

Text 1:

Hannes Stoehr, was born in Stuttgart 1970, studied European Law at the University of Passau after completing his civilian service and a nine-month trip through South America. He then studied Scriptwriting and Directing at the German Film & Television Academy Berlin (dffb) from 1995 to 1999. After a number of shorts and medium-length documentaries, he made his feature directorial debut with *Berlin is in Germany* in 2001, based on his own screenplay. The film was shown at over 30 festivals worldwide and released theatrically in Germany, France, Spain and Turkey, winning prizes at festivals in Poitiers, Valencia and Annonay. In Germany, the film received, among others, the Panorama Audience Award at the 2001 Berlinale, the German Film Critics' Award for actor Joerg Schuettauf, 1st Prize in Studio Hamburg's Next Generation Competition, the New Faces Award for Best Young Director 2002, and the Association of German Film Critics' Award for Best Film 2002. In 2003, he wrote and directed the Tatort TV movie *Odins Rache* which was nominated for the German and European CIVIS Television Award 2004 and received the German Television Award 2004 in the category of Best Supporting Role for actress Sandra Borgmann. His second feature film, *One Day in Europe*, was invited to the Official Competition of the 2005 Berlinale, screened at over 30 other festivals around the world and was released abroad in cinemas in Japan, Spain, Turkey, the UK, Poland, and Russia. In 2006, he obtained a writing fellowship for the Villa Aurora in Los Angeles to work on the project *Forty Eighters* and directed his third feature *Berlin Calling* in the summer 2007. Starring the electronic composer Paul Kalkbrenner, who also wrote the film's score, *Berlin Calling* had its world premiere on the Piazza Grande in Locarno this August. Hannes Stoehr works as a scriptwriter and director in Berlin and is also a guest lecturer at the Berlin Filmschool (dffb) and the Baden-Wuerttemberg Film Academy (filmaka).

In 2008 Hannes Stöhr was a jury member in the international film festival in Gijon, in 2009 jury president of the European film festival in Brussels, in 2010 member of the jury at the Miami International Film Festival (World competition). In 2010 he worked on the Double DVD of Paul Kalkbrenners's 2010th Europe tour as a storyliner & dramaturg. In 2011 he produced the documentary film "My Hungary in Berlin" by Rita Lengyel

Looking back now, Hannes says that he can see his three feature films as forming a trilogy: "*Berlin is in Germany* shows Berlin viewed from the alien perspective, *One Day in Europe* shows Berlin in the European context, and *Berlin Calling* is now the view from within."

Beginning of 2012 he finished two screenplays: His German- American Western *Forty Eighters* and his German- Chinese comedy *Bogenschuetz & Chong*. Hannes Stoehr is member of the German and European film academy.

(German Films. Text by Martin Blaney)

Filmography & Awards (Selection):

BERLIN IS IN GERMANY (2001):

International Filmfest Berlin 2001, Panorama Audience Award
FilmKunstFest Schwerin 2001: * Audience Award
Festival Internacional de Cinema Jove, Valencia 2001: * Luna de Plata
Studio Hamburg Newcomer award 2001: * 1. Prize
Best Film – Union of German Critics (2002)
Prize of German Filmcritics 2002: Best actor (Jörg Schüttauf)
Festival du Premier Film Annonay 2002: * Prix Spécial du Jury
Festival Henri Langlois, Poitiers 2002: * Prix Spécial du Jury
New Faces award (2002): Best young director
Rolf-Hans Müller Award 2002. Best Music. Florian Appl

ODIN´S Rage (2003):

Nominated für the German & European Civis television award.

ONE DAY IN EUROPE (2005):

Nomination Golden Bear- International Berlin Filmfestival in Competition 2005
Officially preselected in 3 categories for German Film award 2005 (Best script- Hannes Stöhr, Best actor supporting role- Miguel de Lira, Best actress supporting role Luidmila Svetkova)

BERLIN CALLING (2008):

Officially preselected in 4 categories for the German Film Award 2009. (Best Film, Best Script-Hannes Stöhr, Best Editing -Anne Fabini, Best Music -Paul Kalkbrenner). Best DVD-FBW Wiesbaden (September 2009). ARTE Filmfestival Audience Award- 2010

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Text 2: Including Interview

Thoughtfully entertaining rather than sermonizing – that's the goal of director Hannes Stoehr, whose latest feature *Berlin Calling* had its world premiere on the Piazza Grande at the Locarno International Film Festival in August 2008. "I see myself as more of a clown than a priest," says Hannes. "I love solid storytelling which is based on research. Reality is complex, the main thing is to find the right angle for your story. And the right tone: I prefer tragicomedies." Hannes was born in Stuttgart and grew up in Hechingen in Baden-Wuerttemberg. Before and after civil service, he did extended backpacking tours through Central and South America. He then studied Law, but his involvement in various art projects making films made him decide to "turn my hobby into a profession." In 1994, he moved to Berlin. Hannes became part of an underground-style filmmaking movement in the reunified capital, "which was really anarchic, low budget and of course without any shooting permits. Everything was possible then because there was such a great energy in the air." These Super 8 films were then shown at basement bars and can now also be viewed on Hannes' own YouTube channel. "In fact, looking back, I think that this atmosphere at the beginning of the 90s in Berlin was very important to me," he suggests. "It wasn't just Germans, because you seemed to have the whole world coming here to find answers. That energy is something you find in my films." His application to Berlin's German Film & Television Academy (dffb) was accepted in 1995 where he studied until 1999, making such films as the documentaries, *Lieber Cuba Libre*, *Gosh - Live in Paris*, and a 15-minute short version of his 2001 feature debut *Berlin is in Germany*. Hannes admits that there may at times have been an ideological clash between him and dffb director Reinhard Hauff over his work, but he has nothing but respect for the veteran filmmaker's humanism. "I learned a lot from Reinhard Hauff, although or maybe because he comes from a different generation." Moreover, several of his fellow students from film school days have worked with him on subsequent projects such as *DoPs* Andreas Doub and Florian Hoffmeister, editor Anne Fabini and producer Karsten Aurich.

Berlin is in Germany stirred things up winning the Panorama Audience Award at the 2001 Berlinale, the German Film Critics Prize for Best Film 2002 and many others, including four international first film awards.

This feature debut played in the here and now of 2001 Berlin whereas subsequent films about the recent German past, such as Wolfgang Becker's *Good Bye, Lenin!* or Florian Henckel von Donnersmarck's *The Lives of Others*, were set during the GDR or in the autumn of '89.

"I saw myself more in the present," Hannes explains. "The important thing for me here was that a wall comes down and, from one day to the next, a human experiment begins which had never taken place before. A country is divided and is then brought back together."

"With my first film I fortunately had the chance to travel around the world and see what is important for a German film," Hannes continues. "My generation of

filmmakers is quite privileged because after the Second World War people had had enough of the Germans, something which I can understand fully. But after the fall of the Berlin Wall, the interest in German culture has come back strongly. People see that something is happening and the clichéd images of the Second World War are being changed. One can see more nuances there now.”

Hannes loves traveling and speaks English, Spanish, French and Portuguese. “I enjoy attending film festivals and being present for the releases of my films in other countries. I always try to tell my stories in a universal way. So, it is important to know the cinema styles of other countries.”

His feature *One Day in Europe* – which had its premiere in the Official Competition of the Berlinale in 2005 – he describes as his response to “a historical European moment coming from this chance of the fall of the Wall” with interwoven stories set in Berlin, Moscow, Istanbul and Santiago de Compostela. The overall theme of the film was languages in Europe.

And looking back now, Hannes says that he can see his three feature films as forming a trilogy: “Berlin is in Germany shows Berlin viewed from the alien perspective, *One Day in Europe* shows Berlin in the European context, and *Berlin Calling* is now the view from within.”

As Hannes points out, it is not by coincidence that his three features to date all have English titles: “The titles may be English but the films have a very German content or at least a German point of view. The films are very local, but at the same time very universal. It worked out: *Berlin is in Germany* and *One Day in Europe* were released in the cinemas in France, Spain, Turkey, Poland, Russia, the UK and Japan, and elsewhere. “Also, English titles are an advantage in a Google world,” Hannes quips.

Berlin Calling portrays the world of an electronic music composer, a tragicomedy in the Berlin of today, starring Paul Kalkbrenner, Rita Lengyel, Corinna Harfouch and Araba Walton. “Our main role and musician, Paul Kalkbrenner, is an internationally known electronic music artist, so we have a worldwide audience on all continents around the globe. We are trying to also reach our global community by net guerilla activities through Facebook and YouTube. The Internet gives you a great opportunity to promote your film without having so much money,” Hannes adds. “We live in a time where global storytelling is possible. This is a great opportunity.”

(Text & interview: German Films– Martin Blaney)