

A black and white photograph showing a close-up of a person's head from the side. A hand is gently touching the back of their head. The background is blurred, showing what appears to be a brick wall.

# 30th

**International Screenwriters' Workshop**

28. November – 05. December 2025

**Munich, Germany**

Powered by experience, fueled by inspiration.

**eQuinox**  
EUROPE



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John SHEEDY (Australia)  
Martin SHERMAN (USA)

THE SELECTED WRITERS

Özgür ANIL (Austria)  
Aida BEGIĆ (Bosnia and Herzegovina)  
David CLAY DIAZ (Austria)  
Alen DRLJEVIĆ (Bosnia and Herzegovina)  
Carolina HELLSGÅRD (Germany/Sweden)  
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## FOREWORD

Ellen **WINN WENDL**, Chair, eQuinoxe Europe e.V.

In February 2026 we will be 25 years young.

Holding thirty Intl Screenwriters Workshops in 9 European countries, two Screenwriter Workshops in Western Australia and Master Classes throughout the world, it only now occurs to me, if we are anything, it is *resilient* !

In 2008, we resumed workshops with the verbal confirmation of support from an organization only to be informed 4 months later that their coffers were empty. A generous philanthropist, Cynthia Wright, intervened and gave us financial support to execute the workshop, without which we would not be here today. In 2010 our workshop in Ireland coincided with the Volcanic Ash Week, advisors were stranded for 4-6 days in Dubai, Singapore, Chicago, London and Frankfurt. We reorganized the workshop 6 weeks later in Bavaria. In 2011, the first day of the Budapest workshop, we arrived and learned the news of Bin Laden. In 2013, following a ski accident on last day of the season, I ran the Cardona workshop from my hospital bed. 2014 the only time, advisors and writers all flew on Lufthansa, it went on strike ! In 2015 the Paris terror attack occurred during the workshop. In 2018, we were labeled "traditional" by MEDIA and the Training Sector, as part of the Digital Unit, ceased funding.

Notwithstanding these challenges, our workshops continued and supported many wonderful international and European talent.

- 2018 Berlinale featured 3 German projects: Competition, Berlinale Special Gala, and Panorama Opening Film.
- The Competition and Special Gala films competed against one another for the German LOLA for Best Film two months later, one receiving the Award for Best Film and 6 other departments.
- 2019, the Berlinale Crystal Bear Generation 14 Plus was awarded to the Finnish film "Stupid, Young, Heart".
- 2019 six films were nominated for 25 national awards in four EU countries - Austria, Finland, Germany and Latvia, and received 11 national film prizes including Best Film and Best Script.

- 2021, We do not specialize in debut features, but never say never. Two debut features premiered in Cannes - in Directors' Fortnight and Un Certain Regard.

- 2021, "Little Sister" from Switzerland and "Quo Vadis, Aida?" from Bosnia Herzegovina, from the Spring 2017 Wksp, and "Clara Sola" were submitted to the Academy of Motion Pictures for Best International Feature. *Quo Vadis, Aida?* was nominated for an Academy Award. And, two projects from female alumni were also its country's submission to the Academy - Belgium and Germany.

- 2022 Three films nominated for 19 national film awards in 3 European countries and received 10 film prizes including Best Film and Best Script.

- Ten projects have been its country's submission to the Academy of Motion Pictures, two have been nominated and one received the Oscar.

- Presently, 8 projects (Austria, Belgium, Germany, Kosovo, Portugal) are in production, representing for the first time a 63% majority of female directors.

Being a European talent-filter is a privilege and has only been possible through the support of our financial partners. With deep gratitude to our long-standing partners the Federal Commissioner for Culture and the Media (BKM) and the Austrian Film Institute for their support. We cannot emphasize enough how their support gave us wings.

Our thankfulness echoes through the Alps!

Likewise, our advisors all these years from five continents have continued to support and bring their emotional and creative intelligence to the workshops to support European projects, without remuneration! Thank you to Claire Dobbin, Juliette Sales, Martin Sherman, Neil Hunter, John Sheedy, Bikas Mishra and Tiago R. Santos.

Many thanks to our publicists Anke Zindler and Charles McDonald for their generous support over the years and, this year, we would like to thank Rupert Geiger-Munich Tourism, Philipp Herdeg - Hotel Bayerischer Hof and Isabella Summo of Lapahdu for their wonderful contributions.

And, last but not least, to our graphic artist Angelika Wehner, who has so beautifully translated our presence and work graphically for so many years.

Pixar's Ed Catmull said it best, "*Creativity is more like a marathon than a sprint.*" Resilience, perseverance and endurance are necessary to be a writer and producer. You've come to the right place!

Welcome to Munich !

*Ellen Winn Wendl*  
**eQuinoxe**  
 EUROPE



THE ADVISORS



Claire DOBBIN AM (Australia)  
Neil HUNTER (England)  
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Juliette SALES (France)  
Tiago R. SANTOS (Portugal)  
John SHEEDY (Australia)  
Martin SHERMAN (USA)

"Creativity is a wild mind and a disciplined eye."  
Dorothy Parker



Claire DOBBIN AM | AUS | Script Editor

Claire Dobbin is an Australian script advisor / editor who works with development agencies and filmmakers in Australia, New Zealand, Norway, Abu Dhabi, Yemen, UK and France.

Claire is a member of the script development program eQuinox Europe e.V. and is a script advisor to international participants of the workshop. She has taught screenwriting at both the Victorian College of the Arts Masters program and RMIT Screenwriting Program.

Claire has run script workshops in Australia, New Zealand and Abu Dhabi and has been a guest lecturer at the Abu Dhabi film festival and at Royal Holloway, London. For 14 years she was the Senior Script Executive at the Australian Film Commission and Director of the Melbourne office of the AFC. She has script consulted / edited Australian films including **CANDY** (Berlin 2006), **MALLBOY** (Cannes 2000), **ROAD TO NHILL** (Best Film Thessaloniki Film Festival), **SMALL TREASURES** (Baby Lion Venice), **RABBIT PROOF FENCE** (AFI Award winner), **JAPANESE STORY** (Cannes 2003 and AFI Award winner), **BLAME** (Toronto 2010) and **HERMANO** (Venezuela's entrant in the Academy awards 2014), **HOUNDS OF LOVE** (Venice 2016 Fedora Award), **THE DARK HORSE** (New Zealand Awards Best Film 2014).

For 7 years Claire was on the board of the Melbourne Writers' Festival and served for many years as the Chair of the Melbourne International Film Festival.

Claire was president of the international jury of the 2012 Fajr Film Festival in Tehran.



**Neil HUNTER** | GB | Screenwriter, Director

With regular collaborator Tom Hunsinger, Neil has written and directed three feature films: their micro-budget debut, BOYFRIENDS (winner, Best Feature at Turin Lesbian & Gay Film Festival), the critically acclaimed LAWLESS HEART, starring Billy Nighy, Tom Hollander & Douglas Henshall (winner of Best Screenplay Award at the Evening Standard Film Awards and the British Independent Film Awards) and SPARKLE, starring Bob Hoskins, Lesley Manville & Stockard Channing (nominated for Best

Screenplay, Evening Standard Film Awards). All three have been developed from improvisations with the cast. They are currently in the process of refashioning an original comedy / drama, STRAYS, with Endor Productions, into a six-part TV series. At the London Film School, Neil tries to guide young writers towards a final draft.



**Bikas MISHRA** | IND | Screenwriter, Director

Bikas Mishra's latest feature, Bayaan (2025), premiered at the Toronto International Film Festival and had its Asian premiere at the Busan International Film Festival. The film is currently travelling to festivals around the world.

Based in Mumbai, Bikas made his debut with Chauranga, which won the Grand Jury Prize at the Indian Film Festival of Los Angeles and was awarded Best Indian Feature at the Mumbai Film Festival (MAMI) in 2014. His short film Naach Ganesh (Dance of Ganesha) screened at leading

international festivals including Clermont-Ferrand, IFFR, and Busan.

A former film critic, he served on the Visionary Jury of the Critics' Week at the Cannes Film Festival in 2012. Bikas has been mentoring screenwriters at the NFDC Screenwriters' Lab since 2018.

**Juliette SALES** | F | Screenwriter, Director, Producer



Juliette Sales has worked as a screenwriter for over 20 years. After studying in Sciences-Po, ESSEC and the University of Kent she worked as a producer for UGC Images. She starts writing scripts in 1998 and works with various directors such as Bourlem Guerdjou for "Zaïna, raider of the Atlas", Stéphane Brizé for "Not here to be loved" (4 nominations at 2006 Césars), Agnès Merlet for "Dorothy", (4 nominations at the 2009 IFTAS) and Gérald Hustache Matthieu for "Poupoupidou".

In 2011, she teams up with Fabien Suarez. Since then, they have co-written the "Belle&Sébastien" trilogy, produced by Gaumont, which grossed over 70 million

Euros in France and was sold all over the world. In 2018, they become producers as well as screenwriters with their own production company PAGE 1. They develop their own projects in close collaboration with directors including Olivier Babinet (« Normale ») and Houda Benyamina (« All for one »). Juliette is currently working on the next films of Berkun Oya and Fabienne Berthaud.

Juliette gives screenwriting workshops at Sciences-Po and GroupeOuest. She is also a tutor for the eQuinox Europe Screenwriter Workshop program.



**Tiago R. SANTOS** | PT | Screenwriter

Tiago R. Santos has been a screenwriter since 2007, with over ten feature films to his name—several of them both critically and commercially successful—and numerous television series. Nominated six times by the Portuguese Film Academy, he won the award for Best Screenplay with "Os Gatos Não Têm Vertigens". He was also honored by the Portuguese Society of Authors (SPA) as co-creator of "Until Life do Us Part" (RTP/Netflix), chosen as Best Series of the Year, and for "Revolta", his first feature,

which the SPA distinguished as Best Film Screenplay of 2022. Most recently, he was one of the writers of the second and third seasons of "Turn of The Tide" (Rabo de Peixe, Netflix), and his next film as a writer/director — Last Night — is now in post-production. He also worked as a journalist and film critic for ten years.



**John SHEEDY** | AUS | Screenwriter, Director

John Sheedy is a multi-award winning film, television and theatre director, writer and producer. His first feature film *H IS FOR HAPPINESS* for Cyan Films, Universal Pictures Australia and Denmark's Level K Films had its world premiere at the 2019 Melbourne International Film Festival as the opening night Family Gala Film and won the 2019 Film Prize at Cinefest Oz (Western Australia). The European premiere was at the 2020 Berlin International Film Festival, and received the Generation K Plus Special Mention of the Grand Jury. The film was nominated for ten 2020 Australian Academy of Cinema and Television Arts Awards (AACTA), including Best Film and Best Direction, as well as being nominated for Best Director in a Feature Film (Budget \$1M or over) at the 2020 Australian Directors Guild Awards (ADG).

Sheedy's second and most recent feature film, *RUNT* was adapted for the screen by Craig Silvey based on Silvey's children's book of the same name for Studio Canal Australia and See Pictures. *RUNT* features an all-star Australian cast including Jai Courtney, Celeste Barber, Lily La Torre, Genevieve Lemon, Jack Thompson, Deborah Mailman and Matt Day. The film premiered at the 2024 Melbourne International Film Festival and Cinefest Oz and theatrically released in September 2024. *Runt* is the 11th most successful Australian children's film at the local box office of all time.

John's first short film *MRS MCCUTCHEON* had its Australian premiere at the 2017 Melbourne International Film Festival, winning Best Australian Short Film. *MRS MCCUTCHEON* played at over 150 international film festivals, nominated for a multitude of festival awards

and winning 52 of these. *MRS MCCUTCHEON* received the Short Film Production of the Year at the 17th Annual Screen Producers Australia Awards, was nominated for Best Short Film at the 7th Australian Academy of Cinema and Television Arts Awards, and, in 2018 he received the 2018 ADG Best Director Award.

In 2022 John's second short film *TARNEIT*, a drama, took out the Iris Prize from Cardiff's International LGBT+ Short Film Prize and Best Director and screened as the Opening Night Film at the 2023 Flickerfest Intl. Short Film Festival. He was nominated in 2022 by the ADG for Best Direction in a Short Film.

For television, *IN OUR BLOOD*, a drama inspired by historical events surrounding the AIDS pandemic in Sydney during the 1980s, marked John's first adult drama series as set up director. Produced by Hoodlum Entertainment for the ABC in celebration of World Pride, hosted by Sydney in 2023, it was nominated for a 2023 AACTA Award for Best Mini-Series along with Best Actor nomination for Tim Draxl. John previously set-up the teen drama series *MORE THAN THIS*, for Baby Banksia and the ACTF, which was subsequently acquired by Paramount +

In 2025, John served as executive producer on the thriller feature *PENNY LANE IS DEAD*, due for release in early 2026. He is currently in pre-production to direct his next feature film *MATINI MAMA*, starring Esse David and Matt Bomer.



**Martin SHERMAN** | USA | Playwright, Screenwriter

Martin Sherman was born in Philadelphia, educated at Boston University, and resides in London. His plays have been produced in over sixty countries and include *PASSING BY*, *CRACKS*, *RIO GRANDE*, *BENT* (twice in London with Ian McKellen and once with Alan Cumming, and on Broadway with Richard Gere), *MESSIAH*, *A MADHOUSE IN GOA*, *WHEN SHE DANCED* (the latter two starring Vanessa Redgrave on London's West End), *SOME SUNNY DAY* (with Rupert Everett), *ROSE* (London's National Theatre and Broadway with Olympia Dukakis and recently revived with Maureen Lipman) and *ONASSIS* (on London's West End, with Robert Lindsay).

His stage adaptations include E.M. Forster's *A PASSAGE TO INDIA*; a new version of a Pirandello play, *ABSOLUTELY (PERHAPS!)* (directed by Franco Zeffirelli in London, with Joan Plowright); Moliere's *THE MISER*; Chekhov's *THE CHERRY ORCHARD* (Los Angeles, with Annette Benning and Sarah Paulson, and recently in Windsor, outside London, with Ian McKellen and Francesa Annis) and Tennessee Williams' *THE ROMAN SPRING OF MRS. STONE*, which premiered in Tokyo. He wrote the musical *THE BOY FROM OZ* which caused a sensation on Broadway starring Hugh Jackman. His play *GENTLY DOWN THE STREAM* premiered pre-pandemic in New York at the Public Theatre and his latest play *I'LL BE SEEING YOU* opens in Scotland this summer, directed by Alan Cumming.

Martin's screenplays include *THE CLOTHES IN THE WARDROBE* (US title: *THE SUMMER HOUSE*), with Jeanne Moreau, Joan Plowright and Julie Walters; *ALIVE AND KICKING* with Jason Flemyng, Anthony Sher and Bill Nighy; the film version of *BENT* with Clive Owen, Lothaire Bluteau, Mick Jagger and Ian McKellen; Franco Zeffirelli's *CALLAS FOREVER* with Fanny Ardant and Jeremy Irons; *THE ROMAN SPRING OF MRS. STONE* with Helen Mirren, Olivier Martinez and Anne Bancroft; *MRS. HENDERSON PRESENTS*, directed by Stephen Frears with Judi Dench and Bob Hoskins, *SMYRNA*, written in collaboration with Mimi Denissi, and the forthcoming *FRANK AND PERCY*, with Ian McKellen, Roger Allam, Joanna Lumley, Ncuti Gatwa, Stephen Fry and Jessica Gunning, directed by Sean Mathias.

He has been nominated for two Tonys, two BAFTAs and two Oliviers.

His memoir, *ON THE BOARDWALK*, was published September 2025.

“All great literature is one of two stories; a man goes on a journey or a stranger comes to town.”  
Leo Tolstoy



Özgür ANIL  
(Austria)

**BELIEVING**  
**GLAUBEN**  
(Original Title)



Aida BEGIĆ  
(Bosnia and Herzegovina)

**AIR IN A BOTTLE**  
**ZRAK U BOCI**  
(Original Title)



David CLAY DIAZ  
(Austria)

**MAMÁ**

**THE SELECTED WRITERS AND THEIR PROJECTS**



Alen DRLJEVIĆ  
(Bosnia and Herzegovina)

**THE CARRIERS**



Carolina HELLSGÅRD  
(Germany)

**STAR**



Kelmend KARUNI  
(Albania)

**LULEBORE**



Paul POET  
(Austria)

**ACCORD**



Thomas WENDRICH  
(Germany)

**A MEAL IN WINTER**  
**EIN WINTERMAHL**  
(Original Title)

Özgür ANIL | AUSTRIA | Screenwriter, Director

A native of Vienna, Özgür Anil studied Directing at the Vienna Film Academy. His graduation and debut feature film “*Wer wir einmal sein wollten*” received the prestigious German 2023 Max Ophüls Film Festival Best Actor Award.

In 2020, for his film “*The Verdict in the Case of K.*” he received the Award for Best Newcomer at the Diagonale Film Festival. Özgür has participated in the Zurich Film-festival Academy and Les Arcs Talent Village. In addition to his work as a director, he has written for Soko Llnz, an Austrian television crime series.

He is currently in development with WEGA Film on his feature film “Believing”. For this project he received the BMKÖS Startstipendium 2024 and was funded by the Vienna Film Fund.

From 2017 to 2024, he worked as a journalist for the Austrian newspaper Kurier as a film critic and reporter.

BELIEVING / GLAUBEN | SYNOPSIS

Fire. A family's new home in suburban Vienna goes up in flames The parents die—only the brothers Emre (14) and Ibrahim (16), who stayed at a friend's house, survive. Placed in a youth care home, they receive support from a social worker and therapist but turn mostly to their faith. Believing their parents are in paradise, they try to see divine signs everywhere.

Leyla, a friend of their mother, hears of the tragedy and contacts their uncle in Turkey. The uncle promises to come in three weeks. In the meantime Leyla and her partner Bernhard take the boys to their countryside home. Like the brothers, Leyla has a Turkish background but is secular.

Weeks later, the uncle backs out of his promise. Reluctantly, Bernhard agrees with Leyla to take care of the boys. Emre and Ibrahim receive material comfort in their new home. Emre begins to flourish, bonding with a neighbor girl and enrolling in school. Ibrahim, however, becomes withdrawn. Though he is a good student, he doesn't want to go to school anymore and isolates himself. He plays videogames, clings to religion, and secretly meets new online friends. Over time, his foster parents worry as he embraces increasingly radical views. After an argument, Ibrahim runs away and moves to Vienna with his new friends. Emre talks to him and wants Ibrahim to return but he refuses

In the middle of the film is a montage where we follow strangers—a scientist, an athlete, a violinist, a crypto-trader—each embodying secular devotion. The sequence

ends as Ibrahim enters a restaurant and opens fire with a machine gun. Chaos erupts. Ibrahim gets killed by the police.

Society reacts: politicians speak, police raid homes, activists march. Leyla and Bernhard's house is searched. Bernhard wants to create his own family with Leyla and the couple thinks about giving Emre back to the youth care home. Emre, shaken and distant, begins to question God. He gets drunk at a party and has an emotional breakdown.

Emre is put into a psychiatric clinic, where he still remains disconnected. One night, he watches a tree go up in flames. Unsure if it's a dream or reality Emre goes towards the tree and disappears. In the next morning a large-scale search begins for Emre. Fears rise. Finally, Emre is found in a forest, weak but alive. He reaches for Leyla's hand. Together with Bernhard, they walk out of the woods—toward an uncertain future.

Aida BEGIC | BOSNIA AND HERZEGOVINA | Screenwriter, Director

Aida Begić graduated with a Degree in Film Directing from the Academy of Performing Arts Sarajevo. Her graduation film *First Death Experience* was presented at the Cinéfondation of Cannes Film Festival.

Her debut feature SNOW premiered at the 2008 Cannes Intl. Film Festival's, Semaine de la Critique, where it won the Grand Prix. Snow was nominated for a European Academy Film Award, Discovery Section.

Her short film *Otel(o)* was part of the omnibus *Do Not Forget Me Istanbul*, as part of the European Capital of Culture Program in Istanbul. Her second feature film CHILDREN OF SARAJEVO premiered in Un Certain Regard, Official Selection of the Cannes Film Festival, where it received the 2012 Special Distinction Award of the Jury. She wrote and directed the short film Album, part of omnibus *Bridges of Sarajevo* that had its world premiere as an Official Selection Special Screening of the Cannes Film Festival.

AIR IN A BOTTLE / ZRAK U BOCI | SYNOPSIS

SABINA (55), celebrates her birthday in her native Sarajevo after twenty-five years in Germany.

Cheerful and impulsive by nature, she wants to make up for the years the war and migrant life took from her. At the birthday party, Sabina's sister DINA (63), cousin FIKO (70), and several old friends enjoy her company, as she brings them a touch of the forgotten youth. Fiko is an alcoholic in a marital crisis, partly because Sabina owes him three rents. Dina is unhappy with her lonely life and considers reconciling with her ex-husband. However, Sabina manages to cheer them all up with a slogan - the sixties are the new twenties. Through dance and song, she pleads for a rent postponement for Fiko's apartment. Later that night, they discuss the people they know, and Sabina initiates a fundraiser for the treatment of a mutual childhood friend's grandchildren. They collect a substantial amount and give it all to Sabina, not knowing that she is a compulsive gambler. Sure enough, that very night, she gambles away all the money. Her intention was not to do that; she wanted to double the amount, believing in birthday luck, but luck failed her.

Sabina's daughter LARA (30), a serious young scientist, plans to marry her German coworker. They want a wedding in Sarajevo, and Sabina is happy to take over the organization of the event. The big day is ten days away, not much time for all the reservations and payments. Sabina wants to give her daughter the dream wedding she never had. However, when she goes to pay the last instalment for the Marriott ballroom, the entire hotel management is at a seminar. The payment has been delayed, and suddenly, she finds herself with a large amount of money in her hands. Believing that it is only temporary and that the amount will increase, she immediately spends part of the money on repairing her dilapidated Mercedes. She drives to Visoko, where she picks up the 'magic crystals' and bottles with ionized air from the Bosnian Pyramid of the Sun to start a new business. Although she has spent all the wedding venue money, she is convinced that the quick sale of magical and health merchandise will double the investment and she will be able to pay the Marriott in time.

Her feature film NEVER LEAVE ME, about Syrian orphans, was screened and awarded at many festivals around the world. In 2022, her fourth feature A BALLAD premiered at the Sarajevo Film Festival.

Aida Begić's films have been screened and awarded all over the world, supported by MEDIA, EURIMAGES, ZDF/Arte, TRT, BHRT. Each of her feature films were submitted by Bosnia Herzegovina to the Academy of Motion Pictures for Best International Feature Film. She is professor at The Academy of Performing Arts Sarajevo, has held master classes and participated as a mentor at festivals and programs including the Berlinale Talent Campus, CineLink, ExOriente, among others. She is member of the Academy of Motion Picture Arts and Sciences (AMPAS), European Film Academy (EFA) and the Société des Auteurs et Compositeurs Dramatiques (SACD).

She bumps into her high school sweetheart, Sejo, a returnee from Sweden. Divorced and wealthy, Sejo seems to be the man of her life, and they rekindle their old flame. Fiko's wife kicks him out of the apartment, he moves in with Sabina. The two are not compatible because Fiko is a grumpy and difficult man, always ready to argue. Fortunately, Sabina is rarely at home, so their interaction is minimal.

Problems escalate when Sabina's business venture doesn't go as she had expected. Her attempts to get out of debt lead her to sink even deeper, and each passing day endangers Lara's wedding more. Her impulsive nature drives her to reckless moves, and her gambling dream turns into a nightmare. The Marriott restaurant is about to cancel the reservation, and cousin Fiko becomes unbearable to live with when he insults Sabina by reminding her of painful mistakes from the past. She can no longer stand it and leaves his apartment.

Completely lost, in an old car and with a suitcase containing her entire life, with no prospect of finding money and at least saving her daughter's wedding, she makes a desperate move - steals an expensive Omega watch from a drunken Seja. After selling the watch for much less than she expected, she has no choice but to try her luck again at the casino. Again, she fails and is left without money, reputation and hope. In a last-ditch effort, she crashes her car into a lamp pole. When she wakes up in the hospital, she persuades Dina to go to the insurance company to collect on the insurance policy, in order to save the wedding. Lara's wedding takes place at the Marriott after all. Still, during the party, the police arrest Sabina on suspicion of insurance fraud.

Dina visits her in prison and realizes that, despite her fear that her daughter will never forgive her, Sabina has found a surprising peace of mind there. Sabina is happy because she is finally free from herself and her demons. She's in no rush to get out, partly because she's been assigned a handsome lawyer on duty. She looks forward to every stage of the defence process. Unlike Dina, Sabina decided to be happy a long time ago. When life serves you lemons, you make lemonade - that's her motto.

David CLAY DIAZ | AUSTRIA | Screenwriter, Director

DAVID CLAY DIAZ was born in Asuncion, Paraguay, in 1989.

David studied philosophy in Vienna until 2010, after that he began studying film directing at the University of Television and Film Munich (HFF), which he completed after a year of study at Wagner College in New York City. His graduation film AGONIE, for which he was director, screenwriter and producer, celebrated its world premiere at the 66th Berlinale in 2016 and was nominated for 'Best First Feature'. Zorro Filmverleih released 'Agonie' in German cinemas in autumn 2016 and David was awarded the 2016 Bavarian Culture Prize for 'Agonie'.

MAMÁ | SYNOPSIS

David, 40, returns to Vienna to clear out his mother's apartment in the Karl-Marx-Hof, one of the city's iconic social housing blocks. The small flat is suffocating - overflowing with decades' worth of packages, magazines, childhood memorabilia. A hoarder's nest, untouched by time. As he sorts through the clutter, he finds a photograph from his 10th birthday. With it, memories flood back: fragments of a summer that once felt perfect. The last one before everything changed.

The film unfolds in a series of memories, told through the eyes of young David, growing up in the 1990s with his single mother Maria, a Peruvian immigrant in Austria. Their world is small but rich with love and humour. Maria doesn't speak much German, but she speaks the language of care - through home-cooked meals, water fights in the pool, and late-night songs in their cramped apartment. At ten, David sees nothing wrong with the chaos of their home. The stacks of packages, the dusty figurines, the furniture buried under clothes - all of it feels familiar, even magical. But as David prepares to move from elementary to secondary school, the outside world begins to intrude. He becomes increasingly aware of how different their life is from that of his best friend Michi, who lives in a bright, spacious house with parents who offer stability and routine.

The contrast is subtle at first, but it begins to shape David's gaze: his mother's ways seem less charming, her habits harder to defend. Maria, meanwhile, struggles to hold it all together. She works late shifts in kitchens and dreams of returning to Peru, but her mental health quietly deteriorates. Her hoarding begins to spiral. Packages she can't afford pile up. Bills go unpaid. She lives in denial, masking her pain with resilience, laughter, and the warmth she offers David. As David's perspective shifts, so does their relationship. The boy who once clung to her now begins to pull away. The two are still close - playful, affectionate - but something has changed. The rift grows when child services visit their home and place David temporarily with his Austrian stepfather, Gerhard, until the apartment can be made livable again. Maria is ordered to seek therapy. Though David wants to believe things will return to normal, his mother's

In 2021, his second feature-length film, ME, WE, was released in Austrian cinemas and was nominated for the Austrian Film Award for Best Film. It was released in German cinemas in 2022.

'Füxe', his first ZDF series, won awards in Hamburg and at Seriale and was additionally nominated for the prestigious Grimme Prize. He is currently developing several feature film and series projects in collaboration with various production companies.

reaction - clinging desperately to objects in the trash - leaves him shaken. In search of comfort, David spends nights at Michi's house, where he feels safe and seen.

One night, overwhelmed by longing, he slips into Michi's mother's bed, craving the maternal stability he's losing at home. Maria tries to make amends, and they share a moment of peace over dinner with Gerhard. But when David overhears her telling her own mother that she regrets ever leaving Peru, it plants a seed of guilt and confusion in him. He looks through old photo albums and sees a version of his mother that no longer exists: smiling, vibrant, at home in Peru. In Austria, she seems distant, worn down, disappearing behind boxes and silence.

As David begins to falter in school - getting caught stealing, losing motivation - his teacher suggests sending him to a less demanding track school with fewer academic opportunities. But Maria fights to keep him in his school. On the bus ride home, David finally confronts her about everything: the mess, the fear, the sense that she is no longer there for him. She tries to reassure him, to hold him, but he pulls away and runs off, watching the bus - and his mother - fade into the distance.

Back in the present, the apartment has been cleared. David, now living in London with his wife and young son, brings his family to visit Maria in a care home. She has dementia, her memories now lost in a fog she no longer has to navigate. For her, the chaos and shame are finally gone. David shows her the birthday photo. She stares at it, then at him. And softly says: "You had a good childhood." He nods. No blame. No anger. Just recognition.

MAMÁ is a lyrical, impressionistic portrait of a mother-son relationship shaped by love, migration, illness, and the quiet resilience of ordinary lives. Told through the sensory fragments of memory - sunlight in swimming pools, a whispered prayer, the crinkle of old packages - the film explores how children absorb the weight of their parents' inner worlds.

And how, years later, they try to make sense of it all.

Alen DRLJEVIC | BOSNIA AND HERZEGOVINA | Screenwriter, Director

ALEN DRLJEVIĆ is a screenwriter and director. A 2005 graduate of the Academy of Performing Arts in Sarajevo his graduation film PAYCHECK was nominated for the European Film Academy Award for Best Short Film. His debut feature documentary CARNIVAL was screened at the most important documentary film festivals IDFA in two selections: "First Appearance" and "Movies that Matter".

His debut feature film MEN DON'T CRY premiered at Karlovy Vary Film Festival's Main Competition Program, where it won two awards: Special Jury Award and Europa Cinemas Label Award. Subsequently, the film was

screened at dozens of international film festivals and won more than twenty international awards. It was Bosnia Herzegovina's 2017 entry to the Academy of Motion Pictures for Best International Feature Film.

In 2022, Alen directed three episodes of the feature television series I KNOW YOUR SOUL, created by Jasmila Zbanic and Damir Ibrahimovic. The first two episodes, which he directed, premiered in the official selection of Venice Film Festival 2023 and was sold internationally. He lives and works in Sarajevo, Bosnia and Herzegovina.

THE CARRIERS | SYNOPSIS

SS-Scharführer Wilhelm Götz and SS-Scharführer Erwin Meyer arrived to Belgrade in February 1942 with a special "Saurer" truck from Berlin. The Carriers follows in real time, one of approximately eighty trips that Götz and Meyer made from early March to mid-May in 1942.

The truck departs from a German military barracks. GÖTZ (36) demands that MEYER (40) drive faster, in order to return to the barracks on time. His daughter is ill; doctors in Berlin suspect rickets. Today, the doctors will make a diagnosis, and Götz has managed to arrange a phone call with his wife later in the day. He is deeply worried about his daughter's health and doesn't want to miss the call. Meyer has stomach troubles but hides it from Götz. They discuss family, annual leave, and eagerly anticipate their return to Berlin. They try to keep the conversation flowing; however, they are clearly preoccupied with their own issues and constantly on edge. They clash at a guard post where an uninformed guard refuses to let them jump the queue despite their authorization.

The truck arrives at a fenced camp. A large group of people stands lined up at the camp gate. They hold their suitcases, bags and bundles. Meyer and Götz are annoyed that the detainees aren't ready to depart yet. An officer calls out their names - all Jewish. While the captives board their truck, Götz enters the camp. Despite Meyer's disapproval, he distributes candy to the imprisoned children.

The truck drives towards the city center, stopping at a clearing. Meyer attaches a flexible hose to the truck's exhaust pipe, connecting the other end beneath the platform. They resume driving.

Götz and Meyer, pass through the city center with their "cargo", arguing over trivial matters. Behind them, cries and pounding are heard. A couple of passers-by avoid their gaze. As horrific screams echo in the background, Götz and Meyer remain ignorant.

They leave the city and arrive at a large field where a group of people is digging a long trench. Götz is furious that they haven't finished yet. A group of laborers, escorted by German soldiers, begins unloading bodies from the truck, throwing them into the trench.

The truck returns to the barracks. Götz and Meyer are disappointed to learn that another large group of Jews is arriving to the camp, meaning they'll have about ten extra trips than originally planned. Their return to Berlin is prolonged, which means Meyer will miss his mother's birthday. They discuss gifts they intend to bring back to their loved ones from this trip. Götz drives fast, racing against time, his much-awaited phone call in mind. A stray dog suddenly darts in front of the truck. Götz manages to brake just in time. Both men are deeply shaken by this incident.

They arrive at the barracks. Götz rushes to his scheduled phone call. Meyer washes the truck and then leaves. The truck remains parked in the empty courtyard. Closing title sequence:

Between 300,000 and 350,000 people were suffocated in special gas vans from 1941 to 1944 in Central and Eastern Europe.

Carolina HELLSGARD | GERMANY | Screenwriter, Director

Carolina Hellsgård is a Swedish-born, Berlin-based writer-director. She studied experimental media design at Berlin University of the Arts and film directing and screenwriting at CalArts, Los Angeles.

Her award-winning films have screened at international festivals including Berlinale, TIFF, Montreal WFF, Mostra São Paulo, Gothenburg IFF, Clermont-Ferrand, and Oberhausen Short Film Festival.

Her debut feature WANJA (Berlinale 2015) was nominated for the Berlinale Best First Feature Award and won Best Screenplay (Valletta FF) and Best Feature Film Debut (Biberacher Filmfestspiele). Her second feature, the horror film ENDZEIT – EVER AFTER (TIFF 2018), was theatrically released in the US by Juno Films and screened at MoMA,

NY. Her third feature SUNBURNED premiered at the Rome Film Fest 2019 and screened at Max Ophüls Preis and Gothenburg IFF, with a theatrical release in April 2020.

Since 2021, she has directed several TV crime movies for German prime-time TV, including the *Barcelona Krimis*, *Tod am Rennsteig*, and most recently the *Kroatien Krimis*. She also directed the remake of DAS FLIEGENDE KLASSENZIMMER, which attracted over 500,000 viewers in 2023/24.

Hellsgård has received multiple fellowships and grants, including the Dorothea Erxleben Fellowship, Berlin Senat Working Grant, Berliner Künstlerinnen Grant, Villa Aurora Fellowship, and Nipkow / Medienboard Artist-in-Residence.

STAR | SYNOPSIS

MILA (19), a young woman with a criminal past, is released from prison early. Less than a year ago, she was the driver in a spectacular armored truck heist on the Berliner highway. The police suspect her aunt, zoology professor AGNETA ZAWADSKI, of illegal wildlife trade and have tasked Mila with spying on her in exchange for a reduced sentence.

With her own plans in mind, Mila immediately reconnects with the criminal world she once moved in and asks to be reinstated as a driver. When she's turned down, she must find another way. At one of Agneta's lectures, she meets HANNA (22), a young climate activist. Desperate for money, the two women join forces to plan one final heist.

Kelmend KARUNI | ALBANIA | Screenwriter, Director

Kelmend Karuni is an Albanian - Canadian filmmaker and documentarist whose work explores identity, memory, and the fragile dynamics of human connection. A graduate of the University of Arts, Tirana - where he studied under the late director Gjergj Xhuvani - he also holds a Master's in Journalism and a Postgrad Degree in the Business of Film and Tv from Toronto.

His character-driven, socially grounded films blend raw realism with emotional intimacy, shaped by his strong documentary sensibility and influenced by European auteurs such as Andrea Arnold, Jacques Audiard and Cristian Mungiu. Kelmend has taken part in the Berlinale and Sarajevo Talent Labs, TFL's Next Feature, TheWriteRetreat, and now eQuinox Europe.

His short *Frigidance* premiered at the Sarajevo Film Festival after winning the Sarajevo City of Film Production Prize, and his documentary *The Mysteries of Xhubleta* was named Best Documentary of the Year in Albania. His musical dramedies *Us* and *Drinkers of Wild Air* were screened across the Balkans, gaining over 1.5 million views online.

Kelmend is currently developing his debut feature *Lulebore*, a story of identity, survival and transformation - where silence, memory, and the body become both burden and liberation.

LULEBORE | SYNOPSIS

Enxhi, a fiercely talented 17-year-old contemporary dancer from Tirana, has survived a brutal childhood in orphanages, shaped by abandonment and instability. Her unmatched intensity on stage mirrors the emotional chaos she suppresses off it — a fire that alienates her from peers but keeps her alive. When she and her best friend Anri audition for a prestigious international dance troupe, the performance is electric, but after-party tensions spiral. At a wild birthday celebration, Enxhi witnesses Anri being humiliated for his sexuality. Desperate and enraged, Anri drives them into the night — until he sends Enxhi flying from his bike before attempting suicide. He ends up in a coma.

At the hospital, Enxhi is diagnosed with a rare blood disease. The only cure: a bone marrow transplant from a family member. But Enxhi has none — she was abandoned at birth, with no known relatives. Faced with the terrifying prospect of chemotherapy, she decides to fight silently, hiding her condition and continuing to dance. As her world unravels — suspended from school, shamed by her mentor, hunted by the police — she clings to one thread: a name and address in Berlin, whispered years ago to an orphanage warden. With nothing to lose, she sets off alone to find her birth mother. First through the mystic birth-land of Shkodra and then in Berlin.

In Berlin, she wanders through haunting dance performances and the ecstatic nightlife of the city. She meets Lukas, a metis boy whose sensuality and gentleness offer her a fleeting sanctuary. They dance, talk, and make love in a photo booth — a moment of raw, rebellious intimacy. But blood on her lip reminds her why she's here. She vanishes by dawn.

After days of near-misses, she finds Arjana — a school-teacher with a new family, living a quiet life. The confrontation is brutal. Arjana, shattered by the past, confesses that Enxhi was born of rape — the victim of a gang assault led by her cousin's husband, Fisnik. Unable to face this truth or her daughter, she closes the door.

Returning to Albania, Enxhi faces a terrible choice: ask her mother's rapist — potentially her father — to save her life. She tracks Fisnik to a lakefront house, in the city of Shkodra. When she confronts him, he explodes in violence. In a horrific underwater struggle, he nearly drowns her. But Enxhi, fueled by pure survival, strikes him with a stone. She could let him die — but instead pulls him to shore.

In the final moments of the film, Enxhi lies unconscious in a hospital bed, undergoing the transplant. On-screen, her recorded solo — a raw, defiant dance under a Berlin overpass — is screened for the jury she once hoped would choose her. It's her final act: body, rage, beauty, and defiance.

Lulebore, is a coming-of-age drama steeped in rage, trauma, and resilience — the story of a girl who reclaims her life by confronting the violence at its origin, and dancing her way through the fire.

Paul POET | AUSTRIA | Screenwriter, Director

Born in 1971 on an oilfield in Saudi-Arabia, (later bombed away by Al Qaeda), the child of an Austrian petroleum engineer, Paul Poet (director/writer) was raised throughout the Middle East, Europe and Africa, and an early witness to corporate exploitation, war and death.

Since puberty he has lived in Vienna, where he became a formative part of the local punk and electronica scene. Following his studies in journalism and philosophy, in 1996, he moved into filmmaking. His pop-culture-savvy and activist films primarily deal with the central theme of social rebellion and the individual's fight for freedom.

Rock celebrities (Alec Empire, Einstürzende Neubauten, Melvins, Neurosis) grace his works as actors and composers. His 2002 debut feature-length documentary FOREIGNERS OUT! SCHLINGENSIEFS CONTAINER was selected in 2013 by the Biennale Istanbul and included into a global canon of political cinema next to names like Bunuel, Rouch, Godard. Further, it was honoured with special screenings at MoMA New York, İstanbul IFF, Doc Aviv (Israel). Additional cinema feature length films include: EMPIRE ME (2011), and MY TALK WITH FLORENCE (2015)

ACCORD | SYNOPSIS

Famous and aging children's songwriter and TV showmaster Peter Peters wants to relaunch his career after months of losing control on stage while heavily drunk. Behind the scenes of the television recording for the relaunch of his hit show "Sing Dich fröhlich" (Sing Yourself Happy), unrest is brewing: A mother is searching for her missing son and suspects Peters of having something to do with it. Peters becomes increasingly entangled in contradictions, and the situation escalates.

He collapses in front of the cameras, accidentally injures a child, and his alcoholism, forgetfulness, his inner demons, plagued by a childhood incident, and uncontrollable hatred of his career come to light. The scandal is complete. Despite an intensive search in the studios and an examination of the television recording, the missing child is not found. And the mother has also suddenly disappeared. Three months later, Peter Peters' career is in ruins.

Poet was part of the main juries of Istanbul Intl. Film Festival 2015 and Haifa International Film Festival 2016. He is known for his work as cinema curator for Filmarchiv Austria, Viennale IFF and Diagonale Film Festival with several international book and home video publications. In 2019 he was honored by the European Culture Festival Network WE ARE EUROPE as one of the „64 most inspiring European Artists, Speakers and Thinkers of the Year“ and following that named an Austrian Culture Ambassador for the EU-culture fund „Creative Europe“ by the Austrian Chancellery / Bundeskanzleramt.

Since 2023 he is a member of the board of the Austrian Directors Association. In 2025 he was invited to be a member of the oversight board of Austrian broadcaster ORF.

He is currently developing a six-part streaming UK/German mini-series for a London company and preparing several fictional features with producers including Austrian Ulrich Seidl, the German firm Ma.Ja.De and American Fredric King.

The incident was covered all over the media. Videos and photos have surfaced online. Peter Peters, plagued by all too real nightmares and traumas, has barricaded himself in his suburban villa and no longer wants to hear anything from the outside world.

Then suddenly the strange woman appears at his door and accuses him again of being responsible for her child's disappearance. When a huge man shows up looking for more children, a life-and-death struggle ensues in which Peter Peters must face the truth about himself to save his life, especially since he hides his real child, who has come to visit him in his desperation, a young delicate boy the same age and stature, the woman is looking for. A night of mayhem and horror ensues, mirroring the current social abysses of hate culture, institutional abuse, social media manipulation and fame crimes.

Thomas WENDRICH | GERMANY | Screenwriter

Screenwriter Thomas Wendrich (born in 1971) began his professional career studying acting and directing at the HFF "Konrad Wolf" in Potsdam-Babelsberg, as well as screenwriting at the DFFB's Screenplay Academy.

Following that he became a member of the Berliner Ensemble, the renowned theatre then led by Claus Peymann, before gradually shifting his focus to screenwriting from 1999 onward. In 2002, he received the German Drehbuchpreis (Screenplay Award) for NIMM DIR DEIN LEBEN (dir. Sabine Michel). After the award-winning short film ZUR ZEIT VERSTORBEN he made his feature debut in 2006 with MARIA AM WASSER, for which he wrote the screenplay and directed.

In 2013, he adapted the novel ME AND KAMINSKI for cinema (dir. Wolfgang Becker). Wendrich also wrote numerous episodes for the TATORT series, directed by filmmakers such as David Wnendt and Katrin Gebbe.

A MEAL IN WINTER / EIN WINTERMAHL | SYNOPSIS

Winter of 1942. Three members of a German police unit set out to search and hunt for hidden Jews in Poland in order to lead them to extermination. This allows the three men for one day to escape their otherwise nerve-racking work, the mass shootings. They try to escape shame and responsibility on this day. But secretly they know that their lives are just a postponement of their own demise. Here, somewhere in remote Poland, they are at the mercy of their own humanity and are faced with a decision they do not want to make.

A young, up-and-coming contemporary theatre director takes this novel by Hubert Mingarelli as the basis for staging a play of the same title, EIN WINTERMAHL, for a well-known German theatre. The leading actors are masters of their craft and take on the characters of the three policemen with pride. Their names are Emmerich, Bauer and Ich (me).

Step by step, the theatre work deals professionally with the supposed past and thematically approaches the anti-Semitic atrocities of the forefathers. One dares to do the monstrous: The actors slip into the perspective of the perpetrators. They empathise with them and allow them to become the victims of a horrific situation: the war. Is that allowed? Is it permissible to feel empathy for mass murderers?

His debut novel A ROSE FOR PUTIN was published in 2015. For the TV film NSU – HEUTE IST NICHT ALLE TAGE (dir. Christian Schwochow), Wendrich received 2016 the German Fernsehfilmpreis der Deutschen Akademie der Darstellenden Künste, the German Television Award as well as the Grimme Award 2017. His screenplay for JE SUIS KARL (dir. Christian Schwochow) had its world premiere at the 2021 Berlin International Film Festival (Berlinale).

That same year, the feature film LIEBER THOMAS (dir. Andreas Kleinert) premiered at the Munich Film Festival and went on to win nine Lolas at the 2022 German Film Awards, including Best Screenplay. Most recently, his critically acclaimed series HERRHAUSEN – HERR DES GELDES (dir. Pia Strietmann), written by Wendrich, received the 2025 Grimme Award in the category "Fiction".

The situation quickly escalates. On stage and in the snow. The players quickly come to the question: 'What would you have done?'. The stage quickly becomes a battlefield. A Jew is quickly found. Evil comes to light and challenges everyone to take a stand, to take a stance on the question: 'What would you have done?' and 'Aren't we already doing it again?'

The time levels and realities become blurred. The audience stands with Emmerich, Bauer and Ich (me) on the snow-covered field in Poland in 1942.

And then one of the three policemen suggests sparing the one Jew they have found. What if? It would be clear that they would then have to go straight back to their work, the mass shootings. Is it worth it? Just to be able to remember in 20 years' time that they spared one of them? How will the decision be made? - When the decision is made, there is frenetic applause in the theatre.

EIN WINTERMAHL takes a critical look at our political and social past, which hopefully will never again become the present.



“Autumn, the year’s last, loveliest smile.”

William Cullen Bryant

# AUTUMN AND THE PHILOSOPHY OF BEING: A HEIDEGGERIAN EXPLORATION

Written By Mackenzie Bennett

Autumn, with its vibrant transformation and impending quietude, serves as a profound metaphor for understanding the nature of existence and our relationship with time. The German philosopher Martin Heidegger, in his seminal work *Being and Time*, delves into the essence of Being and the temporality that shapes human existence. By examining Heidegger's philosophy through the lens of autumn, we can gain insights into how this season reflects our intrinsic connection to time and the existential conditions that define our lives.

## Heidegger's Philosophy of Being

Martin Heidegger's exploration of Being is centered around the concept of „Dasein,“ which refers to human existence and our experience of being in the world. Heidegger argues that understanding Being is fundamental to grasping the nature of existence itself. His work emphasizes the importance of temporality, or the experience of time, as a central component of Being.

Heidegger introduces the notion of „Being-toward-death“ to illustrate how awareness of our mortality shapes our understanding of existence. According to Heidegger, this awareness prompts us to confront the finite nature of our lives and encourages a more authentic engagement with our own Being.

## Autumn as a Metaphor for Temporality

Autumn, with its transition from the vibrancy of summer to the dormancy of winter, serves as a potent symbol for Heidegger's concepts of temporality and Being. The season embodies the cyclical nature of existence and the passage of time, providing a tangible reflection of Heidegger's philosophical ideas.

## The Cycle of Life and the Temporality of Autumn

Autumn represents a period of transformation and preparation for the end of the natural cycle. The changing colors of the leaves, the harvesting of crops, and the onset of colder weather all signify the closing of one phase and the anticipation of the next. This transition aligns with Heidegger's concept of “Being-toward-death,” where the awareness of life's finitude becomes apparent.

The cyclical nature of autumn mirrors the broader human experience of time and existence. Just as the season moves from the fullness of summer to the barrenness of winter, human life moves through phases of growth, maturity, and decline. Autumn's role as a precursor to winter emphasizes the inevitability of change and the passage of time, resonating with Heidegger's views on the temporal structure of Being.

## Autumn's Reflection on Our Relationship with Time

Autumn's transformation prompts reflection on our own relationship with time and existence. The season's progression from abundance to dormancy encourages us to confront the transitory nature of life and the passage of time. This confrontation can lead to a deeper understanding of our own existence and our place within the temporal flow.

Heidegger's idea of “authentic” Being involves embracing the finitude of existence and living in a manner that acknowledges the reality of our mortality. Autumn, as a time of preparation and reflection, offers a natural context for this existential contemplation. The season's changes remind us of the impermanence of life and the importance of embracing each moment with awareness and intention.

## Autumn and the Authenticity of Being

In Heideggerian terms, autumn can be seen as a manifestation of “authentic” existence. The season's transition forces a recognition of the finite nature of life and the inevitability of change. By acknowledging and accepting this reality, we can approach our own lives with a greater sense of authenticity and purpose.

Autumn's beauty lies not only in its external transformations but also in its capacity to evoke introspection and contemplation. The season provides a backdrop for reflecting on our own experiences of time and existence, encouraging a deeper engagement with our sense of Being.



## Conclusion

Autumn, through its cyclical transformations and poignant transitions, offers a powerful metaphor for understanding Heidegger's philosophy of Being and temporality. The season reflects the passage of time and the inevitable changes that define our existence, providing a tangible context for exploring our relationship with time and our own Being.

By examining autumn through a Heideggerian lens, we gain insights into the nature of existence and the importance of embracing the temporal dimensions of our lives. The season's progression from vitality to dormancy serves as a reminder of the finitude of life and the need to engage with each moment authentically. In this way, autumn becomes a mirror reflecting the deeper truths of our own existence and our place within the temporal flow.

A good additional resource to help readers understand Heidegger's *Being and Time*—especially given the complexity of his concepts like Dasein, Being-toward-death, and authenticity—is „*Heidegger: A Very Short Introduction*“ by Michael Inwood. This book offers a clear and accessible explanation of Heidegger's philosophy, particularly for those new to his work.

Heidegger, Martin. *Being and Time*. Translated by John Macquarrie and Edward Robinson. New York: Harper & Row, 1962.

Inwood, Michael. *Heidegger: A Very Short Introduction*. Oxford: Oxford University Press, 1997.



## MUNICH

English: Munich; German: München; **Bavarian: Minga** is the capital and most populous city of the Free State of Bavaria, Germany. With a population of 1,594,632 inhabitants it is the third-largest city by population in Germany, after Berlin and Hamburg, and thus the largest which does not constitute its own state, as well as the 11th-largest city in the European Union. The Munich metropolitan area – including suburbs and satellite towns – has 3 million inhabitants; and the city's metropolitan region is home to about 6.2 million people and is the third largest metropolitan region in the European Union.

Straddling the banks of the river Isar north of the Alps, Munich is the seat of the Bavarian administrative region of Upper Bavaria, while being the most densely populated municipality in Germany with 4,500 people per km<sup>2</sup>. Munich is the second-largest city in the Bavarian dialect area, after the Austrian capital of Vienna.

The city was first mentioned in 1158. The city was heavily bombed during World War II, but has restored most of its old town and boasts nearly 30.000 buildings from

before the war all over the city. Following the war, there was a great increase in population and economic power during the years of Wirtschaftswunder. The city hosted the 1972 Summer Olympics.

Today, Munich is a global centre of science, technology, finance, innovation, business, and tourism. Munich enjoys a very high standard and quality of living and is consistently ranked as one of the most expensive cities in Germany in terms of real estate prices and rental costs. Munich's economy is based on high tech, automobiles, and the service sector, as well as IT, biotechnology, engineering, and electronics. It has one of the strongest economies of any German city and the lowest unemployment rate of all cities in Germany with more than one million inhabitants. The city houses many multinational companies, such as BMW, Siemens, Allianz SE and Munich Re. In addition, Munich is home to two research universities, and a multitude of scientific institutions. Munich's numerous architectural and cultural attractions, sports events, exhibitions and its annual Oktoberfest, the world's largest Volksfest, attract considerable tourism.



- **Friedensengel** (Angel of Peace): Viewpoint and peace monument in Munich. The monument with its terrace in the Maximiliansanlagen with the 38-meter-high Friedensengel keeps watch over the city.



- Built in the 15th century, the gothic **Frauenkirche** (Cathedral of Our Lady) in German, was and is an unmistakable symbol of the city. Visitors can climb one of the cathedral's two 100-meter towers for spectacular views over the city.



- **“Monaco Franze”** is a ten-part Bavarian television series, from 1982/83, created by Helmut Dietl. Many of Monaco Franze's sayings have entered the Munich language thanks to the great success of the series. The cult figure can also be admired today as a statue at the Münchner Freiheit.



- **Monopteros** in Munich: Lookout point and round temple in the English Garden. Perfect view over the city center of Munich, the English Garden and the towers of the city center.



- The **Odeonsplatz** is a large square in central Munich. The square is named for the former concert hall, the Odeon, on its northwestern side. The name Odeonsplatz has come to be extended to the parvis (forecourt) of the Residenz, in front of the Theatine Church and terminated by the Feldherrnhalle, which lies to the south of it.



- On **Königsplatz** (King's Square), modern lifestyle, classicism and antiquity meet. Millennia-old art, architecture and more are there to be discovered.



- **The Eisbach surfer wave** at the southern end of the Englischer Garten has become one of Munich's top attractions. Spectators and surfers line up to watch the courageous surfers - all year long!



- In the heart of Munich's English Garden, the **Chinesischer Turm** rises from the treetops. It is reminiscent of a Chinese temple, but with some exquisite Bavarian flair.



- **Nymphenburg Palace** - is a contemporary testimony of the Bavarian monarchy. The extensive park with its pavilions, promenades along the palace canals, enormous fountains, magnificent flower gardens and, of course, impressive palace buildings is a source of fascination. In addition to the rooms inside the castle with several museums housed in the palace itself, including the Museum of Man and Nature and the Museum of Nymphenburg Porcelain.



SPECIAL SESSION



©Miki Barlok

DAVID PUTTNAM

Lord David Puttnam is Chair of Atticus Education, an online education company that delivers audiovisual seminars to students around the world from his home in west Cork. A British film producer, educator and environmentalist, David was awarded a CBE in 1982, a knighthood in 1995, and was appointed to the House of Lords in 1997. During his time as a parliamentarian, he agitated unrelentingly in public policy for education, climate change, and the creative industries. In 2019, he was appointed Chair of the House of Lords Select Committee on Democracy & Digital Technologies, which was established to investigate the impact of technologies on democracy. He retired from the House of Lords in 2021 and now focuses on his work with Atticus Education. He is a Commander of the Order of Arts and Letters in France and has more than 50 honorary degrees from universities worldwide. He was Ireland’s ‘Digital Champion’ from 2012 – 2017 and was granted Irish citizenship in 2022.

David Puttnam spent thirty years as an independent producer of award-winning films including *The Mission*, *The Killing Fields*, *Chariots of Fire*, *Midnight Express*, *Bugsy Malone* and *Local Hero*.

Together these films have won ten Oscars, thirteen Golden Globes, nine Emmys, thirty-one BAFTAs, four David di Donatellos, and the Palme D’Or at Cannes. Lord Puttnam recently retired as President of the Film Distributors’ Association and Life President of the National Film and Television School (UK). He has been awarded fellowships from BAFTA, the British Film Institute, and the Royal Television Society.

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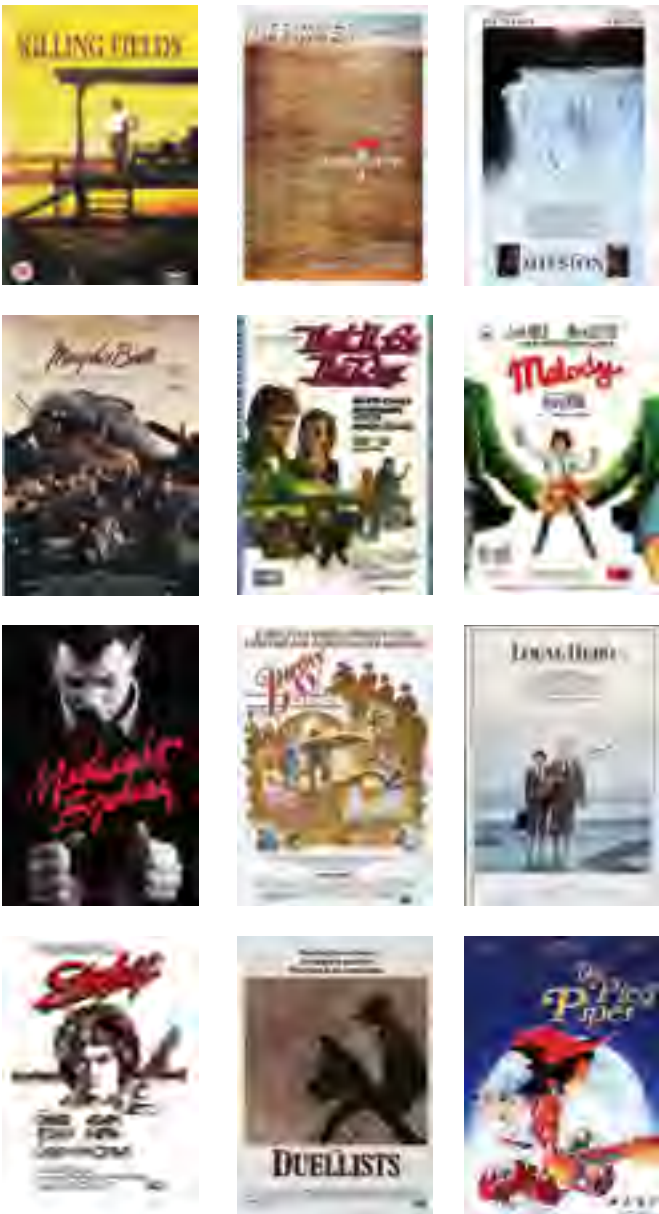
David Puttnam



Atticus Education

Working with a variety of learners from around the world, David Puttnam, and the team at Atticus Education, design and deliver online programmes that encourage creative thinking, interdisciplinarity, and resilience using innovative learning techniques.

Each programme of seminars is tailored to suit the needs of the participants whether they are in full-time education or already engaged in active professional life.





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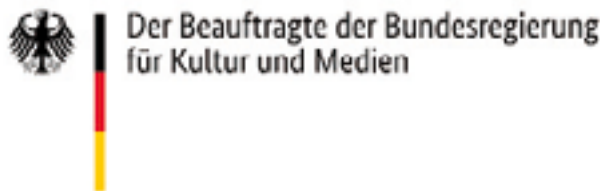
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| <b>Berlin</b><br>www.medienboard.de                                                                                                                       | <b>Bremen</b><br>www.filmbuero-bremen.de             |
| <b>Hessen</b><br>www.hessenfilm.de                                                                                                                        | <b>Lower Saxony</b><br>www.nord-media.de             |
| <b>Mecklenburg-Vorpommern</b><br>www.Film-MV.de                                                                                                           | <b>North Rhine-Westphalia</b><br>www.filmstiftung.de |
| <b>Saarland</b><br>www.Saarlandmedien.de                                                                                                                  | <b>Saxony</b><br>www.mdm-online.de                   |
| <b>Schleswig-Holstein</b><br>MOIN Filmförderung Hamburg-Schleswig Holstein<br><a href="https://moin-filmfoerderung.de">https://moin-filmfoerderung.de</a> |                                                      |

FACTS AND FIGURES



Germany, officially the Federal Republic of Germany (German: Bundesrepublik Deutschland) is a Federal Parliamentary Republic in Western-central Europe consisting of 16 constituent states, which retain limited sovereignty. Its capital and largest city is Berlin. With 83 million inhabitants, it is the most populous member state in the European Union. Germany is a major economic and political power of the European continent and a historic leader in many cultural, theoretical and technical fields. After the United States, Germany is the second most popular migration destination in the world.

The Federal Republic of Germany was a founding member of the European Economic Community in 1957 and the European Union in 1993. It is part of the Schengen Area and became a co-founder of the Eurozone in 1999.

Geography and demographics

- Population: Over 83 million
- Capital: Berlin
- Official Language: German
- Area: 357,114 km² (137,882 sq mi)
- Highest Mountain: Zugspitze in the Bavarian Alps at 2,962 meters
- Major Rivers: Rhine, Elbe, Main, and Danube
- Literacy Rate: 99%
- Life Expectancy: 83 years for men and 83 years for women (approx.)

Government and economy

- Government: Federal parliamentary republic
- Currency: Euro
- Largest economy: Germany is the largest economy in Europe and the third largest in the world, after the US and China.
- Major Industries: The automotive industry, chemical products, and the service sector (which accounts for 70% of its GDP) are major economic drivers.
- Exports: The country is one of the world's top exporters.

Culture and lifestyle

- Highways: Approximately 65% of German highways, known as the Autobahn, have no speed limit.
- Inventions: Germany is the birthplace of numerous inventions, including the automobile, the lightbulb, and the petrol engine.
- Cultural Institutions: Germany boasts a high number of cultural institutions, including over 6,500 museums, 8,800 libraries, and 820 theaters.
- Book Publishing: Around 100,000 book titles are published in Germany each year.

## PARTNERS



Roland TEICHMANN  
Managing Director



Austrian Film Institute  
[www.filminstitut.at](http://www.filminstitut.at)

The Austrian Film Institute (ÖFI) is the national lead funding body that supports the production, distribution and promotion of national cinema films and co-productions. It plays a pivotal role in nurturing the Austrian film industry through both selective and automatic funding (reference funding and ÖFI+) mechanisms, ensuring that a wide range of genres receive the necessary backing.

As a legal entity under public law based in Vienna, the Austrian Film Institute (ÖFI) has an annual budget of 21 million euros for selective funding in 2023 and released 15,5 million for its newly established location incentive automatic scheme ÖFI+.

The Institute actively promotes green producing, cultural diversity, and gender equality, and elevates the international profile of Austrian cinema through strategic partnerships like participation in global festivals. Its funding programs are designed to support both established filmmakers and emerging talent, ensuring the growth and sustainability of the national film landscape.

The Institute created an elaborated incentive system for green producing and to enhance gender balance.

The goal of film funding is to support the of Austrian films and co-productions that appeal to a wide audience both

domestically and internationally and receive artistic recognition at international festivals. Additionally, the Film Institute promotes the economic efficiency, independence, and cultural identity of Austrian cinema.

Austrian films currently travelling to international festivals include The Devil's Bath by Severin Fiala and Veronika Franz, awarded at Berlinale and Academy-qualified; Peacock by Bernhard Wenger, and Shahed / The Witness by Nader Saeivar, both Venice awarded; Locarno winner Moon by Kurdwin Ayub, and The Village Next to Paradise by Mo Harawe, selected at Cannes.

Latest developments at the Austrian Film Institute:

- 2023: introduction of "ÖFI+": automatic location incentive funding for feature-length films, including green bonus and gender gap financing incentives (for production and distribution)
- 2024: launch of Talent LAB, new funding and training scheme for emerging filmmakers
- 2024: release of gender report in film for Austria
- 2025: launch of new inclusion check for filmmakers
- 2025: release of first national green report in cinema

[www.filminstitut.at](http://www.filminstitut.at)

## FILMING IN AUSTRIA

[https://api.filminautria.com/fileadmin/user\\_upload/MediaLibrary\\_ABAFILM/Dokumente/FISA\\_05.pdf](https://api.filminautria.com/fileadmin/user_upload/MediaLibrary_ABAFILM/Dokumente/FISA_05.pdf)

Incentive systems play an important role in the increasingly globalized and competitive film sector. They provide the manufacturing companies with financing components and are decisive factors in the question of where productions are processed. This is exactly where the FISApplus - Film Industry Support Austria funding program comes in and provides lasting impetus for Austria as a film location.

With FISApplus, international films and series (service productions) in the field of cinema, TV & streaming (including production parts) are supported as well as Austrian TV and streaming productions.

The aim is to secure Austria's future competitiveness as a film location and to arouse the interest of international productions in Austria.

FISApplus is the funding measure of the Federal Ministry of Labor and Economy and is handled by Austria Wirtschaftsservice Gesellschaft mbH (aws).

The National Film Commission FILM in AUSTRIA is the first and central point of contact for monitoring and supporting international film, TV and streaming projects and potential applicants for funding within the framework of FISApplus.

Austria offers a subsidy program on a national and regional level to enable independent film productions

|              |               |                                                                                          |                                                                                                |
|--------------|---------------|------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|
| <b>FISA+</b> | starting 2023 | <ul style="list-style-type: none"><li>• No yearly cap</li><li>• No sunset date</li></ul> | <ul style="list-style-type: none"><li>• 30% grant</li><li>• + 5% green filming bonus</li></ul> |
|--------------|---------------|------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------|

### International service productions

- Eligible for:
- Streaming, TV & cinema
  - Live action & animation, VFX, film music or postproduction
  - Fiction, documentary & VR
  - Max. funding per project
  - 5 Mio. Euro (film)
  - 7,5 Mio. Euro (series)
  - Min. spend in Austria
  - Fiction: 150.000 Euro
  - Documentary: 80.000 Euro
  - Animation, VFX, music, postproduction: 25.000 Euro

Applicant: Independent Austrian production service company

FILM in AUSTRIA is the Austria-wide Film Commission. We are the first and central point for monitoring and supporting international film, TV and streaming projects and potential applicants for funding within the framework of FISApplus

Austrian Producers  
Looking for Austrian partners for your film, TV or streaming project?

Funding  
Austria offers a subsidy program on a national and regional level to enable independent film productions.

- We support you in...
- finding a production partner
  - searching for locations
  - negotiating permit fees
  - handling formalities

[www.filminautria.com/en/film-location-austria/](http://www.filminautria.com/en/film-location-austria/)



### Austrian TV- & streaming productions

- Eligible for:
- Not commissioned by broadcasters/video on-demand services
  - Co-productions are eligible
  - Fiction, documentary & VR
  - Max. funding per project
  - 5 Mio. Euro (film)
  - 7,5 Mio. Euro (series)
  - Min. spend in Austria: 150.000 Euro
  - Min. budget
  - 1.8 Mio. Euro (film)
  - 600.000 Euro (series: per episode >45 min.)

Applicant: Independent Austrian production company

## SPONSORS



A Member of the The Leading Hotels of the World

vivatrue



Thank you to the Hotel Bayerischer Hof, located in the heart of Munich's Altstadt, to Vivatrue, the natural and sustainable skin care company based in Munich and to the Munich Tourism Office for their wonderful cooperation for our 2025 Intl. Screenwriters Workshop !



Apollo Temple, Nymphenburg (Munich district)

## SPONSORS

Anke Zindler  
PR AGENTIN



Anke ZINDLER, PR Agentin

Anke graduated from Leibniz-University, Hannover, with a degree (Staatsexamen) in English and Political Science and a degree in Education. In 1983 she joined the Munich-based distribution company CONCORDE FILM GmbH as PR Manager and later served as Director of Public Relations. In 1988 she founded ANKE ZINDLER FILMPRESSE and in 1997 she founded JUST PUBLICITY GmbH serving as CEO and PR director. In 2017 an online partner company JUST PUBLICITY ONLINE GmbH was founded. In 2019 Anke resumed her activity as an independent freelance PR consultant and agent.

In her career she has worked with many of the most interesting and celebrated domestic and international actors and directors (e.g. Federico Fellini, Louis Malle,

Jean-Luc Godard, Martin Scorsese, Baz Luhrman, Ridley Scott, Margarete von Trotta, Maria Schrader, Wim Wenders, Volker Schlöndorff, Florian Henckel von Donnersmarck, Leonardo DiCaprio, Jennifer Lawrence, Nicole Kidman) on a wide range of projects from prize-winning arthouse films and documentaries to large-scale, intelligent mainstream cinema, and Academy Award campaigns, creating enthusiasm and high expectations around their releases in Germany and at the major international festivals.

[www.just-publicity.com](http://www.just-publicity.com)



Charles McDONALD

Charles McDonald started his career with Theo Cowan in 1978. He then founded Judy Tarlo Associates with Judy Tarlo, before establishing Stone Hallinan McDonald in 1986, in partnership with Connie Stone and Tim Hallinan, handling film accounts and IBM's European-wide T.V. sponsorship drive. He formed McDonald & Rutter in January 1994 with Jonathan Rutter, specialising in all aspects of film-orientated PR work – production, international, corporate and UK distribution – as well as television and theatre work. McDonald & Rutter was incorporated into Premier PR in April 2006. From November 2008 Charles McDonald has operated as a freelance consultant, representing clients such as Picturehouse Cinemas/Entertainment Corniche Pictures, Prix Lux/European Parliament, BBC Films, Europa Cinemas and the European Film Awards as well as maintaining strong links with filmmakers such as Ken Loach, Lukas Moodysson, Lynne Ramsay, Wim

Wenders, Mira Nair, Roger Michell and Jim Jarmusch.

Recent projects handled include *Die My Love, Father Mother Sister Brother, The Voice of Hind Rljab*. Other titles include *You Were Never Really Here, The Wife, God's Own Country, Capernaum, Cold War, Paterson, The Selfish Giant, Le Week-end, Catch Me Daddy, 20,000 Days On Earth, The Pervert's Guide to Ideology, Amour, Black Swan, An Education, Pina, War Horse, We Need to Talk About Kevin*, and *The Imposter* among others.

Charles has given talks on Film PR at the likes of the National Film & TV School, European Film College, Asia Europe Film Meetings. London International Film School and the Making Waves course at the Berlin Festival.

Charles McDonald Public Relations

PARTNERS, SPONSORS & FRIENDS

Anke Zindler, PR Agentin  
ARRI Film&TV  
Arte  
Austrian Film Institute

Bavaria Film  
Bayerisches Staatsministerium für Digitales  
Bavarian State Chancellery  
Berlinale Talent Campus  
BKM German Ministry for Culture and Media

Charles McDonald Press & Public Relations  
Cinemateca Portuguesa Museu do Cinema, I.P.  
City of Bergen, Norway  
Cosmenia Beauty GmbH  
Creative Europe MEDIA sub-programme  
Creative Skillset & The National Lottery  
Croatian Audiovisual Centre

Deutsche Columbia Pictures

Embassy of Dreams

FÁS Screen Training Ireland  
Film Commission Norway  
FFA German Federal Film Board  
Film Foundation North Rhine Westfalia  
Film Fondet Fuzz, Norway  
Film Nova Scotia  
film&medien festival gmbh  
Fliegende Bauten  
Focal

Garden of Ireland

Hotel Bayerischer Hof

Just Publicity GmbH  
Just Pure GmbH

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Lindt&Sprüngli  
Lippert von Raggamby

Manitoba Film & Music  
MEDIA Programme of the European Union  
MEDIA DESK Ireland  
MEDIA Antenna Galway  
MEDIA Antenna Hungary  
MfG Filmförderung Baden-Wuerttemberg  
Munich Tourist Information

Norwegian Film Institute  
New Zealand Film Commission

OnScreen Manitoba  
Ontario Creates  
Orwell

Provobis GmbH Berlin

Servus TV  
Screen Australia  
Simply Munich  
Sony Releasing  
Stiftung der Verlag der Autoren

Teamworx GmbH  
The Bavarian State Chancellery  
The Finnish Film Foundation  
The Vienna Film Fund  
The Wright Foundation

USF Cinemateket Bergen

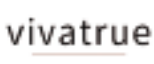
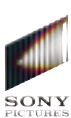
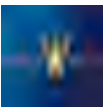
Vestnorsk Filmsenter  
Victorinox  
Vienna Film Commission  
Vivatrue

Wala Medicines / Dr.Hauschka  
Western Norway Film Commission  
Winterthur-Tourismus

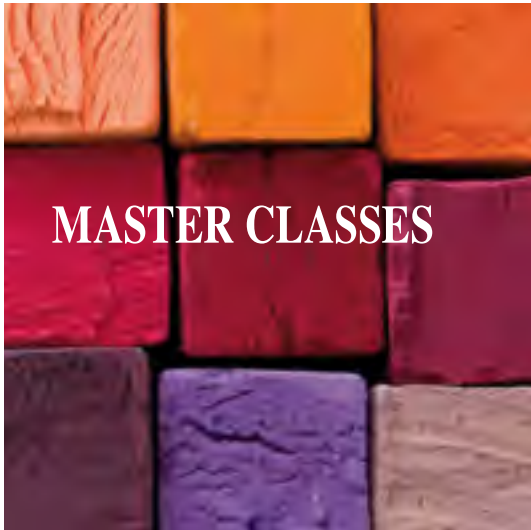
X-Filme

Zürcher Filmstiftung  
Zürich Film Office

THANK YOU FOR YOUR SUPPORT !



eQuinox e.V.  
EUROPE  
2001 - 2025



## SCRIPT AND PROJECT DEVELOPMENT FOR PROFESSIONALS



We believe screenwriters are the job creators for the global media industry and the foundation of a successful industry is rooted in supporting writers.

We believe a good story, well told, has the power to affect change for a better society and world.

Our goal is to support filmmakers at the crucial script development phase to assist screenwriters with a distinctive voice to realize their creative vision by developing compelling screen stories with an inherent cultural identity.

Through its focus on rigorous script development, eQuinox Europe is committed to enhancing the creative/commercial potential of European film globally by raising the profile and affirming the vital role of script development in advancing screenplays to production and establishing strong links between Europe's creative talent and eQuinox Europe's international network of over 500 international filmmakers.

### Inspiring Encounters

The focus of the eQuinox Europe workshops is on both the writers and the producers of the selected projects.

The workshops, which offer both script and project development, are distinguished by the creative, collegiate environment and the rigorous discussion between the writers and the advisors. Collectively and individually the focus is on finding ways to make the screenplays more competitive and compelling. Participants have the rare opportunity to discuss their work with experienced filmmakers from different cultural and professional backgrounds, leading to creative breakthroughs and the potential for co-financing.

eQuinox Europe functions as a talent filter selecting projects with a compelling story and inherent cultural identity.

The comprehensive, results-oriented Script Development Program for Professionals includes a seven day Screenwriter Workshop for writers with cinema projects. The week consists of one-one one meetings with international advisors, meeting with a media lawyer, a final meeting with writer, producer and advisors, and a follow-up rewrite consultation.

The project producers are obliged to attend the last 2.5 days.

The workshop is conducted in English and a working knowledge of English is required.

Applicants are required to have one feature length film produced or equivalent experience and a producer must be attached to the project.

Association **eQuinox** e.V.  
EUROPE



The independent, non-profit association eQuinox Europe was founded in 2001 to support European filmmakers in the global film industry.

• Lord Puttnam CBE, Honorary Chairman • Ellen Winn Wendl, Chair • Susan Schulte, Founding Member (Former Director BKM Drama Department) • Claire Dobbin (AM) (Script Editor) • Susanne Schneider, Founding Member (Screenwriter/Director) • Alfred Holighaus, Founding Member, Studio Hamburg • Dr. Stefan Rüll, Media Lawyer



## A GOOD STORY WELL TOLD, IS ONE STEP CLOSER TO A BETTER UNDERSTANDING IN THE WORLD

eQuinox Europe e.V. is a registered non-profit, not-for-profit organization dedicated to supporting European and international screenwriters and producers by improving script development to deliver compelling feature films and content for an international audience and fast-tracking these projects into production.



**The Mission of eQuinox Europe** is to support European and international filmmakers in the crucial script development phase to deliver stronger scripts in order to advance the projects more quickly to financing and production.

Through its focus on rigorous script development, eQuinox Europe is committed to:

- Assisting screenwriters to realize their creative vision
- Enhancing the creative and commercial potential of European film globally
- Raising the profile and affirming the vital role of script development in advancing screenplays to production
- Establishing stronger links between Europe's creative talent and the eQuinox Europe international network.

**The Goals of eQuinox Europe e.V. are**

- to create economic effects for the European film industry by developing the quality and international competitiveness of European screenplays,
- to enable talented European screenwriters to learn from the best in the business,
- to enhance the inherent cultural identity of strong screenplays and compelling stories.



**“Until you (Screenwriter) type “the end”, no one has a job!”**

Frank Pierson, (1925 - 2012), Screenwriter/Director/Producer, USA

The focus of the eQuinox Europe International Screenwriter Workshops is on both the writers and the producers of the selected projects.

The workshops, which offer both script and project development, are distinguished by the creative, collegiate environment and the rigorous discussion between the writers and the advisors.

Collectively and individually the focus is on finding ways

to make the screenplays more competitive and compelling in order to expedite the pathway to production. Participants have the rare opportunity to discuss their work with experienced filmmakers from different cultural and professional backgrounds, leading to creative breakthroughs and the potential for co-financing.

Producers are obligated to attend the last 2.5 days of the week to work with the writers and the advisors on the development strategy of the project.



# OUR ADVISORS

## LIST OF TRAINERS – EXCERPT

- **Simon Aeby** (CH - THREE DEGREES BELOW ZERO)
- **Angela Allen** MBE (UK - THE MISFITS)
- **Frank Barhydt** (USA - SHORT CUTS)
- **Ron Bass** (USA - RAIN MAN)
- **Simon Beaufoy** (GB - SLUMDOG MILLIONAIRE)
- **Dev Benegal** (IN - ROAD, MOVIE)
- **Marcos Bernstein** (BR - CENTRAL STATION)
- † **Michael Blake** (USA - DANCES WITH WOLVES)
- **Andrew Bovell** (AUS - A MOST WANTED MAN)
- **Ulf Breistrand**  
(NOR - YOU HAVEN'T GOT A CHANCE, TAKE IT!)
- † **Kit Carson** (USA - PARIS, TEXAS)
- **Pauline Chan** (AUS - 33 POSTCARDS)
- **Laurence Coriat** (F - WONDERLAND)
- **Luke Davies** (AUS - LION / LIFE)
- **Claire Dobbin** (AUS - Script Editor)
- **Mary Agnes Donoghue** (USA - WHITE OLEANDER)
- **Bille Eltringham** (UK - YELLOW)
- **Delia Ephron** (USA - YOU'VE GOT MAIL)
- **Jacques Fieschi** (F - NELLY & MONSIEUR ARNAUD)
- **Mike Figgis** (GB - LEAVING LAS VEGAS)
- † **Florian Flicker** (AT - HOLD UP)
- **Stephen Frears** (UK - THE QUEEN)
- **Lisa Fruchtman** (USA - APOCALYPSE NOW)
- **Alain Godard** (F - IN THE NAME OF THE ROSE)
- **Akiva Goldsman** (USA - A BEAUTIFUL MIND)
- **Carl Gottlieb** (USA - JAWS)
- **Paul Haggis** (CAN - L.A. CRASH)
- **Randa Haines** (USA - CHILDREN OF A LESSER GOD)
- **Jim Hart** (USA - BRAM STOKER'S DRACULA)
- **Axel Hellstenius** (NOR - ELLING)
- **Agnieszka Holland** (P - EUROPA, EUROPA!)
- **Hannah Hollinger** (GER - DIE MUTTER)
- **Neil Hunter** (UK - LAWLESS HEART)
- **Laurie Hutzler** (USA -Creative Media Consultant)
- **Annemarie Jacir** (PS -WAJIB)
- **Terry Jones** (GB - MONTY PYTHON FILMS)
- **David Keating** (IRE - WAKE WOOD)
- **Callie Khouri** (USA - THELMA AND LOUISE)
- **Danny Krausz** (AT - ZELARY)

- **David Magee** (USA - LIFE OF PI)
- **Anthony McCarten**  
(NZ - THE THEORY OF EVERYTHING)
- **Stephen Metcalfe** (USA - PRETTY WOMAN)
- **Bikas Mishra** (IND - BAYAAN)
- **Shandi Mitchell MacLeod** (CAN - THE DISAPPEARED)
- **Jocelyn Moorhouse** (AUS - THE DRESSMAKER)
- **Ewan Morrison** (UK - NINA X)
- † **Marcia Nasatir** (USA - THE BIG CHILL)
- **Sandra Nettelbeck** (GER - MR. MORGAN'S LAST LOVE)
- **Mark O'Halloran** (IRE - VIVA)
- † **Frank Pierson** (USA - CAT BALLOU)
- † **Eric Pleskow** (AT/USA - RAGING BULL / AMADEUS)
- **Lord David Puttnam CBE**  
(UK - THE MISSION / CHARIOTS OF FIRE)
- **Richard Reitinger** (GER - WINGS OF DESIRE)
- **Neus Rodríguez Roig** (ES - Script Editor)
- † **Richard Romanus** (USA - IF YOU BELIEVE)
- **Danny Rubin** (USA - GROUNDHOG DAY)
- **Stefan Rüll** (GER - LEGAL ADVISOR / TONI ERDMANN)
- **Ana Sanz Magallón** (E - BAJO LAS ESTRELAS)
- **Juliette Sales** (F - BELLE & SEBASTIEN, Screenwriter)
- **Stephen Schiff** (USA - LOLITA)
- **Susanne Schneider** (GER - THE DAY COMES)
- † **Lorenzo Semple** (USA - THREE DAYS OF THE CONDOR)
- **John Sheedy** (AUS - H IS FOR HAPPINESS)
- **Martin Sherman** (GB - BENT)
- **Zachary Sklar** (USA - JFK)
- **Ed Solomon** (USA - MEN IN BLACK)
- **Michael Steinberg**  
(USA - THERE IS SOMETHING ABOUT MARY)
- **Tim Squyres**  
(USA - CROUCHING TIGER, HIDDEN DRAGON)
- **Mary Sweeney** (USA - MULHOLLAND DRIVE)
- **Robin Swicord**  
(USA - THE STRANGE CASE OF BENJAMIN BUTTON)
- † **Anthea Sylbert** (GR - CHINATOWN)
- **Joan Tewkesbury** (USA - NASHVILLE)
- **Christopher Vogler** (USA - THE WRITER'S JOURNEY)
- **Michael West** (IRE - FREE FALL)
- **Gregory Widen** (USA - HIGHLANDER)



"Imagination is everything. It is the preview of life's coming attractions. Creativity is contagious, pass it on."

Albert Einstein



WORKSHOPS



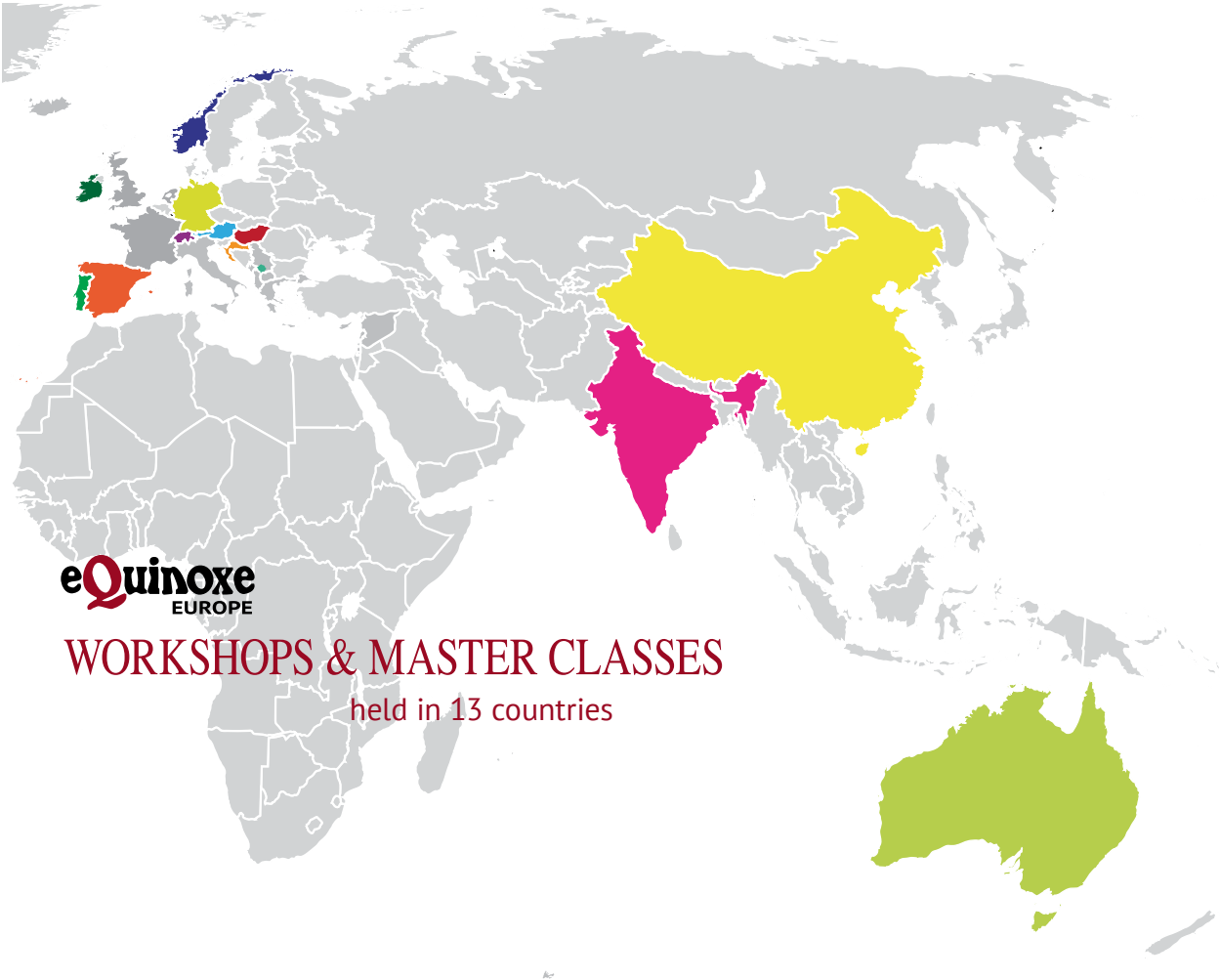
WORKSHOPS & MASTER CLASSES - 2004 bis 2025

In the past 24 years we have held 37 Master Classes and 32 Workshops in 24 locations across Europe and in India, China and Australia.

Our half-day, full-day and weekend Master Classes are for professionals and non-professionals

Participants at our classes represent a cross-section of career experience - from beginning to senior level.

If you are an industry professional - writer, commissioning editor, producer, media lawyer, film editor, student, funding executive, or simply have been thinking about developing skills as a screenwriter, our events will give you a very good understanding of structure, storytelling and character.



|                                                                                                        |             |                                                                                      |
|--------------------------------------------------------------------------------------------------------|-------------|--------------------------------------------------------------------------------------|
| Summer 2014, Summer 2015                                                                               | AUSTRALIA   |   |
| Autumn 2005, Spring 2014, 2015                                                                         | AUSTRIA     |   |
| Spring 2016<br>Autumn 2004, 2005, 2008 - 2012, 2014 - 2018, 2020-2023<br>Winter 2018, 2019, 2024, 2025 | GERMANY     |   |
| Spring 2011                                                                                            | HUNGARY     |   |
| Spring 2010                                                                                            | IRELAND     |   |
| Spring 2009, Spring 2012, Spring 2017                                                                  | NORWAY      |   |
| Autumn 2022                                                                                            | PORTUGAL    |   |
| Spring 2013                                                                                            | SPAIN       |   |
| Autumn 2013                                                                                            | SWITZERLAND |  |

|             |                                                                                                                                                |
|-------------|------------------------------------------------------------------------------------------------------------------------------------------------|
| AUSTRALIA   | Busselton, Western Australia                                                                                                                   |
| AUSTRIA     | Hinterthal, Mittersill, Vienna                                                                                                                 |
| CHINA       | Hangzhou, Province Zhejiang                                                                                                                    |
| CROATIA     | Zagreb                                                                                                                                         |
| GERMANY     | Bayerisch Gmain, Berlin, Cologne, Essen, Freiburg, Hamburg, Heidelberg, Ising, Klais, Lindau, Ludwigsburg, Mannheim, Munich, Murnau, Stuttgart |
| HUNGARY     | Budapest                                                                                                                                       |
| INDIA       | Mumbai                                                                                                                                         |
| IRELAND     | Dublin, Galway                                                                                                                                 |
| KOSOVO      | Pristina                                                                                                                                       |
| NORWAY      | Balestrand, Bergen                                                                                                                             |
| PORTUGAL    | Lisbon                                                                                                                                         |
| SPAIN       | Barcelona                                                                                                                                      |
| SWITZERLAND | Zurich                                                                                                                                         |



“I’ve learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel.”

Maya Angelou

MASTER CLASSES



# COFFEE BREAK SERIES

A unique experience for independent Filmmakers

The next Coffee Break is announced on our homepage NEWS.

On March 1, 2024, eQuinox Europe e. V. launched a concentrated compilation of individual Master Classes with different thematic emphases on our website. eQuinox Europe has held Master Classes with renowned screenwriters, script and film editors and producers throughout Europe, India and Australia. Some of these were filmed or recorded.

Enjoy the diversity of our *Coffee Break Series*: The filmed and recorded events have been reduced from 2-5 hrs. down to 15-30 minutes as videos Or audio podcasts.

eQuinox's *Coffee Break Series* is to enjoy and be inspired by the range of content. The length is perfect for a creative break in your workday.

## Our COFFEE BREAK SERIES sessions

- **DANNY RUBIN, USA**, (Groundhog Day) - *Creative Writing*
- **CHRISTOPHER VOGLER, USA**, (Screenwriter) - *The Writer's Journey*
- **CLAIRE DOBBIN AM, AUS**, (Script Editor) - *Why the first twenty pages of your script matter*
- **DAVID MAGEE, USA**, (Life of Pi, Finding Neverland) - *Adaptations*
- **DAVID PUTTNAM CBE, UK**, (The Mission, The Killing Fields) - *Creative Producing*
- **DEV BENEGAL, IND**, (Road, Movie) - *Indian Cinema*
- **MICHAEL WEST, IRE**, (Playwright) - *Visual Storytelling*
- **ANTHONY MCCARTEN, NZ**, (Darkest Hour, Bohemian Rhapsody) - *Creativity*



**DANNY RUBIN, USA**  
(Groundhog Day)

*Creative Writing*



**DAVID PUTTNAM CBE, UK**,  
(The Mission, The Killing Fields,  
Chariots Of Fire))

*Creative Producing*



**ANTHONY MCCARTEN, NZ**,  
(Darkest Hour,  
Bohemian Rhapsody)

*Creativity*



**CHRISTOPHER VOGLER, USA**  
(Screenwriter)

*The Writer's Journey*



**CLAIRE DOBBIN AM, AUS**  
(Script Editor)

*Why the first twenty pages  
of your script matter*



**DAVID MAGEE, USA**  
(Life of Pi, Finding Neverland)

*Adaptations*



**DEV BENEGAL, IND**  
(Road, Movie)

*Indian Cinema*



**MICHAEL WEST, IRE**  
(Playwright)

*Visual Storytelling*



**Miriam DUESSEL** | GER |  
Producer

"Our film received international awards and four German Film Nominations, the best is that we are now developing a series together with one of the UK participants."



**Andrew BOVELL** | AUS |  
Screenwriter, Playwright

"...rigorous and highly professional.."



**Jasmila ŽBANIĆ** | BIH |  
Screenwriter, Director

"...it is the best program! "



**Michael WEST** | IRE |  
Playwright, Screenwriter

"... quite simply life changing."



**Martin SHERMAN** | USA |  
Playwright, Screenwriter

"eQuinox Europe is the most intelligently conceived program."



**Danny KRAUSZ** | AUT |  
Producer

"A concept with heart and soul reflecting a passionate emotional content."

## FILMMAKERS VOICES

## FILMMAKERS VOICES



**Baran Bo ODAR** | GER |  
Screenwriter, Director

"I learned more in four days at eQuinox than I did in four years of film school."



**Petra Bionda VOLPE** | CH |  
Screenwriter, Director, Editor

"I met the most professional, experienced, humorous, strict, and constructive advisors who any author could dream to have as sparring partners."



**Hans WEINGARTNER** | AT |  
Screenwriter, Director

"In a word: Magic."



**Emily ATEF** | FR |  
Screenwriter, Director

"I went home and my head was full! After seven days I then sat down at my desk and started writing. The result was the shooting script of "3 Days in Quiberon"."



**Juha LEHTOLA** | FI |  
Screenwriter, Director

"I have not been so creative for many years."



**Anthony MCCARTEN** | NZ |  
Screenwriter, Playwright

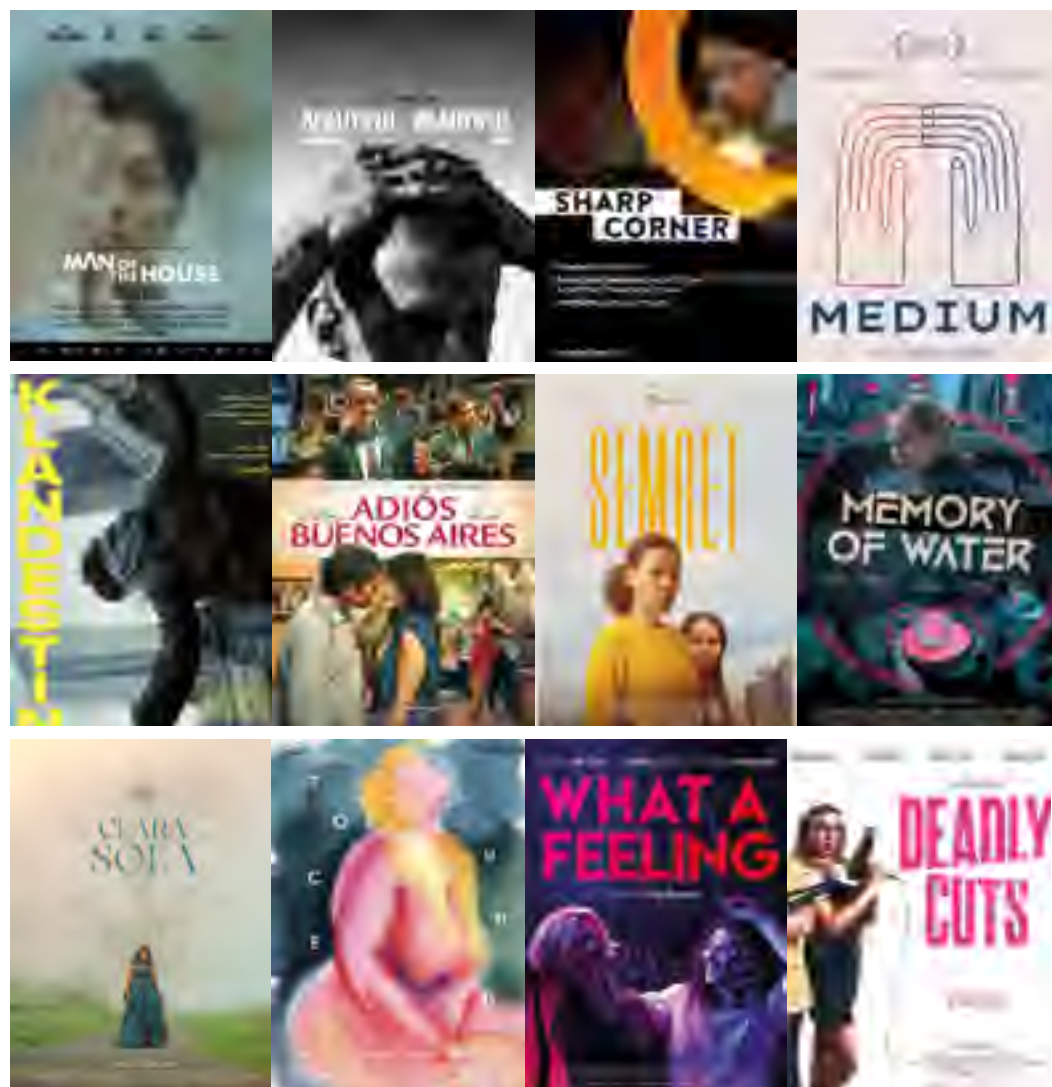
"Attending eQuinox Workshop was like open heart surgery ...painful but necessary."



## FROM SCRIPT TO SCREEN

To date, more than 1500 screenplays have been submitted to eQuinox Europe for the workshops. Since 2001, over 270 screenwriters and their producers have been supported in the development of their screenplays by more than 100 internationally renowned script advisors.

A significant number of the projects developed through eQuinox Europe have been produced or are in production. Many have achieved significant awards. Among them are:



## FROM SCRIPT TO SCREEN

### Awards and Nominations 2001 - 2025

**WHAT TO DO IN CASE OF FIRE?** (2002) A. Wild, Stephan Dähnert (D)  
Best Film - Film Festival Lünen 2002 /  
Best Editor - German Kamera Prize 2002

**GATE TO HEAVEN** (2003) Veit Helmer (D)  
Best Fiction Film - Port Townsend Film Festival 2009 /  
Best Feature Film, Best Actress - Film Festival Palma de Mallorca 2009 / Special Jury Award - The Minsk International Film Festival Listapad 2009

**PEAS AT HALF PAST FIVE** (2004) Ruth Toma (D)  
Best Music Score LOLA - German Film Award 2004

**I ALWAYS WANTED TO DANCE** (2005) Alain Berliner (B)  
Theatrical Release Belgium 2007, France

**THE ROCKET** (2005) Ken Scott (CA)  
Nomination for 14 Canadian Oscars 2005 / Best Actor - Tokyo Intl. Film Festival Nomination 2006 / Best Cinematography - Canadian Soc. Cinematographers 2006 / Nomination for 13 Genie Awards 9 Genie Awards including Best Actor, Best Actress / Best Film - Vancouver Film Critics Award 2007,

**STRAYK!** (2006) Sylke Rene Meyer (D)  
Best Foreign Script - Emmy 2004 / Best Actress, Best Cinematography - Bavarian Film Award, 2007

**ARABIAN NIGHTS** (2007) Paul Kieffer (LUX)  
Invited to over 30 Festivals 2007-2008 / Best Film - Grenzland Filmtage Selb 2008 / Luxembourg Entry for Academy Awards 2009

**FORMIDABLE** (2007) Dominique Standaert (B)  
Theatrical Release 2007

**THE COUNTERFEITERS** (2007) Stefan Ruzowitzky (A)  
Best Supporting Actor - Lola-German Film Prize 2007 /  
Nomination - Golden Berlin Bear - Berlin Intl. Film Festival 2007 / Nomination for 7 German Film Prizes 2007 / Best Foreign Film, Nomination - Academy Award 2008 / Best Foreign Drama Trailer / Academy Award - Best Foreign Language Film 2008 / Online Film Critics Society Awards 2009

**MAX MINSKY AND ME** (2007) Holly-Jane Rahlens (D)  
Audience Choice Award - 13th Sarajevo Film Festival 2007 / Jury Award Cinekid Lion - International Children's Film, Television and New Media Festival 2007, Amsterdam / Audience Award - 18th Children Film Fest 2008, Hof, Germany / European Youth Film Festival Flanders 2008, Belgium / Prize of the Childrens Jury Antwerp 2008 / Nomination German Film Prize 2008 - Best Childrens Film / White Elephant Award - Best Director, Best Actress - Munich Film Festival 2008 / Grand Prix de Montréal 2008 - Best Director / Sarajevo Film Festival 2008 - Audience Award for Best Film

**FOR MY FATHER** (2007) Ido Dror (D/IL)  
Competition, Audience Award - 30th Moscow Intl. Film Festival 2008 / Best Film - Montréal World Film Festival 2008, out of Competition / Hamptons International Film Festival 2008 - Second Place - Audience Ratings / 7th Asian Film Festival Mumbai 2008 - Third Eye Winner Best Film / PLUS CAMERAIMAGE 2008 - Poland Competition / Audience Award for Best Film in Competition - Cinequest Film Festival, USA 2009 / Grand Prix, Best Film - 13th Sofia International Film Festival 2009, Bulgaria / Grand Prix, Best Film - 9th Almaty Intl. Film Festival 2009 / "Shaken's Stars", Kazakhstan 2009 - Grand Prix, Best Film / 14th Stony Brook Film Festival 2009, USA - Grand Prize / and many other festival participations worldwide

**DR. ALEMÁN** (2008) Oliver Keidel (D)  
LOLA-German Film Prize 2006 - Best Script / MEDIA New Talent Award 2006



**HELEN** (2008) Sandra Nettelbeck (D)  
The Voice Award 2009, USA ,Nomination Best Film, Best Script - German Film Critics Prize 2010

**FOR A MOMENT, FREEDOM** (2008) Arash T. Riahi (A/IR)  
Austrian Candidate - Best Foreign Film 2010 / 22 International Prizes 2008 - 2009

**POLL** (2010) Chris Kraus (D)  
Best Director - 14. Tallin Black Nights Film Festival 2010 / Best Production Design - German Film Prize 2011 / Bavarian Film Prize 2011 - Best Supporting Actor / German Film Prize 2011 - Best Cinematographer, Best Costume Design / Best Actor, Best Young Actress - Bavarian Film Prize 2011

**RUNDOWN TO THE GROUND** (2010) Balazs Lovas (HUN)  
Hungarian Film Festival 2011 - Opening Film

**STATE OF SHOCK** (2011) Andrej Kosak (SLO) - Theatrical Release Summer 2011

**BAIKONUR** (2011) Veit Helmer (D)  
Film Festival Zadar 2012 - Audience Award, Best Cinematography / 24th Galway Film Festival 2012 - Best International Feature Award, Second Place

**ESCAPE FROM TIBET** (2012) Karl-Dietmar Moller-Nass (D)  
Theatrical Release 2012 / Bozner Film Days 2012 - Audience Award

**CHINATOWN - THE THREE SHELTERS** (2018) Alikì Danezi-Knutsen (CY)  
2019 Hellenic Film Academy Award \_ Best Special Effects, Nomination-Best Supporting Actress

**YUMA** (2012) Pjotrek Mularuk (P) - Theatrical Release 2012

**AUSLANDSEINSATZ** (2012) Holger-Karsten Schmidt (D)  
Finalist: 2014 New York Festival - World's Best TV & Film / 30. Internationales Filmfest München 2012 / Goldener Bobby 2012 - Ton zum Bild des deutschen Tonmeisterverbandes / BANFF World Media Festival 2013 - Nomination Best Film -"Made for TV Movies"



**THE STRANGE CASE OF WILHELM REICH** (2012) Antonin Svoboda (A)  
Premiere - 50. Viennale 2012

**THE WALL** (2012) Julian Roman Pölsler (A)  
Intl. Berlin Film Festival 2012- Panorama Special - Ecumenical Prize for Best Film / Audience Award at the Monterey Film Festival 2012, Mexico / Nominated for the Austrian Film Award 2012- Best Film, Best Director, Best Actor, Best Screenplay, Best Production Design / Austrian Candidate for Best Foreign Film 2013

**HOME FOR THE WEEKEND** (2012) Bernd Lange (D)  
2012 62. Intl. Berlin Film Festival - Nomination in Gold-Best Director / Schwerin Art of Film - Flying Ox Award - Best Feature / Las Palmas Film Festival - Nomination - Best Director 2013 German Film Awards - Nomination: Best Supporting Actor / German Film Critics Association Awards: BEST SCRIPT / German Film Critics Association Awards: BEST ACTOR / German Film Critics Association Awards Nomination: Best Film / German Film Critics Association Awards Nomination: Best Score

**WHERE I BELONG** (2013) Fritz Urschitz (A)  
Best Actress, Best Costume Design - 2014 Austrian Film Award Nomination

**DETECTIVE DOWN** (2013) Eske Troelstrup (DAN)  
Best Actor Award - Austin Fantastic Film Festival 2013

**LIZA, THE FOX FAIRY** (2013) Károly Ujj-Mészáros (HUN)  
L'Atelier du Festival - Intl. Cannes Film Festival 2010 2016 Hungarian Film Prizes: Best Film, Best Director, Best Actress, Best Editing, Best Music ; / 2015 Austin Fantastic Film Festival - Audience Award. 2. Place; / 2015 Fantasporto Intl. Film Festival - Grand Prix Best Film, Best Visual Effects; / 2016 Film Club's The Lost Weekend - Winner Lost Weekend Award / 2016 Cleveland Intl. Film Festival - Nominee New Direction Award / 2015 Imagine Film Festival, NL -Silver Melies Award; / 2015 Lund International Fantastic Film Festival - Meies Award in Silver, The Siren Award / 2016 Fantaspoa Film Festival - Best Actress / 2016 Monte-Carlo Comedy Film Festival - Winner Jury Prize / 2015 Nocturna Madrid International Fantastic Film Festival : Best Film, Best Director, Best Actress, Best FX, Best Script 2015 Osaka Asian Film Festival -Nominee Grand Prix / 2016 Portland International Film Festival - Audience Award / 2015 Seattle International Film Festival: Jury Prize - Best Director New Director's Showcase 2015 Cinema City - Winner Best Danube Film

**EASY SEX & SAD MOVIES** (2013) Alejo Flah (ES)  
Best Actor - 2015 Malaga Film Festival

**DREAMLAND** (2013) Petra Volpe (CH)  
Günter Rohrbach Film Award 2014 - Best Feature Film, Best Cinematography / Swiss Film Award 2014 - Best Actress - Ursina Lardi / German Camera Award 2014 - Best Editing (Theatrical Feature) / Nominations Swiss Film Award 2014 - Best Fiction Film, Best Screenplay, Best Actress - Bettina Stucky German Camera Award 2014 - Category Feature Film, Cinematography

**HANNA'S JOURNEY** (2013) John Quester (D)  
2014 Apple iTunes - Best German Film Award 2014 Nurnberg Film Festival "Turkey-Germany"-Best Actor Award; 2015 Jupiter Award Nomination Best Actress;

**HERE IS HAROLD** (2014) Gunnar Vikene (N)  
2015 Amanda Awards: Best Actor, Best Cinematography / 2015 Norwegian Film - Amanda Award Nominations: Best Director, Best Actor, Best Art Direction, Best Cinematography

**HOUNDS OF LOVE** (2014) Ben Young (AUS)  
Fedeora Award Best Actress in a Debut Film (Venice Days) / Festival International du Film de Bruxelles 2016 - International Competition - Best Director Award & Best Actress Award for Emma Booth / Venice Film Festival / Toronto Intl. Film Festival / Mumbai Film Festival

**HIGH PERFORMANCE** (2014) Johanna Moder (A)  
2015 Austrian Film Award Nominations - Best Screenplay, Best Film Editing / 2014 Max Ophüls Festival - Audience Prize / 2014 Montréal World Film Festival - Nominee Golden Zenith Award 2015 Romy Gala, Austria - Nominee Favorite Actor 2015 Slamdance Film Festival - Nominee Grand Jury Prize

**ROUGH ROAD AHEAD** (2014) Christian Frosch (D)  
2016 Austrian Film Award, - Best Screenplay ; Austrian Film Award Nominations: Best Script, Best Art Direction; 2015 Brussels European Film Festival - Golden Iris Award Best Film 2016 German Film Critics Association Award Nominations: Best Film, Best Actress, Best Music, Best Editing; 2014 Seymour Cassel Award - Best Actress @ Intl. Oldenburg Film Festival; 2015 Diagonale Audience Prize -Best Film; Award - Best Editing; 2015 German Screen Actors Awards - Best Young Talent -Actress and Actor



**CHERRY TREE** (2015) Brendan McCarthy (IRE)

**HOMESICK** (2015) Ragnhild Tronvoll/Anne Sewitsky (N)  
2015 Awarded Best Actress - Norwegian International Film Festival

**YOU CARRY ME** (2015) Ivona Juka (CRO)  
City of Split Film Critics Award 2012; Best Script 2015 Pula Film Festival - Winner Golden Arena: Best Cinematography, Best Visual Effects, Best Music; 2015 -Golden Birch Winner- Avventura Film Festival Jury Prize - Best Film; 2017 - Montenegro Submission to Academy for Best Foreign Film; 2016 -Cleveland Film Festival -Nominee George Gund Memorial Prize; 2016 - FEST Intl. Film Prize- Best Film; Prize for Best Actress; 2015 - LET'S CEE Film Festival - Best Film; 2016 - United International Film Festival Trophy - Best Foreign Language Film 2013- Branko Bauer Award - Best Script

**SISTER WHITE** (2015) Dennis Todorovic (D)  
Nomination Förderpreis Deutscher Film Hof film Festival Highest TV Quota for Debut films 2018 on SWR Television

**COCONUT HERO** (2015) Elena von Saucken (D)  
2016 Best Film Nominee - Zurich Film Festival 2016 Best Director Nominee - Seattle Intl. Film Festival

**3 DAYS IN QUIBERON** (2015) Emily Atef (D)  
2018 7 German Film Awards including Best Film, Best Director, Best Actress/ 10 German Film Award LOLA Nominations

**HIDDEN RESERVES** (2016) Valentin Hitz (A)  
Austrian Film Awards 2017: Best Producton Design; 2017 - 12.Intl Zurich Film Festival - Best Feature Film - Fokus Switzerland, Germany, Austria Best Cinematography; Best Supporting Actress

**GIANTS ARE NOT REAL** (2017) Chema Rodriguez (ES)  
2018 Icaro Winner - Best Central American Feature and Best Actor, Special Mention Award - Best Actor J.J.Martinez;

**FÜHLEN SIE SICH MANCHMAL AUSGEBRANNT UND LEER?** (2017) Lola Randl (D)  
2018 German Film Critics Association Award Nomination - Best Actress 2018 - German Screen Actors Awards - Best Actress

**THE BRA** (2017) Veit Helmer (D)  
2019 - Best Film (Comedy): Cinequest; 2019 Best International Film, Azerbaijan-Italian-Filmfestival Baku; 2018 Hans-Vogt-Award (Hof film Festival); 2019 Avanca Film Festival - Best Script, Best Actor and Winner Special Mention Feature Film - Director Veit Helmer;

**THE SILENT REVOLUTION** (2018) Lars Kraume (D)  
2019 Luxembourg City Film Festival - School Jury Award;  
2019 Berkshire Intl Film Awards-Audience Prize-Best Nar-  
rative Feature;  
2019 Stonybrook Film Festival - Audience Award;  
2018 Bavarian Film Awards - Best Young Newcomer Ac-  
tor;  
2018 German Film Awards - 4 Nominations incl. Best  
Film&Best Script;  
2018 Munich Film Festival Award for Best National Direc-  
tor German Cinema for Peace Award;  
2018 German Screen Actors Awards;  
2018 Film By the Sea Intl. Film Festival- Winner Film &  
Literature 2018 Günter Rohrbach Filmpreis - Best Female  
Actor

**VACUUM** (2017) Christine Repond (CH)  
2017 Black Nights Film Festival Tallinn-Best Actress  
Award  
2018 Swiss Film Awards: Nomination-Best Screenplay,  
Best Make-up, Special Award for Makeup  
2018 Cinema Jove Valencia Intl. Film-Special Mention  
Best Film  
2018 Ahrenshooper Filmnächte, Development Award  
Author/Director,  
2020 German Film Critics Award Nominations: Best Film,  
Best Actress

**KILLING STELLA** (2017) Julian Pölsler (A)  
2018 Austrian Film Nomination - Best Production Design

**MISS HANOI** (2018) Zdenek Viktora (CZ)

**STYX** (2018) Wolfgang Fischer (A)  
2020 Zsigmond Vilmos Film Festival -  
Winner Best Feature Cinematography  
2019 German Film Awards -Best Actress, Best Cinematog-  
raphy, Best Sound; Nomination - Best Film  
2019 Austrian Film Awards- Best Director, Best Screen-  
play, Best Edit  
2019 Guenter Rohrbach Filmpreis  
2019 Luxembourg City Film Festival - Winner Youth Jury  
Award  
2019 Palm Springs Intl. Film Festival  
2019 Boulder Intl. Film Festival - Winner Best Feature  
Film, Winner Call to Action Award  
2018 Berlin International Film Festival: Heiner Carow

Prize, Prize of the Ecumenical Jury, Panorama Audience  
Award.  
2018 European Film Award Nominee - University Film  
Award  
2018 Schwerin Art of Film Festival: Winner -Best Feature,  
Audience ward, Best Sound Mixing  
2018 Reykjavik Intl. Film Festival- Special Mention  
Golden Puffin  
2018 Batoumi Intl. Arthouse Film Festival: Winner Special  
Prize of the Jury  
2018 Valletta Film Festival - Triton Award Best Actress,  
Best Cinematographer  
2018 German Directors Award Metropolis: Best Director  
Feature film, Best Actress  
2018 LUX Audience Prize Finalist  
2018 Emden Film Festival- Winner Creative Energy  
Award-Best Creative Performance  
2018 Ljubljana Intl. Film Festival - Fipresci Prize Best  
Film  
2018 Viennale - Winner Best Feature Film Extra Value  
Film Award

**THE MINER** (2018) Hanna Slak (SLO)  
2018 Slovenian Entry - Oscar  
2018 Trieste International Film Festival - Young Jury  
Award Best Film  
2018 Tuzla International Film Festival - Best Feature  
Film Award  
2018 South East European Film Festival Los Angeles -  
Jury Award - Best Cinematographer  
2018 Orenburg Intl. Fim Festival - Best Actor Award  
2018 Film Festival della Lessinia - Award: Best Film  
About the Alps; Prize-Jury MicroCosmo -inmates of Ve-  
rona Prison; Audience Award  
2018 Int. Film Festival of Film Directing Leskovac, Serbia-  
3. Prize  
Best Director  
2018 Alexandria Mediterranean Countries Film Festival-  
Best Director, Best Film  
2018 Al Este Intl. Film Festival Buenos Aires - Best Film  
2017 Slovenian Oscar Entry  
2017 Festival of Slovenian Film: Winner - Best Director,  
Best Actor, Best Editor  
2017 Warsaw International Film Festival - Special Men-  
tion Best Film  
2017 Fajr Intl.Film Festival (Teheran) - Best Actor, Circle  
Critics Award, Award Film Conveying Message of Peace

**THE MOST BEAUTIFUL COUPLE** (2018) Sven Taddicken  
(GER)  
2018 Producer's Award at Hamburg Int. Film Festival;  
2019 German Film Awards Nomination Best Actress  
2019 Achtung Berlin Festival- Best Actor;  
2018 Lünen Film Festival - Best Costume Design  
2019 Bolzano Film Festival - Winner Best Feature Film  
2019 Mons Intl. Film Festival - Grand Prix for Best Fea-  
ture and Ensemble Prize

**X-THE EXPLOITED** (2018) Károly Ujj-Mészáros (HUN)  
2018 Braunschweig Intl. Film Festival - Winner of Volk-  
swagen Financial Services Film Prize - Best Film; 2019  
Fantasporto - Winner - Director's Week Award for Best  
Screenplay; 2019 Grossmann Fantastic Film and Wine  
Festival -Audience Award Best Film; 2019 Hungarian Film  
Nominations - Best Actress, Best Production Design

**OLEG** (2019) Juris Kursietis (LV)  
2019 Cannes Intl. Film Festival-Directors Fortnight;  
2019 Latvian National Film Awards - Best Film, Best  
Cinematography, Best Supporting Actor; Latvian National  
Film Nominations-Best Director, Best Screenplay, Best Ac-  
tor, Best Production Design, Best Supporting Actress.  
2019 CinEast - Grand Prix - Best Director  
2019 Brussels Intl. Film Festival - Prize Grand Prix du  
Festival;  
2019 Palic Film Festival - Winner Palic Tower Best Direc-  
tor  
2019 Vallette Film Festival - Winner Cinema of Small Na-  
tions BEST Feature Film

**STUPID YOUNG HEART** (2019) Kirsikka Saari (FIN)  
2019 Finland Submission to Academy of Motion Pictures  
for Oscar;  
2019 Intl. Berlin Film Festival Gen. 14plus: Crystal Bear  
Best Film;  
2019 Finnish Academy of Film: Jussi Award for Best  
Screenplay;  
2019 Finnish Academy of Film: 6 Jussi Award Nominations  
incl. Best Film, Best Screenplay

**THE ACCIDENTAL REBEL** (2020) Randa Chahoud (D)  
2020 Max Ophüls Festival - Winner Pupils Jury Award  
Best Young Actor (Mehdi Meskar)  
2020 Catalina Film Festival  
Award of Excellence - International Feature  
Best of Fest - Best Director International Feature Film

**QUO VADIS, AIDA?** (2020) Jasmila Žbanić (BIH)  
2020 International Film Festival Venice von Venedig  
Brian Award | UAAR / SIGNIS Award | SIGNIS Internation-  
al (World Catholic Association for Communication) /  
Premio UNIMED | UNIMED (Unione delle Università del  
Mediterraneo);  
Academy of Motion Pictures Nomination for Best Intl.  
Film 2021;  
2020 El Gouna Film Festival: "Star for Best Narrative  
Film"  
2021 Austrian Film Prizes - Best Supporting Actress, Best

Cinematography and Best Production Design  
2021 European Film Academy - 6 Nominations; European  
Film Academy Awards: Best Film, Best Director, Best  
Actress  
2022 Winner - LUX Audience Film Award  
2022 Chlotrudis Awards Winner-Best Movie, Best Director,  
Best Actress, Best Adapted Screenplay, Best Editing  
2022 CinEuphoria Awards Winner - Top Ten of the  
Year - International Competition, Winner - Best Actress,  
Nominee - Best Film, Best Director, Best Screenplay,  
Best Editing, Best Make-Up, Best Trailer - International  
Competition  
2022 Días de Cine Awards 2022 Winner - Best Foreign  
Actress, Best Foreign Film  
2022 Polish Film Awards Winner Eagle - Best Film, Best  
Director, Best Screenplay, Best Editing: Eagle Nominee -  
Best Actress  
2022 Sant Jordi Awards Winner - Best Foreign Film

**SCHWESTERLEIN** (2020) Veronique Reymond, Stephanie  
Chuat (CH)  
2021 Swiss Submission to Academy of Motion Pictures  
-Best Intl Film 2020 Film Prize City of Zurich: Best Film  
2021 Swiss Film Awards - Winner Best Film, Best Script,  
Best Cinematography, Best Editing, Best Supporting  
Actress

**DEADLY CUTS** (2020) Rachel Carey (IRE)  
2021 Dublin International Film Festival  
Winner Aer Lingus Discovery Award - Writer/Director  
Rachel Carey

**THE FURNACE** (2020) Roderick MacKay (AUS)  
2020 Australian Screen Industry Network Awards, Winner  
ASIN Award  
Best Editor Merlin Eden  
2020 Venice Film Festival Nominee -Venice Horizons  
Award, Best Film

**CAGED BIRDS** (2020) Dave Tucker (CH)  
2020 Tallinn Black Nights Film Festival, Winner Grand  
Prize Best Actress, Nominee Grand Prize Best Film  
2021 Avanca Film Festival Winner: Best Actor, Best Fea-  
ture Film, Best Cinematography; Winner Cinema Prize -  
Feature Film; Winner: Don Quijote Award (FICC) - Interna-  
tional Competition



**CLARA SOLA** (2021) Nathalie Alvarez (S)  
2021 Premiere in Cannes - Directors' Fortnight,  
Nomination - Camera d'Or  
2021 Costa Rican Submission to the Academy of Motion  
Pictures-Best Intl. Film  
2022 Swedish Film Awards, 9 Nominations - Winner Best  
Film, Best Screenplay, Best Director, Best Actress and  
Best Cinematography  
2022 Kerala International Film Festival Winner Golden  
Crow Pheasant 2022 Cleveland International Film Festival  
Winner - New Direction Competition - Special Mention  
Nathalie Álvarez Mesén.

**MONEYBOYS** (2021) C.B. Yi (A)  
2021 Cannes Film Festival - Nominee for Golden Camera,  
Queer Palm and Un Certain Regard Award  
2022 The Max Ophuls Film Festival awards Best Film,  
Best Screenplay and the Prize of the Ecumenical Jury.  
2022 Festival premiers plans D'Angers - Best European  
Feature Film - Grand Prix du Jury.  
2022 Seattle International Film Festival - Winner New  
Directors Competition and Special Jury Prize.  
2022 Diagonale Austria - Thomas Pluch Screenwriting  
Prize - Special Mention.  
2022 Austrian Film Award Nominations:, Best Film, Best  
Director, Best Script, Best Production Design, Best Sound  
Design.  
2022 CinHomo Film Festival - Winner Best Film  
2022 Frameline San Francisco International LGBTQ Film  
Festival - Nomination Jury Prize - Outstanding First  
Feature

**99 MOONS** (2022) Jan Gassmann (CH)  
2022 Cannes Film Festival ACID  
2023 Swiss Film Awards - Nominations Best Actress and  
Cinematography

**THE SPARROW**(2022) Michael Kinirons (IRE)  
2022 The Galway Film Fleadh - Award for Best Irish First  
Feature  
2023 Irish Film & TV Award - Nominations - Best Actor,  
Best Sound  
Winner - Best Sound

**A FORGOTTEN MAN** (2022) Laurent Negre (CH)  
2023 Swiss Film Prize - Nominee Best Actor Michael  
Neuschwander

**MEMORY OF WATER** (2022) Ilja Rautsi (FIN)  
2023 Winner World Soundtrack Award  
2023 Film Composer of the Year Volker Bertelmann

**SEMRET** (2022) Catarina Mona (CH)  
2022 World Premiere  
2023 Max Ophüls Festival Award - Nomination Best  
Feature Film  
2023 Aswan International - Winner Best Film, Best Actor

**ADIÓS BUENOS AIRES** (2023) German Kral (D)  
2023 Film Festival Schwerin - Audience Award - BEST  
FILM  
2023 Music and Film Festival Oberaudorf - ARRI Audi-  
ence Award  
2024 Latin Film Festival Warsaw, Poland - Audience  
Award  
2024 Love is Folly Int. Film Festival Varna, Bulgaria -  
Grand Prix Golden Aphrodite

**TOUCHED** (2023) Claudia Rorarius (D)  
2023 Locarno Intl. Film Festival - World Premiere,  
2023 Winner Golden Leopard - Filmmakers of the Present  
Best Actors Award for Isold Halldóruðóttir and Stavros  
Zafeiris  
2023 Thessaloniki Film Festival - Competition Award  
Actor -  
Stavros Zafeiris  
2023 Filmfest Mannheim Heidelberg - Special Mention  
Competition On The Rise

**MEDIUM** (2023) Christina Ioakeimidi (GR)  
2023 Sarajevo Film Festival 2023 - Cineuropa Award -  
Best Film  
2024 Hellenic Film Academy Awards - 5 Nominations  
Best Director, Best Screenplay, Best Actress, Best Sup-  
porting Actress, Best Costume Design  
2024 Sofia Intl. Film Festival 2024 - Winner - Grand Prix -  
Balkan Competition  
2024 Greek Film Festival Berlin 2024 - Special Jury Men-  
tion

**SHARP CORNER** (2023) Jason Buxton (CA)  
2024 World Premiere Toronto Intl. Film Festival  
2025 Winner - City of Emden's first Wolfgang Petersen  
AUDIENCE AWARD - 35th Int. Filmfest Emden

**KLANDESTIN** (2024) Angelina Maccarone (D)  
2024 Munich Intl. Film Festival - World Premiere  
2024 Festival des Deutschen Films - Winner Best Film  
2024 Hessischer Film- und Kinopreis - Nomination Best  
Film

**WHAT A FEELING** (2024) Katharina Rohrer (A)  
2024 Weltpremiere - BFI Flare Festival  
2024 Miami OUTshine LGBTQ+ Film Festival - Honorable  
Mention  
2025 Caroline Peters nominated for the Romy Award as  
Best Actress

**BEAUTIFUL EVENING, BEAUTIFUL DAY** (2024) Ivona Juka (HR)  
2024 Croatian submission to the Academy Awards for  
Best Intl. Film  
2025 Film Festival Cottbus - Best Film, Audience Award &  
Best Actor

**MAN OF THE HOUSE** (2025) Andamion Murataj (ALB)  
2025 World Premiere Sarajevo Intl. Film Festival



Julian PÖLSLER  
THE WALL



Jasmila ŽBANIĆ  
QUO VADIS AIDA?



Anita JUKA  
BEAUTIFUL EVENING, BEAUTIFUL DAY

COMING SOON

**THE LAST NIGHT** (PT)  
Tiago R. Santos

**MILA/MARIJA** (AT)  
Andrina Mračnikar

**JEREM** (XK)  
Ismet Sijarina

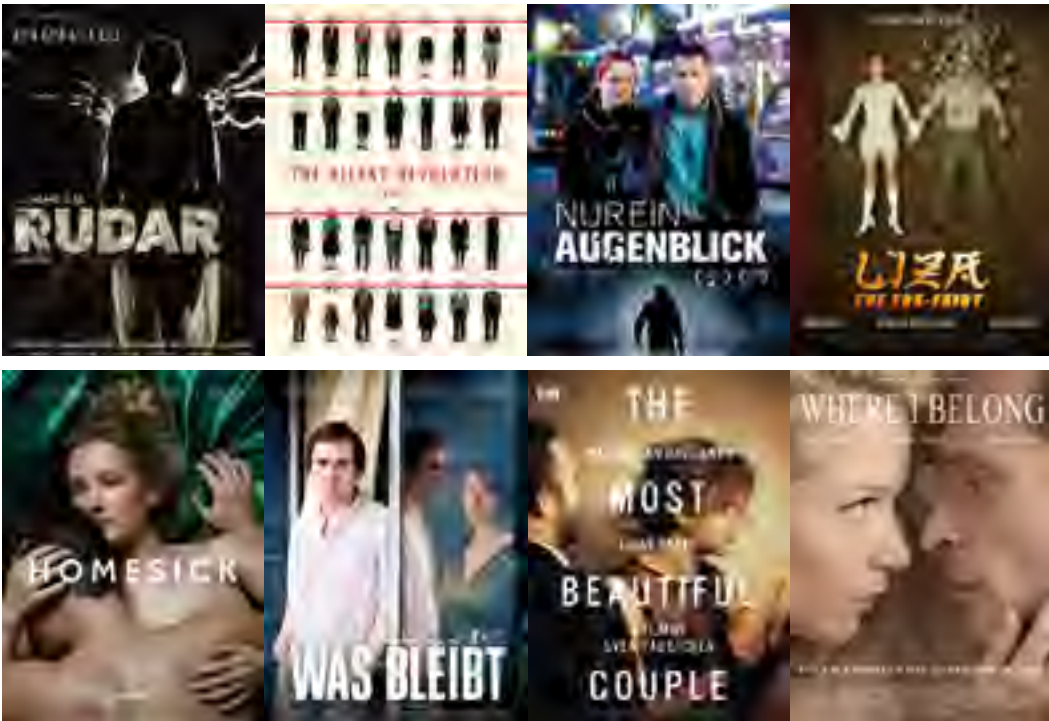
**A MAN OF THE WORLD** (BE)  
Anne Paulicevich

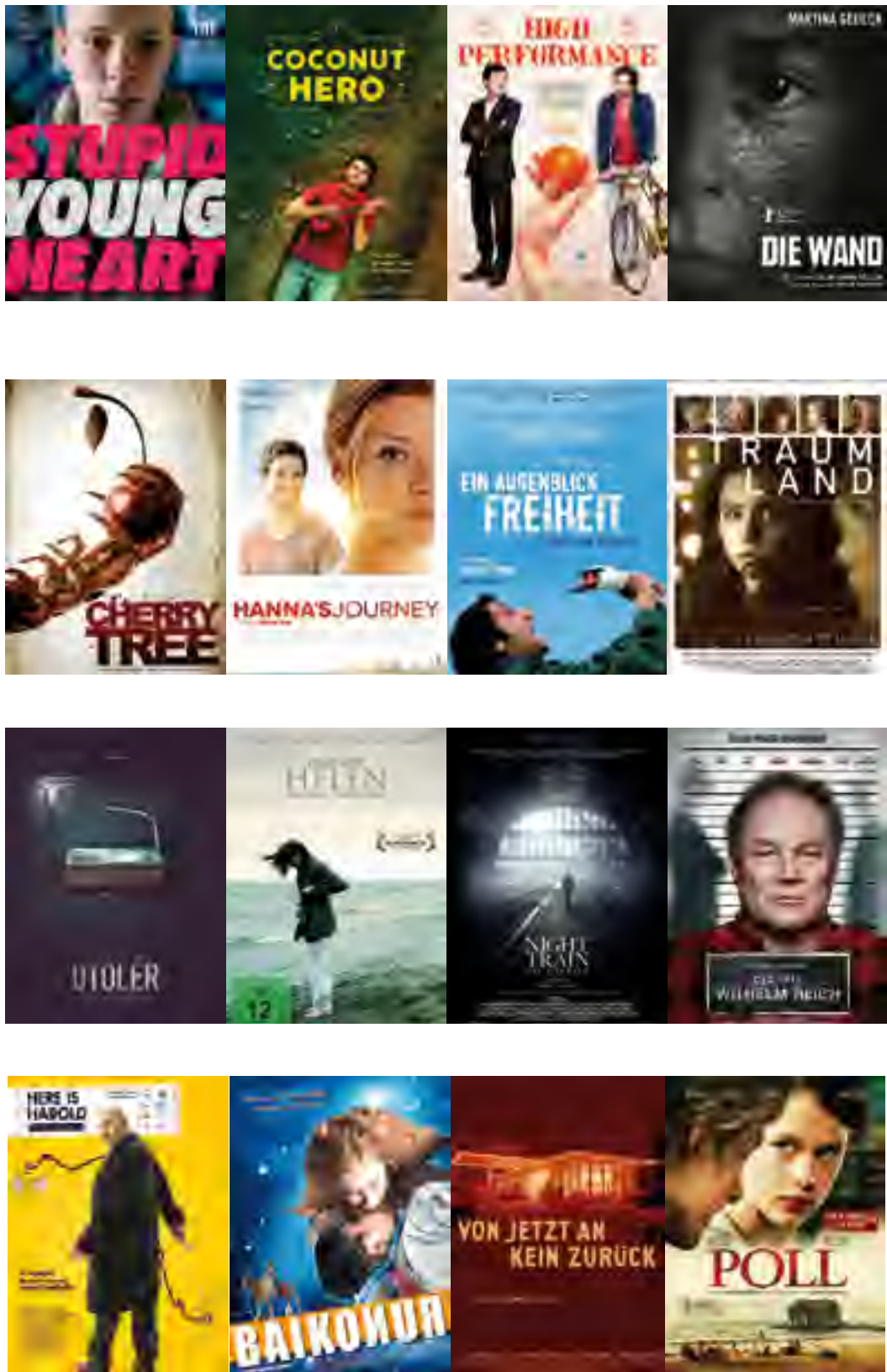
**JONAH WAS HERE** (BE)  
Nathalie Tierlinck

**SCOTCH VERDICT** (DE)  
Sophie Heldman, Flora Nicholson

**HOTLINE** (DE)  
Dren Zherka

**PARAPHRASE ON THE FINDING OF A GLOVE**  
Mareike Wegner.





## WORKSHOP STAFF

of the 30. eQuinox Europe International Screenwriters' Workshop



Germany  
**Dirk PRALLER**  
Dramaturg  
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Dirk Praller is a Berlin-based reader, writer, dramaturg and translator for NDR, SWR, Deutschlandradio Kultur, BKM, eQuinox Europe e.V., among others. He wrote the biography *Bühnen-Bilder, Hainer Hill und die Kunst der Projektion* in 2005.



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Daniela Graf received her Bachelor of Science in Psychology and Bachelor of Science in Philosophy in 2018 from the Ludwig Maximilian University (LMU) in Munich. From 2019 to 2021, she studied Empirical Cultural Studies and European Ethnology at the LMU as a Master's degree program with a focus on Visual Ethnology.

In 2023, she received her diploma in Acting from the Munich Film Academy, and a Master Degree in Theatre in 2024.

Since August 2022, Daniela Graf has been working at eQuinox Europe e. V. as Assistant to the Managing Director.

She received a 2024 scholarship from the Literature House Munich to write her first novel, which she is currently working on. She speaks and writes 4 languages fluently (German, English, French, Spanish) and understands Russian and Italian.



Christmas tree in front of the Munich City Hall

# EPILOG



“This is a good Script, but - I am sorry to say - that’s definitely not enough“

*so one of the Advisors in the beginning of our workshop meeting. It’s a hot-and-cold-shower which you experience with your script during the one-week workshop.*

*As different as the biographies of the Advisors are, so different are the conversations (and so are their analysing methods, their critic and their solutions for your script).*

*And the conversation about your script continues. At dinner, at a coincidental meeting at the elevator, or at the lunch buffet, and the only thing you can hold onto in these days, is one fact: These people are writing themselves. You’ve seen most of their films and you appreciate their work. They know what they are talking about and what they do to you. And they want your film to be screened in the cinemas and they want that people around the world want to see it.*

*And then, at the last meeting, during your flight back home, and back at your writing desk, images slowly develop in your head, one idea begets another, a piece of a conversation arises in your mind, and then ,there is another picture. And the film begins.*

Writer/Director Florian Flicker (AT) 1965 - 2014

# MASTHEAD

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