

Angel Films præsenterer

Und morgen die ganze Welt



Premiere: 7. oktober 2021

Længde: 111 minutter

Censur: 11 år

Instruktør: Julia Von Heinz

Premierebiografer:

Grand Teatret, Øst for Paradis,
Albertslund Biograferne, Valby Kino,
Ishøj Bio, Kinorama Sønderborg m-fl.

Synopsis:

Hvor langt må man gå i bekæmpelsen af had og fascisme? Det spørgsmål tager "Und morgen die ganze Welt" op i et stærkt og rødglødende drama, som var Tysklands kandidat til sidste års OSCARS.

Tyskland oplever en række voldelige racistiske optøjer og 20-årige Luisa er stålsat på, at ville gøre en forskel. Hun flytter derfor ind i et kollektiv, der er en del af den anti-fascistiske politiske bevægelse "Antifa". Men da Luisas første deltagelse ved en planlagt fredelig demonstration tager en voldsom drejning, melder tvivlen sig: Hvor går grænsen for, hvor langt man skal gå for sin sag? Tvivlen bliver ikke mindre, da hun møder den karismatiske fyr Alfa, der konstant presser på for mere og mere voldsomme aktioner mod neo-nazisterne. Draget af Alfa og sin egen frustration, dykker Luisa ned i en verden af tiltagende intense aktioner. Men er "hårdt mod hårdt" og vold virkelig, det eneste rigtige modsvar til fascisme og fremmedhad? Eller er det blot, at overtage fjendens midler for at opnå sit mål?

Venedig Film Festival 2021.

Trailer og pressemateriale kan hentes på: <https://www.angelfilms.dk/>
Kontakt: Peter Sølvsten Thomsen, peter@angelfilms.dk

CAST

Luisa	MALA EMDE
Alfa	NOAH SAAVEDRA
Lenor	TONIO SCHNEIDER
Batte	LUISA-CÉLINE GAFFRON
Dietmar	ANDREAS LUST

CREW

Director	JULIA VON HEINZ
Screenwriters	JULIA VON HEINZ & JOHN QUESTER
Producers	FABIAN GASMIA, JULIA VON HEINZ
Coproducers	JOHN QUESTER, THOMAS JAEGER, ANTOINE DELAHOUSSE
DoP	DANIELA KNAPP
Editor	GEORG SÖRING
Set design	CHRISTIAN KETTLER
Costumes	MAXI MUNZERT
Music	NEONSCHWARZ
Composer	MATTHIAS PETSCHKE
Sound	BETTINA BERTÓK
Mix	VALENTIN FINKE
Make-up	SILKE DOTZAUER
Casting	MAI SECK
Production companies	SEVEN ELEPHANTS GmbH KINGS & QUEENS FILMPRODUKTION GmbH HAIKU FILMS SARL
Co-produced by	SWR, WDR, BR & ARTE
Supported by	FFF Bayern, MFG Baden-Württemberg, FFA Filmförderungsanstalt, Medienboard Berlin-Brandenburg, French-German Minitraité, CNC Centre national du cinema et de l'image animée, DFFF Deutscher Filmförderfonds
	Germany, France 2020 TRT: 111 Min

The Federal Republic of Germany is a democratic and social federal state. All Germans have the right to resistance against anybody trying to abolish this order if other remedies are not possible.

Art. 20, Par. 4
German Constitution



SYNOPSIS

When Luisa leaves her wealthy parents to study law, her best friend introduces her to a rag-tag collective of Antifa activists drawn together by their will to fight for the cause and a disdain of conventions. In their mission to halt the continued rise of neo-Nazis across Germany, the group quickly comes to a crossroad: Does combatting hate justify violence? As Luisa struggles to understand whether her actions are motivated by personal allegiances or political convictions, she and the group must decide what to do when the ideological fight against fascism becomes concrete.



"WE HAVE TO TAKE ACTION" - A CONVERSATION WITH JULIA VON HEINZ

What was your motivation for wanting to make "And Tomorrow the Entire World"? How did the project start?

AND TOMORROW THE ENTIRE WORLD was originally meant to be my first feature film. I have been carrying the idea within me ever since I wanted to make movies: A young woman who immerses herself in leftist movements and has to face the question whether violence can be a means for politics, or sometimes even has to be in specific attenuated social circumstances. But the project went through several phases over the years. First, it was a feature film inspired by real events, in this case the killing of the Nazi Gerhard Kaindl in Berlin-Neukölln in 1992. In retrospect, it was a blessing that at the time we weren't able to get the financing together. At the time, I simply wouldn't have been able yet to shoot the film in the way I envisioned it. Next, I planned a documentary together with veterans of Antifa, friends of ours: How did their utopian ideals carry over into adulthood, how can one stay true to them? That might have been very interesting, but it also didn't get financing. So we decided to write a fictional story set in the 1990s, and that turned out to be AND TOMORROW THE ENTIRE WORLD. That was the first time we received script development funding. FFF, the Bavarian Film and TV Fund believed in our story. But during the writing process we realized that this really wasn't a period piece. This story had to be set in the present, in today's Germany.

Your film tells of the self-discovery of a young woman faced with momentous and consequential decisions on the background of a political situation that is urgent not only in Germany. What were the topics most important to you? What story did you want to tell?

With this film, I started with myself and my experiences and asked questions that always were relevant to me but have become even more urgent recently, that is, how far are you willing to go for your political convictions? What price are you willing to pay? Also: how honest is your political activism? To what extent might it be driven by personal motivations that are have nothing to do with ideology or policy?

The film is not really concerned with any specific political message. For many years, I used to write flyers and pamphlets, that would seem to be a more appropriate medium for political messages. The film is concerned with people and their emotions that lead to certain actions.

Your co-writer is your husband Quester. What does your collaboration look like?

For both of us, the film is a deeply personal matter. We met each other in Antifa. We met when we were the same age as our protagonists. As a couple, we grew from political engagement into filmmaking together. We are both self-taught, both as screenwriters and as directors. Our collaboration is very intense. Especially with such a personal subject matter, we can draw upon a large shared pool of experiences and people. This is our fifth joint script, our fourth realized joint film. We hope there will be many more to follow.

Let's talk about your characters. Who is Luisa? How would you describe your protagonist? What is her cause?

Her cause is a mix of political and private motives that lead her into the political left and into a specific project. She comes from a conservative background; there's a certain sense of loneliness when she leaves university to commute back home, deep in the countryside. There is a lust for life, a desire to be part of a vital movement. She soon notices that there is someone who is at the center of this group, Alfa, someone who exudes vitality, someone she feels drawn to. And these emotions lead her to decisions that have political consequences. Luisa is going back and forth between Alfa and her schoolfriend Batte, who is less radical in her views.

How much did your young actors know about the historical background of the film?

Within Antifa, there are a few well-known historians of the movement, e.g. Bernd Langer, who has written two books on the history of Antifa since the 90s. He gave a fascinating lecture to my actors about the roots of Antifa, about its main convictions, how it has developed until today. That was an important day for the actors, all of whom could ask their own questions. Later, we also involved two active members of the Berlin Antifa. They talked about their everyday lives and spent a whole day with us. And of course, I had many experiences to share myself.

The film is very precise in its depiction of its social setting. How did you research that? And how did you find your locations?

We didn't have to do too much research because this is partly our own history. We simply had to find spaces equivalent to those we had in our imagination. With the help of the Mannheim Film Commission, we found Peer 23, a political cultural center. Working with all of the young people there was a dream, and they became an important part of the film, both in front and behind the camera.

How did you develop the highly individualistic visual style of the film? Were there any cinematic role models?

I have worked with my DoP Daniela Knapp ever since my first short films. The style we used for AND TOMORROW THE ENTIRE WORLD was something we had already tried in my film Katharina Luther, i.e. narrating exclusively from a single perspective. There is no image, no frame that shows something Luisa wouldn't be able to see in that specific moment. We never move away from her. There are no long shots. That ties the viewer very much to the character. Andrea Arnold works this way; she is an important influence for me. The rigorous perspective leads to a vivid flow of images in which I cannot get lost because I am always in her head. Daniela and I have developed this concept over many years. Susanne Bier is another influence. Her "In a Better World" has a fascinating way to express complex political contexts through the proximity of her characters. And, perhaps most importantly, "Years of Lead" by Margarethe von Trotta who asks a similar question regarding violence as a means of politics, and about the limits of loyalty, and that also premiered in the Venice Competition. I love countless films that opened and feel honored by that alone, but this connection to one of my inspirations makes me particularly happy.



CAST BIOGRAPHIES

MALA EMDE (Luisa)

MALA EMDE met director Julia von Heinz while working on her TV movie "Katharina Luther". Having gained first acting experiences while still at school, she took her first leading role in the KiKa series krimi.de (2010). Between 2009 and 2012 she regularly acted in Studio Tanz, Theater & Musik of her native Frankfurt, among others as Cinderella in Janusz Glowacki's "Die Aschenkinder" and Tartalia in Schiller's "Turandot".

Emde gained wide critical and public recognition for her title role in Raymond Ley's docu-drama „My Daughter Anne Frank“ (2015). The film was nominated for the Grimme Award, and won the TV award of the German Academy for the Performing Arts. For her touching portrait, Emde received the Emerging Actor Award at the Bavarian Film Awards. The same year marked her cinema debut in OFFLINE – ARE YOU READY FOR THE NEXT LEVEL? by Florian Schnell.

After her high school graduation, Emde took on a wide range of TV and film roles, e.g. in „Neben der Spur“ by Thomas Berger, the children's movie „Nussknacker und Mausekönig“, starred in an episode of long-running crime series „Tatort – Borowski und das verlorene Mädchen“ directed by Raymond Ley or as Ave von Schönfeld in the history drama „Katharina Luther“. The feature 303 (2015) directed by Hans Weingartner brought more awards as Best Emerging Actress at Filmkunstfest Mecklenburg-Vorpommern. She also acted together with Martina Gedeck and Matthias Brandt in the mystery thriller KILLING STELLA by Julian Pölsler.

2019 saw Emde in the hit TV series "Charité". She also played Bertolt Brecht's companion Paula Bannholzer in Heinrich Breloer's "Brecht – Eine Vorstellung". Sebastian Husak's short OCTOPUS AND MORAY ("Leviathan") premiered in January 2020 at the Max Ophüls Festival. Emde's first big international project is the thriller "Shadowplay" by Måns Mårland and Björn Stein with an ensemble cast including Taylor Kitsch, Nina Hoss, Sebastian Koch and many others (scheduled to go on air in late 2020).

Mala Emde graduated from the Hochschule für Schauspielkunst "Ernst Busch" Berlin in the summer of 2020. She lives in London and Berlin. Together with Lucas Englander she has campaigned against domestic violence. During the German lockdown as a consequence of the corona crisis, Emde and Englander jointly produced the short "Le Silence Est Lourd".

NOAH SAAVEDRA (Alfa)

Born and raised in Vienna, Austria, Saavedra studied acting at the Vienna Conservatory before moving to Hochschule für Schauspielkunst „Ernst Busch“ in Berlin in 2015. He appeared as a snowboarder in the 2015 James Bond movie SPECTRE and in EGON SCHIELE – DEATH AND THE MAIDEN. In 2017, he was honored with the Romy, Austria's most important Film and TV Award, as Best Male Emerging Actor and with the New Faces Award for his title role in EGON SCHIELE – DEATH AND THE MAIDEN. In 2018, he received the O.E. Hasse Prize.

Saavedra played the leading role in Xaver Böhm's feature O BEAUTIFUL NIGHT (2019) and appeared alongside Alicia von Rittberg in Gregor Schnitzler's TV movie „Lotte am Bauhaus“ (2018) as well as in the German Netflix series „Skylines“ (2019). Also in 2019, he took a leading role in the second season of the hit series „Bad Banks“ by Showrunner Oliver Kienle starring Paula Beer and directed by Christian Zübert. He also made waves in the role of Arthur Schnitzler in Marvin Kren's ORF/Netflix series „Freud“. The Austrian feature HOCHWALD (2020) by Evi Romen with Saavedra in one of the leading roles, is currently in postproduction.

Since the 2019 season, Saavedra is a member of the ensemble at Munich's renowned Residenztheater.

TONIO SCHNEIDER (Lenor)

Schneider started his career at the tender age of 16 in modern dance performances and musicals with the Young Theater Freiburg. From 2012 to 2015 he studied acting at Kunsthochschule Zürich (ZHdK). Besides appearing at Zurich's Theater Rigiblick he starred in a number of short films; "Zimmer ohne Aussicht" (2014) won several awards. In the 2016/17 season, he worked with Theater Freiburg before moving to Cologne. He remained true to the stage in productions such as "Diamante" at Berliner Festspiele and Ruhrtriennale. In the 2018/19 season, he joined the ensemble at Theater für Niedersachsen Hildesheim.

The first short film he directed, "Voyage", was selected for the official program of the Internationalen Hofer Filmtagen 2018.



LUISA-CÉLINE GAFFRON (Batte)

LUISA-CÉLINE GAFFRON grew up in Vienna. From 2014 to 2018 she studied acting at the University of the Arts in Berlin. In 2016, Gaffron acted alongside Jella Haase in director Leonie Krippendorff's debut LOOPING. In 2017, she appeared in „Eine Frau – Mary Page Marlowe“ under the direction of David Bösch at the Berliner Ensemble.

In 2019 and 2020, she was cast in episodes of the popular German crime series „Tatort“ as well as in other TV formats such as „Polizeiruf 110“ or various ZDF crime series. Together with Devid Striesow she starred in Stefan Ruzowitzky's highly-regarded Sky miniseries „8 Tage“. For this role, she was nominated in the Emerging Actor category of the German Acting Awards. The feature STILLSTEHEN by Elisa Mishto in which she co-starred with Natalie Belitski and Jürgen Vogel premiered at Filmfest München in 2019.

Recent films include Caroline Link's adaptation of Judith Kerr's bestseller WHEN HITLER STOLE THE PINK RABBIT (2019). In 2020, she appeared together with Lars Eidinger in PERSIAN LESSONS that premiered at Berlinale. In the British drama SIX MINUTES TO MIDNIGHT (2020) by Andy Goddard she worked together with Judi Dench. A new adaptation of Stefan Zweig's THE ROYAL GAME by Phillip Stölzl sees Gaffron together with Oliver Masucci and Albrecht Schuch (2020, in postproduction). Also in 2020, Gaffron was nominated for the New Faces Award as best emerging actress. Currently, Gaffron is back on stage at the Salzburger Festspiele in the premiere „Zdeněk Adamec“ under the direction of Friderike Heller.



ANDREAS LUST (Dietmar)

Andreas Lust was born in Vienna in 1967 and studied acting at the Salzburg Mozarteum. He has worked at the Wiener Volkstheater, the Freiburg City Theater, the Landestheater Tirol and the Vereinigte Bühnen Bozen.

His movie debut was Wolfgang Murnberger's ICH GELOBE (1994) and led to a wide-ranging career in Film and TV in, among others, popular formats such as „Tatort“ or „Polizeiruf 110“. Recent projects include the TV movie „Das Geheimnis des Totenwaldes“ by Sven Bohse, scheduled for broadcast with ARD in 2020. For the past 10 years, he has been one of the protagonists of the internationally successful Austrian TV series „Schnell ermittelt“. He was nominated for three Austrian Romy Awards for his participation.

In 2008, Lust acted in Götz Spielmann's award-winning and Oscar-nominated drama REVANCHE. Lust played the lead in the crime drama DER RÄUBER (2010) by Benjamin Heisenberg that was selected for the 2010 Berlinale Competition and led to an Austrian Film Award as Best Actor in a Leading Role.

Other films with Andreas Lust include GRENZGÄNGER (2012) by Florian Flicker, DER BLUNZENKÖNIG (2015) by Leo Bauer or DIE EINSIEDLER (2016) by Ronny Trocker. For his role in Nicolas Wackerbarth's CASTING (2017), Lust received the Günther-Rohrbach-Filmpreis and was nominated for the German Film Award as best actor. Currently, he is acting in the SKY series „Der Pass 2“ and the new adaptation of THE ROYAL GAME (based on Stefan Zweig's novella, director: Philipp Stölzl).

Andreas Lust is a member of the German Film Academy and the European Film Academy.



CREW BIOGRAPHIES

JULIA VON HEINZ (director, screenwriter, producer)

JULIA VON HEINZ is one of Germany's most successful directors. Her adaptation of Hape Kerkeling's bestseller I'M OFF THEN (2015) with Devid Striesow brought an audience of millions to German cinemas. Her earlier Film HANNI & NANNI 2 (2011) was also a huge audience success. AND TOMORROW THE ENTIRE WORLD, co-written with her husband John Quester, also partner in her company Kings & Queens Filmproduktion, is her most personal film to date. The film is produced by Seven Elephants, a company she co-founded in 2018. Von Heinz is the first woman director since Margarethe von Trotta in 2004 to be selected for the Competition at the Venice Film Festival. AND TOMORROW THE ENTIRE WORLD will also be the opening film of the 54. Hofer Filmtage.

Julia von Heinz, born in Berlin in 1976, graduated 2005 from TFH Berlin as a camerawoman. The first short films she realized during her studies („Dienstags“, „Vietcome – Vietgo“, „Doris“, „Lucie und Vera“) were well received and won several awards. Following her graduation, she was an artistic assistant to Rosa von Praunheim at Hochschule für Film und Fernsehen „Konrad Wolf“ in Potsdam. In 2007, von Heinz presented her feature film debut NOTHING ELSE MATTERS that premiered at Berlinale in the section Perspective German Cinema and won a Gold Award at the German Film Awards. Her first documentary feature NOBLE COMMITMENTS followed in 2008 and was awarded with the Blue Panther Prize at the Bavarian TV Awards.

After HANNI & NANNI 2, winner of three Goldener Spatz awards and the audience award at both the Bavarian and the German Film Awards, she realized her drama HANNA'S JOURNEY (2014) that was shown at numerous international festivals. Together with Tom Tykwer, Chris Kraus, Robert Thalheim and Axel Ranisch she shot the documentary ROSAKINDER before returning to commercial films with I'M OFF THEN. Her first work for TV was „Katharina Luther“ (2017) with Caroline Schuch in the lead role. In 2019, she directed her first episode for German crime series „Tatort“.

For her upcoming project, six episodes of the event series „KaDeWe“ produced for UFA FICTION and Constantin Television/MOOVIE, Julia von Heinz will act as showrunner. Also in the works is a cinema feature on the life Rio Reiser, the legendary singer of the leftist German rock band Ton Steine Scherben. Furthermore Julia von Heinz works on her English language debut based on the bestseller TOO MANY MEN by Lily Brett.

In 2012, Julia von Heinz finished her doctoral dissertation on “A friendly take-over – The influence of public television on German cinema, 1950-2012.” Following guest professorships at Kunsthochschule für Medien Cologne and HFF Munich, she has held an honorary chair at HFF since 2019. Together with Marcus H. Rosenmüller she will become co-leader of HFF's study program in direction for TV and movie features.

JOHN QUESTER (screenwriter)

Since 2006, JOHN QUESTER has co-authored, together with his wife Julia von Heinz, the scripts for the feature films NOTHING ELSE MATTERS (2006), HANNA'S JOURNEY (2014) and AND TOMORROW THE ENTIRE WORLD. He also produced von Heinz's documentary NOBLE COMMITMENTS (2008). Previously, he worked as set designer on Rosa von Praunheim's YOUR HEART IN MY HEAD (2004) and von Heinz's NOTHING ELSE MATTERS. Together with Julia von Heinz he runs the production company Kings & Queens Filmproduktion.

FABIAN GASMIA (producer)

FABIAN GASMIA looks back on a significant filmography comprising works of filmmakers like Olivier Assayas, Mia Hansen-Løve, Nuri Bilge Ceylan and Léos Carax. In 2018, he co-founded, together with Julia von Heinz, David Wnendt and Erik Schmitt the production company Seven Elephants, whose first realized film is AND TOMORROW THE ENTIRE WORLD.

Gasmia studied film production Babelsberg and attended the Program for International Production of the Atelier Ludwigsburg-Paris. With Henning Kamm, in 2007 he founded the production company DETAILFILM, co-producer of films such as FATHER, SON & HOLY COW (2011) and THE SCHOOL ON MAGIC MOUNTAIN (2018) by Radoslaw Wegrzyn, FUTURO BEACH (2014) by Karim Ainouz, L'AVENIR (2016) by Mia Hansen-Løve, PERSONAL SHOPPER (2016) by Olivier Assayas, MR STEIN GOES ONLINE by Stéphane Robelin (2017), THE BEES AND THE BIRDS (2018) by Lola Randl and THE WILD PEAR TREE („Ahlat agaci“, 2018) by Nuri Bilge Ceylan. He also produced CLEO (2019) by his Seven-Elephants partner Erik Schmitt. ANNETTE (2021) by Léos Carax with Adam Driver and Marion Cotillard in the leading roles is currently in postproduction.

In 2015, Gasmia and Danish producer Zentropa founded a joint company in Hamburg. Among others, he co-produced Hans Petter Moland's CONSPIRACY OF FAITH (2016) and THE PURITY OF VENGEANCE by Christoffer Boe.

SEVEN ELEPHANTS (production company)

"Elephants feel sorrow, empathy, joy, anger and are among the few animals able to cry. Elephants live, fight, play together; they are inseparable. They have a sense of altruism, art and music. That is why our company takes its name from them."

In early 2018, producer Fabian Gasmia and filmmakers Julia von Heinz, David Wnendt and Erik Schmitt founded the joint production company Seven Elephants. Its first realized project is AND TOMORROW THE ENTIRE WORLD by Julia von Heinz which will have its world premiere in Competition of the 77. Mostra in Venice. Future projects include David Wnendt's adaptation of Felix Lobrecht's novel SONNE UND BETON and a science fiction project by Erik Schmitt.

The firm follows the acknowledged examples of X Filme Creative Pool and Komplizen Film. The filmmakers in the partnership don't only want to realize their own projects with this company but intend to offer a creative home to other directors without being beholden to any specific genres or formats.

DANIELA KNAPP (director of photography)

DANIELA KNAPP is one of the most accomplished camera women in the German-speaking countries. Her work for AND TOMORROW THE ENTIRE WORLD marks her fourth collaboration with Julia von Heinz. Earlier, she was already responsible for lights in von Heinz's works NOTHING ELSE MATTERS (2007), HANNA'S JOURNEY (2013) and the TV-Movie „Katharina Luther“ (2017). She also is a close collaborator of director Sven Taddicken, with whom she worked as a camera woman in her first feature film GETTING MY BROTHER LAID (2001), EMMA'S BLISS (2006), 12 PACES WITHOUT A HEAD (2009), ORIGINAL BLISS (2016) and THE MOST BEAUTIFUL COUPLE (2018).

Other titles in her extensive filmography include THE EDUKATORS (2004) by Hans Weingartner, BIN ICH SEXY? (2004) by Katinka Feistl, MEASURES TO BETTER THE WORLD (2005) by Jörn Hintzer and Jakob Hüfner, SO LONG MY HEART! (2007) and LEVEL UP YOUR LIFE (2018) by Stefan Hillebrand and Oliver Paulus, SUNNY (2007) by Thorsten Wettcke, TANDDORI LOVE (2008) by Oliver Paulus, FINNISH TANGO (2008) by Buket Alakus, POLL (2010) by Chris Kraus, THE SYSTEM (2011) by Marc Bauder, EINE INSEL NAMENS UDO (2011) by Markus Sehr, SILENT MOUNTAIN (2014) by Ernst Gossner and AS GREEN AS IT GETS (2018) by Florian Gallenberger. She also worked on the TV movie „Ich brauche euch“ by Max Färberböck. Late 2020 will see the launch of the family film LAURAS STERN (2020) by Joya Thomé, where in addition to her DoP duties Daniela Knapp was also responsible for lights.


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AND TOMORROW THE ENTIRE WORLD

A FILM BY
JULIA VON HEINZ

FILMS *Boutique*