed by  
**Yasemin Samdereli**

Written by  
**Yasemin Samdereli and Nesrin Samdereli**

Starring  
**Fahri Yardim, Petra Schmidt-Schaller, Denis Moschitto,  
Vedat Erincin, Aylin Tezel**

Produced by  
**ROXY FILM, Andreas Richter, Ursula Woerner and Annie Brunner**  
in cooperation with **INFA FILM** and **Concorde Filmverleih**

Funded by  
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## CAST

Hüseyin, old  
Hüseyin, young  
Fatma, old  
Fatma, young  
Canan  
Ali  
Gabi  
German official  
Man in shop  
Woman in Bus

Vedat Erincin  
Fahri Yardim  
Lilay Huser  
Demet Gül  
Aylin Tezel  
Denis Moschitto  
Petra Schmidt-Schaller  
Axel Milberg  
Walter Sittler  
Katharina Thalbach

## CREW

Director  
Screenplay  
  
Producers  
  
Cinematography  
Light  
Set Design  
Make-Up  
  
Costumes  
Music

Yasemin Samdereli  
Yasemin Samdereli  
Nesrin Samdereli  
Andreas Richter  
Ursula Woerner  
Annie Brunner  
Ngo the Chau  
Benjamin Dreythaller  
Alexander Manasse  
Tatjana Krauskopf  
Constanze Madlindl  
Steffi Bruhn  
Gerd Baumann

## TECHNICAL DETAILS:

Germany 2010  
Running time: 97 min  
Format: 1:2,35

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## PRESS NOTES

ALMANYA is a humorous and sensitive account of how Hüseyin Yilmaz and his family left their native Turkey in the mid 1960s to lend their support to the German economic boom as “Gastarbeiter,” or guest workers. This intimate film by the Samdereli sisters is based in part on personal experiences made by the sisters themselves, and relates a big family story that crosses cultures and generations as it depicts a world hovering between East and West. Among Yasemin Samdereli’s previous accomplishments are the multi-cultural romantic comedy ALLES GETÜRKT, which she shot in 2002, and TURKISH FOR BEGINNERS (2006), an award-winning TV series for which she worked on the script. Nesrin Samdereli wrote the screenplay to ALLES GETÜRKT (2002) as well as to various episodes of the TV series TURKISH FOR BEGINNERS (2006). ALMANYA is the siblings’ first feature film.

In addition to a top-notch cast of Turkish and German actors such as Fahri Yardim (MEN IN THE CITY), Vedat Erincin (EVET, ICH WILL), Lilay Huser (known from the TV series TURKISH FOR BEGINNERS), Denis Moschitto (1½ KNIGHTS – IN SEARCH OF THE RAVISHING PRINCESS HERZELINDE) and Petra Schmidt-Schaller (RUNAWAY HORSE), the Samdereli sisters also enlisted a strong crew, including cinematographer Ngo the Chau (PHANTOM PAIN), set designer Alexander Manasse (RUN LOLA RUN), costume designer Steffi Bruhn (GRAVE DECISIONS) and composer Gerd Baumann (GRAVE DECISIONS).

## SHORT SYNOPSIS

After working for 45 years in Germany as a Turkish “Gastarbeiter,” or guest worker, Hüseyin Yilmaz, now in his 70s, announces to his family that he has bought a house in Turkey and wants everyone to go back with him to renovate it. The family is not enamored with the idea and a heated debate ensues. Adding fuel to the fire is the revelation of granddaughter Canan that she is pregnant from her English boyfriend, whom the family has no idea about. In order to comfort her six-year-old cousin Cenk, who was bullied on his first day at school for being a “foreigner,” Canan tries to cheer him up by telling him the fantastic story of how and why they all ended up in Germany, even though they aren’t Germans.

They undertake a journey back in time to a wondrous place where a small Turkish family discovered a land populated by blond giants who ate pigs, where big rats on leashes were taken on walks, where water was called Coca-Cola, where people worshiped a little wooden figure on a cross, and where everyone spoke “gibberish” – a land called ALMANYA!

## SYNOPSIS

School is a time of formative experiences for all children, and this includes six-year-old Cenk Yilmaz (Rafael Koussouris). However, what Cenk experiences at school is not what one would normally expect. When neither the German boys nor the Turkish boys choose him to play on their football team, Cenk suddenly realizes that he is somehow “different.” For the first time in his life, the son of a German woman and a Turkish man is faced with the question of identity. Who or what is he really? German or Turkish?

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Cenk's older cousin, 22-year-old Canan (Aylin Tezel), has completely different problems to cope with: she is pregnant. And her family still has no idea that she has a British boyfriend, David (Trystan Pütter). At a family reunion, Canan hears about Cenk's problems at school. To comfort him, she tells him the story of how her grandfather Hüseyin Yılmaz (Vedat Erincin) left Turkey 45 years ago to come and work in Germany as a Gastarbeiter.

Cenk thus learns how his grandfather won the love of his wife Fatma (Lilay Huser) back in far-away Anatolia in the 1960s. Soon afterwards, the young couple (Fahri Yardim and Demet Gül) became the parents of Veli (Aykut Kayacik), Muhamed (Ercan Karacayli) and Leyla (Siir Eloglu). After scraping by for several years on a meager salary as a construction worker, Hüseyin follows the call from Germany and the promise of a bigger paycheck. He arrives in this distant land as the 1,000,001st Gastarbeiter and returns shortly thereafter to fetch his family so they can all live together in "Almanya."

After nearly 40 years in Germany, Hüseyin and Fatma apply for German passports. But then something happens that no one in the Yılmaz clan had reckoned with: Grandpa Hüseyin surprises his loved ones with the news that he has bought a house in Turkey and now wants his entire family to go back with him to the old homeland. Even Fatma is surprised by her husband's decision. After a few unsuccessful attempts at rebellion, all family members acknowledge defeat and accept their fate. The journey will take place.

In the next holiday season, the entire family sets off for Turkey. Hüseyin is in brilliant spirits and is proud to have received an invitation to a ceremony in Berlin shortly before their departure. He has been invited to give a speech as the 1,000,001st Gastarbeiter in the presence of the German Federal Chancellor. He prefers not to attend, however.

On the long trip, Canan keeps Cenk in good spirits by continuing to tell him the family story: how Fatma and the children had to cope with their new surroundings without any knowledge of German, how the family moved into a large apartment, how amazed they were at the strange Germans (Fatma: "We have to start by cleaning the toilet – who knows what kind of illnesses the Germans have!") and their customs. Why, for example, do they have "their" god, who was nailed to a cross, hanging in their living rooms? Canan's story continues with the birth of Cenk's father Ali (Denis Moschitto) in Germany.

Upon arriving in Turkey, Cenk finds everything new and exciting, while Hüseyin seems tired and weak, but happy. At a stop they make along the way, Hüseyin notices that something seems to be weighing on his granddaughter Canan. In a heart-to-heart talk, he tells her point-blank that she is pregnant. He can sense these things, he says – after all, his wife gave birth to four children. Canan is surprised but realizes there is no point in denying it. To her relief, Hüseyin only shakes his head and reacts with great composure and understanding.

As they continue their travels in the rented minivan and approach Erzincan, in deepest Anatolia, where Hüseyin purchased his house, Canan tells Cenk the last episode of her story: while on a visit to Turkey many years ago, Hüseyin, Fatma and their children were startled to realize that they had grown distant from their Turkish friends and relatives. In fact, they had gotten so used to their comfortable life in their new home that Hüseyin and his family decided to stay in Germany forever. The journey into the past gives rise to further humorous recollections and anecdotes, which fuels the buoyant mood reigning in the van.

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It is only when Hüseyin does not react to a joke that the family is horrified to realize that he has quietly passed away in the front passenger seat. Silence takes hold of the Yilmaz family. But on that evening, and in spite of the shock that all are still feeling, Hüseyin's death provokes long-overdue confrontations, such as that between the feuding brothers Muhamed and Veli. Canan also gathers up her courage and finally reveals her relationship with David to her mother and grandmother. Although they exclaim "Couldn't it at least have been a German?," Fatma and Leyla ultimately give her their blessing.

Hüseyin is then buried in his native soil. Little Cenk tries to come to terms with the death of his beloved grandfather in his own way. After talking with his father about being and passing, Cenk comes to the somehow comforting conclusion that his grandfather simply "evaporated," like water. Another surprise awaits the family when they see the house that Hüseyin bought. Meanwhile, Muhamed acknowledges that his home is really in Turkey.

Back in Germany, Cenk – whose self-confidence has grown considerably – stands in for his grandfather at the ceremony during which the Chancellor of Germany honors the 1,000,001st Gastarbeiter, Hüseyin Yilmaz. Little Cenk bravely steps up to the microphone and begins his address...

## **INTERVIEW WITH YASEMIN AND NESRIN SAMDERELI (Direction & Screenplay)**

How did you get the idea to make a film like ALMANYA?

Yasemin: A long time ago, we noticed that many people often found it very funny when we told them about our childhoods. For example, the fact that Nesrin was a "Funkenmariechen" [a traditional Rhineland carnival character], attended a Catholic primary school and fervently sang Catholic church hymns every Wednesday at the church service. I, in turn, played the flute in a marching band and always spelled my name Jasmin until my second-grade schoolteacher foiled my attempts at deception and pointed out that my name was actually spelled Yasemin.

Nesrin: And people still think that we Turks don't do enough to integrate ourselves!? Actually, immigration is a very exciting topic, today more so than ever. And ALMANYA takes a very subjective look at why we are here, how everything began and what it means to be foreign.

To what extent is the film autobiographical? Did you incorporate experiences you actually made?

Yasemin: We incorporated many things from our childhood, e.g. our yearning for Christmas. For us, it was a torture every year when the German kids proudly showed us all their gifts after Christmas or told us about the Christmas customs, with all the great food, et cetera. We once actually forced our mother to make us a Christmas party – but it was a total flop.

Nesrin: Besides, we had nothing we could hold up to this. I remember how in second grade I was asked if there was no comparable feast among us "Mohammedans." I thought quickly and – happy to have come up with anything at all – mentioned the Festival of Sacrifice, at which many sheep are slaughtered and the meat distributed to relatives and neighbors. The German children looked at me very oddly after this, and some parents gave me gifts at St. Nicholas and Christmas out of pity.

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Did you write the script together? How did this collaboration work? And how does one actually write 50 versions of a script?

Yasemin: To be truthful, it was a very long and arduous process of development, and if we hadn't been in this together, one or the other of us would certainly have given up. We've become a very good team now, also thanks to the 50 versions of the script! The concrete work went like this: first we worked out the sequence of the scenes and then wrote on different scenes parallel to one another. Later we reworked the other's respective scenes. But we don't always write in a team. We each have our own projects as well.

Nesrin: And thank God that when we had the first version of the script, we weren't aware of how many more would follow! Yet the mere fact that we never truly intended to give up and that we were able to motivate ourselves over and over again to keep on writing, showed us that this story absolutely had to make it out into the world.

What was the shoot like in Germany and in Turkey?

Yasemin: Shooting is always a big adventure. With ALMANYA we also had to face the major challenge of shooting some historical scenes, both in Germany and in Turkey. This was a very difficult task from many points of view. We really didn't have enough time to realize the story we wanted to tell. Financially, the whole project was a big challenge. And then we had such a big cast and an incredible amount of shooting days with children. These are already very tough basic conditions. Plus the fact that half of the story takes place in the 1960s when there were no dish antennae – whereas in Izmir (where we shot) today, there are at least a billion. Try to convince a TV-crazy Turkish family to remove their antenna, even just for a couple days!

Nesrin: What was really funny was the language issue. Part of the crew was German, and part of it Turkish. We mostly used English as the lingua franca, whereby the two of us spoke Turkish with the Turks and German with the Germans. Except when both Turks and Germans were on the set, when we spoke English. During the shoot in Germany, we even used "gibberish," which no one save for Yasemin and me understood, and which confused both Turks and Germans. It was amazing that there was any kind of understanding at all.

How did you get the idea for the fictitious artificial German?

Yasemin: In his wonderful film "The Great Dictator," Charlie Chaplin – whom I admire enormously – used a fantasy language, "gibberish," to characterize Hinkel (Hitler). We resorted to the same stylistic means to give German viewers the same feeling of oddness and confusion caused by a new language as that experienced by our Turkish family.

What do you wish for your film?

Nesrin: At the present there is a great deal of discussion in Germany about how we should cope with integration. There are heated debates about the often glaring deficits of the Gastarbeiter culture, in which youths beat up German seniors, commit honor killings or just behave antisocially. Multi-culturalism seems to be dead, and what's now making headlines is, logically, everything that does NOT function. ALMANYA reminds us that Gastarbeiters back then were invited by the German government and made great contributions to the economic stability of this country. They have a right to be here. ALMANYA says: We're here and it's fine with us.

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## INTERVIEW WITH THE PRODUCERS

### ANDREAS RICHTER, URSULA WOERNER and ANNIE BRUNNER of ROXY FILM

You originally wanted to make the film ALMANYA seven years ago. Why did it take so long?

Ursula Woerner: Back then we wanted to realize the project with other partners, but this fell through when the broadcaster in question pulled out at the last minute as the result of a budget cut. This was quite a shock for us, but since other projects came up in the meantime, ALMANYA receded into the background for a while. When we took up the project later, we were convinced that we had the right partners this time, namely Tele München and Concorde Filmverleih. With this constellation, we were able to make the film according to our mutual views in a highly constructive collaboration.

Was it very difficult to get a film about migrants financed?

Andreas Richter: The thematic background wasn't the most difficult part. It was rather the way of approaching the contents: the unusual dramaturgy, the big ensemble, the lack of stars. Moreover, it is not based on a novel but on an original script. But we had already become familiar with such issues in GRAVE DECISIONS.

How did the topic evolve over the course of the years?

Annie Brunner: ALMANYA was always a family story, but the main characters of the narrative changed as the years went by. At first, it was only 22-year-old Canan and her grandfather Hüseyin. The character of Cenk, the little boy, was originally absent. And then we added the journey to Turkey, which we feel contributes in a big way to the poetry of the film.

To what extent does ALMANYA fit the profile of ROXY FILM?

Brunner: To the extent that we do not simply make a package consisting of a best seller, a handful of stars and a well-known director, but devote ourselves lovingly to a topic whose contents fascinate us. In this case it was the topic of identity: Where does one belong? What constitutes a person? For us, as ROXY FILM, it is important that we believe in such a demanding project and endeavor to make it accessible to the public. ALMANYA is not an art-house niche film but a film that very consciously wants to reach out to a large audience with lots of humor and emotion.

Richter: What also belongs to our profile is that we like to keep working with people with whom we've made positive experiences in earlier projects. We have Gerd Baumann again on our team, who provides fantastic music to the film. Also editor Andrea Mertens, costume designer Steffi Bruhn and Darius Ghanai, who was responsible for the artwork – proven creative talents who approach each project with great idealism and always give their best. We admire them all very much. New and highly positive for us was the collaboration with Ngo the Chau – who, incidentally, is a boat-people child and thus has a migrant background himself – one of the most exciting new cinematographers in Germany today. And let's not forget set designer Alexander Manasse, who fought to realize this project, and nearly endangered his health in doing so. Working with such an outstanding team is just more fun. What we're looking for is to develop a handwriting that stands for quality.

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## **BACKGROUND – The wave of immigration in the 1960s**

*“We called for workers, and people came”*  
Max Frisch

Shortly after World War II, a number of companies in the Federal Republic of Germany began to complain about the lack of workers. Among the reasons for this were the war years, which had left major gaps in the population. The first recruitment agreement was concluded in the mid 1950s. It was limited mostly to getting Italian Gastarbeiters to come and work in West-Germany. Then came workers from Spain and Greece.

Then, on the basis of the recruitment treaty signed by West-Germany and Turkey, Turkish men and women started coming to Germany from 1961 on, altogether about 826,000 Gastarbeiters. Turkey was hoping that this treaty would help the government find a solution to its own economic and social problems. West-Germany, in turn, had a major interest in these “cheap” workers, since it then had a great pool of potential employees that would help support the much-lauded boom of the “economic miracle” years. In addition, the NATO powers were very intent on stabilizing Turkey, and thus the NATO’s southeast flank, during the Cold War era.

Most Turkish migrant workers were brought from Istanbul to West-Germany in special trains. In the 1960s, this meant at least a 50-hour train trip to Germany via Greece. Only in the 1970s did a more rapid route through Bulgaria become accessible. Up to the end of the recruitment in 1973, the number of foreigners in the Federal Republic of Germany had risen from ca. one million to more than four million.

Between 1961 and 1973, more than 2.6 million Turks applied for a job in West-Germany. Whoever passed the qualification test imposed by the German authorities (including tests for health and fitness, professional aptitude, reading and writing) was allowed to enter the country and work there. Most of the Turkish workers settled in the Ruhr District back then.

The Turkish population in Germany kept rising continuously on account of a stepped-up policy of family reunification and of marriages in Germany. Today, migrants from Turkey are already in their fourth generation in Germany. According to the Statistisches Bundesamt, altogether 6.7 million foreigners were living in Germany at the end of 2009, among which the Turks, with a population of about 1.66 million, constituted the largest group.

## **THE CAST**

### **FAHRI YARDIM (Hüseyin, young)**

Fahri Yardim is a German-Turkish actor who was born in 1980 and studied at the Hamburg Bühnenstudio der darstellenden Künste. He obtained his first acting experiences on stages in Berlin and Hamburg.

He has since starred in many TV movies and series such as Antonia Bird’s THE HAMBURG CELL (2004), KÖNIG VON KREUZBERG (2005), in which he played the title role, MOGADISHU (2008)

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alongside Thomas Kretschmann. Among his feature films are *KEBAB CONNECTION* (2004), directed Anno Saul and based on a script by Fatih Akin, *WHERE IS FRED* by Anno Saul (2006), the Til Schweiger films *RABBIT WITH NO EARS* (2007), *1½ KNIGHTS – IN SEARCH OF THE RAVISHING PRINCESS HERZELINDE* (2008), Özgür Yildirim's *CHIKO* (2008), *66/67 – FAIRPLAY IS OVER* by Jan-Christoph Glaser and Carsten Ludwig (2009), Maximilian Erlenwein's *SCHWERKRAFT* (2009) and Simon Verhoeven's *MEN IN THE CITY* (2009).

### **PETRA SCHMIDT-SCHALLER (Gabi)**

Petra Schmidt-Schaller, the daughter of actor Andreas Schmidt-Schaller, was born in East Berlin in 1980. After studying acting at the Hochschule für Theater und Musik "Felix-Mendelssohn-Bartholdy" in Leipzig, she spent two and a half years as an ensemble member of the "Deutsches Nationaltheater Weimar" and guested at the "Städtische Bühnen Osnabrück" as well.

She made her screen debut in 2005 in Ralf Huetter's comedy *REINE FORMSACHE* next to Christiane Paul. In 2006 she was in the feature film *BALKAN TRAFFIC* by Markus Stein and Milan Puzic. For her role in the screen adaptation of the Martin Walser story *RUNAWAY HORSE* (2007), directed by Rainer Kaufmann, she was honored with the Bavarian Film Award as Best Young Actress. Schmidt-Schaller made appearances in Jo Baier's *NOT ALL WERE MUDERERS*, in Brigitte Bertele's directing debut *A HERO'S WELCOME* (2007), in the Emmy-awarded miniseries *WOLFES OF BERLIN* (2007), in another Rainer Kaufmann project, *DAS BESTE KOMMT ERST NOCH* (2007) and in the TV adaptation of *THE SEA WOLF* (2008) alongside Thomas Kretschmann.

In 2011 she will be seen in several films, such as the new film by Marcus H. Rosenmüller, *MY LIFE IN ORANGE*, Peter Timm's *LÖWENZAHN*, Stephan Rick's directing debut *UNTER NACHBARN*, and the feature film *DAS DUNKLE NEST* by Christine Hartmann.

### **VEDAT ERINCIN (Hüseyin)**

Vedat Erincin was born in Istanbul in 1957. He is a co-founder of the Wuppertaler Wupper-Theater and the former director of the Cologne Arkadaş Theater. He has been devoting himself with passion to intercultural theater work for years now.

In 1978 he left Turkey for Germany and began a textile training there. On the side, he staged highly noted productions of plays in Turkish associations. In 1986 he became a professional actor and began to work as an actor, director and author, especially at the Arkadaş Theater and at the Wupper-Theater. Erincin also belongs to the ensemble that staged the world premiere of Sema Meray's drama "Wegen der Ehre" in Cologne's Freie Werkstatt Theater in 2008.

Among his film roles are his interpretation of Kadir in the comedy "Evet, ich will" (2007) by Sinan Akkuş and guest appearances in the TV series *ALLES ATZE* (2005) and *WILSBERG* (2010). He played further roles in Ben Verbong's *TAKIYE – IN GOTTES NAMEN* (2010) and in Burhan Qurbani's *SHAHADA* (2010). He is currently starring in a lead role in the Turkish TV series "Kavak Yelleri."

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## THE CREW

### YASEMIN SAMDERELI (Director & Scriptwriter)

#### **What do you consider particularly/typically German about yourself?**

"That I like to eat muesli in the morning and am a real fan of DIY stores. AND, most importantly: I love cake! German cake culture is outstanding, mmmh!"

#### **What do you consider particularly/typically Turkish about yourself?**

"No doubt my southern temperament. And a weakness for Baklava!"

Yasemin Samdereli was born in Dortmund in 1973 and, after completing her secondary education, studied at the Hochschule für Fernsehen und Film in Munich (HFF). She was already working as assistant director, scriptwriter and director at the age of 20. From 1994 to 1998 she worked freelance for Bavaria Film on the pedagogical media project "Das filmende Klassenzimmer." From 1993 to 2002 she acquired experience in international feature-film productions such as Jackie Chan's action film JACKIE CHAN IS NOBODY (1997), Teddy Chan's ACCIDENTAL SPY (2000), Stanley Tong's FIELD OF DREAMS (2002) and in various other feature films and advertising films.

She authored and directed her first short film, SCHLÜSSELLÖCHER in 1994. She then made the short films LIEBER GOTT (1995), LACHNUMMERN (1996), KISMET (2001) – which was nominated for the Max Ophüls Award – and SEXTASY (2004).

In 2002 she shot her first TV movie, the multi-cultural romantic comedy ALLES GETÜRKT, and in 2007 the comedy ICH CHEFE, DU NIX. She worked as co-scriptwriter on the award-winning TV series TURKISH FOR BEGINNERS (2006). Moreover, she took part in the script development of various episodes of the "Hui Buh" radio play series. Yasemin Samdereli made a rare appearance in front of the camera in DELICIOUS (2004), a short film directed by her sister Nesrin.

ALMANYA is her feature-film debut.

### NESRIN SAMDERELI (Screenplay)

#### **What do you consider particularly/typically German about yourself?**

"Well, I'm a bit ashamed to say so, but ever since my earliest childhood I have had a big weakness for – pea soup! My sibling and parents were never able to really share or understand this weakness, but it was accepted. Also, I am very punctual, precise and disciplined! However, I got these Prussian virtues from my mother, who is more German than any German in these things."

#### **What do you consider particularly/typically Turkish about yourself?**

"A certain talent for dramatizing where there's no need to. This can sometimes be rather obtrusive in interpersonal relations, but it's quite an advantage in my work! I'm still trying to use it in precisely measured doses, whenever it fits – and am becoming more and more successful!"

Nesrin Samdereli was born in Dortmund in 1979. After her secondary schooling, she began working as author and as editor at Kinowelt. She also wrote a number of scripts for short films together with her sister Yasemin, and in which she or her sister directed, such as KISMET (2001) and SEXTASY (2004).

#### **For further information:**

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The first feature film comedy for which she wrote the script, ALLES GETÜRKT, was aired on German TV in 2002. The short film KISMET, realized together with her sister Yasemin, was nominated for the Max Ophüls Award in 2002. An episode of the multiple award-winning TV series TURKISH FOR BEGINNERS (2006) was also written by the sisters. Nesrin directed the short film DELICIOUS (2004).

ALMANYA is her feature-film debut.

### **GERD BAUMANN (Music)**

Gerd Baumann was born in Forchheim in 1967 and obtained his training as a performer and composer at the Munich Guitar Institute, the Grove School of Music in Los Angeles, and the University of California, also in Los Angeles. From 1989 to 1991 Baumann was musical director of the Munich Studiotheater. His first string quartet was performed in 1994, and his first opera, "Nys," in 1997. Moreover, he composed incidental music for the Schauburg in Munich and for the Munich Volkstheater.

Since 1997 Baumann has been Konstantin Wecker's producer, in whose band he is the guitarist. He performed in the Wecker albums "Brecht" (1998), "Liebeslieder" (1999), "Vaterland" (2001) and "Am Flussufer" (2005).

For several years now Gerd Baumann has been active above all as composer of film music. Among his work are films such as Gil Mehmert's AUS DER TIEFE DES RAUMES (2004), for which he was nominated for the German Film Award. He won the German Film Award in 2007 for the score to the feature hit GRAVE DECISIONS (2006) by Marcus H. Rosenmüller. He also wrote the music to the next Rosenmüller films, HEAVYWEIGHTS (2007), RÄUBER KNEISSL (2008) and DIE PERLMUTTERFARBE (2008).

Among his other films are the ROXY FILM production DAS BESTE KOMMT ERST (2008), directed by Rainer Kaufmann, GROUPIES BLEIBEN NICHT ZUM FRÜHSTÜCK (2010) by Marc Rothemund, and MY LIFE IN ORANGE (2011), the new film by Marcus H. Rosenmüller.

### **ROXY FILM (Producer)**

Roxy Film was founded by Luggi Waldleitner in Munich in the 1950s. In 2001 the company was acquired by the current producers Andreas Richter, Annie Brunner and Ursula Woerner, who infused it with new life.

Andreas Richter (born in 1965) obtained his doctorate in business administration with an interdisciplinary degree in sociology and psychology. In 1995 he became the assistant of the CEO of the Kirchgruppe, Jan Mojto, and headed the German-language coproductions there from 1997 to 2002. He was appointed CEO of Janus TV in 1998, and managing partner in 2003. He has been the CEO of Roxy Film since 2000, and managing partner since 2003.

Ursula Woerner (born in 1970) studied German literature, media arts and psychology. Between 1996 and 2000 she was active in the field of international coproductions at KirchMedia. In 2000 she was appointed Head of Development of the independent Munich production company Hofmann und Voges. She became CEO of Roxy Film in 2001 and managing partner in 2003.

Annie Brunner (born in 1969) studied German literature and dramatic arts. She acquired experience in stage design and dramaturgy at various theaters, and worked as a freelance set designer for film

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and television between 1994 and 1997. Between 1997 and 2001 she was active in the field of German productions at KirchMedia along with Andreas Richter. She became CEO of Roxy Film in 2001 and managing partner in 2003.

Selected TV projects: Isabel Kleefeld's *DAS GESPENST VON CANTERVILLE* (2005) (nominated for the German Television Award, 2005), Sibylle Tafel's *DON QUICHOTE* (invited to the TV Movie Festival in Baden-Baden, 2008), Rainer Kaufmann's *DAS BESTE KOMMT ERST* (2007) (invited to the Munich Film Festival, 2008), Dagmar Hirtz's *DELIVERING HOPE* (2009), which won three awards at the Zoom Festival 2010 in Igalada, Spain (Best Film, Best Director, Best Script), as well as *SAU NUMMER 4 – EIN NIEDERBAYERNKRIMI* (2010) by Max Färberböck (nominated for the Bernd Burgemeister Award at the Munich Film Festival, 2010).

Selected feature films: *GRAVE DECISIONS* (2005), directed by Marcus H. Rosenmüller and honored with the Bavarian Film Award 2006 (Best Film, Best Director) and the German Film Award 2007 (Best Feature Film in Silver, Best Director, Best Script, Best film score), *ALMANYA* (2011), directed by Yasemin Samdereli, and *MY LIFE IN ORANGE*, the new film by Marcus H. Rosenmüller, which is coming to theaters in 2011.

### **BETA CINEMA (World Sales)**

Beta Cinema is the theatrical division of Beta Film. Launched in 2001, Beta Cinema has established itself as a "boutique operation" for independent feature films with strong potential for theatrical distribution. Beta Cinema's philosophy is to limit its selective acquisition policy of 10 to 15 titles per year in order to fully develop the theatrical potential of each title according to its individual character. Beta Cinema's portfolio includes outstanding productions like *JOHN RABE*, which won four German Film Awards 2009, Cannes 2008 Jury Prize-winning *IL DIVO*, Academy Award 2008-winning *THE COUNTERFEITERS*, Academy Award 2008 nominated *MONGOL*, Academy Award 2007-winning *THE LIVES OF OTHERS* and the Academy Award 2005-nominated *DOWNFALL*.

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