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ABOUT THE PRODUCTION

A MARATHON FOR A FASCINATING STORY – DARK's origins

“A movie is a sprint, a TV series is a marathon,” Baran bo Odar, director of the internationally acclaimed cyber thriller *Who Am I* (2014) explains. Now, for the first time in his career, he has created, as director and showrunner, a TV series: DARK. With 105 shooting days plus 2nd Unit at his disposal to film the 10 one-hour episodes, it was a unique experience for the Hollywood-proven filmmaker: “You really have to allocate your energy so you don’t collapse or run out of steam on the home stretch. But surprisingly, it was easier than I had feared. I just borrowed a trick from Peter Jackson: When asked how he managed to handle 180 days of shooting for his *Lord Of The Rings* films, he replied that he always thought only about the next day of shooting. That’s exactly what I did – and it turned out to be good advice.”

Just like in *Who Am I*, for which she also wrote the screenplay, Odar's domestic partner Jantje Friese was his key creative partner in the production of DARK. She worked as author and, together with Odar, as showrunner for the series. Again, Quirin Berg, Max Wiedemann and Justyna Muesch from Wiedemann & Berg Film serve as producers, just like for *Who Am I*. “We live in an extremely exciting time, the whole movie and TV world is reinventing itself. Netflix is the pioneer of this change and we are very excited that we can be part of this era with the first German Netflix series. But it is not important that we enter the history books. The series itself is important. And DARK is just a brilliant idea from Jantje and Bo, who are two outstanding creative minds with whom we have shared a common path,” according to Berg. As producers, we are always searching for the one big story that draws everyone in. With DARK, Bo and Jantje succeeded in doing just that: telling a gripping, unpredictable story that develops an incredible appeal, in a way that only the great series and movies achieve it.”

Dark is also exceptional because Odar, Friese and Wiedemann & Berg engage in genuinely pioneering work: It is, after all, the first German series to be created for Netflix, which has already written history with groundbreaking American TV series such as *House of Cards*, *Narcos*, *Orange Is The New Black* or *Stranger Things*. Following the success of the French production *Marseille* last year, and after the outstanding British series *The Crown* enthralled viewers and critics alike, Dark will now tell a German story on an international level, with a simultaneous worldwide release in 190 countries. Producer Justyna Muesch recalls, “Bo and Jantje wrote a truly remarkable concept, and Netflix’s Erik Barmack, who like many in Hollywood was a fan of the film *Who Am I*, didn’t hesitate long.”

Netflix had been looking for a suitable series in Germany for a while. Many themes were exciting and interesting but ultimately too traditional to be really suitable. “We’re looking for the next level of storytelling,” says Erik Barmack, Netflix VP, International Originals. “In Europe, we also want to create stories that have not been told before and that feel fresh and relevant.” When Barmack heard about *Who Am I*, it immediately piqued his interest. “The movie felt new, exciting, fresh, from the here and now. We contacted Bo and asked him if he

could imagine continuing *Who Am I* as a series.” Odar dismissed the idea – for him this subject was closed. However, he said that he would actually be very interested in making a series. And he told Barmack the basic plot of the story that ultimately led to DARK. “He was sure that we would reject the idea,” Barmack recalls. “Three different timelines and one murder story that extends over these timelines. We were immediately hooked by the idea.”

When Barmack sat together with Bo and Jantje to talk about their vision, he understood DARK not just as a German or European show. “We think that this material will work around the world,” says Barmack. “The story has all the elements that appeal to show fans everywhere. It may seem paradoxical, but on the one hand the narrative structure with its different timelines, in which we meet certain characters in different phases of their lives, appears very authentic and ties the saga to a German reality. On the other hand, we have elements that are well-received by an international audience: supernatural elements, time traveling, the crime story about the missing boy. This is addictive and is perfect for the binge watchers among our members. The extremely high quality of the production and staging is also very impressive. It feels like you are watching a ten-hour movie and not a ten-part series.”

In general, Barmack says about the reason for Netflix’s commitment to the German market, “You can view it from two sides: We are turning Netflix in Germany into an offer you can’t refuse. To achieve that you can’t just offer the content that we already have. You have to also create local products that hit a nerve and tells the viewer: You have to see this. But fundamentally, we are looking for the best story tellers, regardless of their origin. We are a global platform and it is important to us that we offer viewers around the world the best possible content.”

Jantje Friese took on the challenge with enthusiasm, “It is so extraordinary and such a fantastic experience that Netflix gives us the chance to tell a story like this, one that is so complex and exciting and that develops in so many directions at once. Since the potential target group is not only the German audience but the global market as well, you have a lot more freedom to do unusual things. You’re not as restricted. I found this to be very liberating.”

And Justyna Muesch adds, “I thought Netflix’ decision to go with DARK was both bold and incredibly smart. The story is set in a small German town, which initially may not sound as exciting as a story set in a major city. But at the same time, everyone can identify with it, not only in Germany, but also in the US or in many parts of Europe, where small-town life is often quite similar. It’s extremely appealing to build a story around the depths of human nature and around feelings that are pretty much the same everywhere all over the world. Everyone in the world is driven by the same things: love, fears, family... Bo and Jantje took this and made a crime series out of it that gradually turns into a mystery series, with plenty of secrets and unexpected twists.”

THE NAME SAYS IT – What's special about DARK

“The show is called DARK for a reason,” Baran bo Odar explains. “We always said that the images have to be dark, the stories have to be dark. That’s somewhat unusual in Germany, and especially on German television it almost can’t be done. At first, you might attract some interest, but at some point they’ll end up dismissing you because they don’t want to irritate or overwhelm the audience. At Netflix, this approach didn’t even need defending. They thought it was great from the start, and they encouraged us to boldly put it into practice.”

It was also unusual that the episodes were not shot one after the other; instead, the entire season was created as a larger whole. “That was quite a challenge,” recalls Jantje Friese. “Despite its extensive length, we shot our story like a feature film for cinema. Because with the different chronological layers, this approach made the most sense logistically. That’s also why it was essential that a single filmmaker had everything in his control. It’s often the case that individual episodes of a season are done by different filmmakers, but here we needed one captain on deck.” And that was Baran bo Odar. “At first we actually toyed with the idea of working with several directors – just as we had worked with several writers in the writer’s room. That’s normal for TV series, despite some exceptions like the first season of *True Detective*, which was directed by Cary Fukunaga. I have to admit that I was really into the job. I liked the scripts a lot, and I really liked the characters as well. And I think it also helped the actors to only have one person telling them how to do things.”

THE QUALITY HAS TO BE RIGHT – The cast of DARK

The cast is also quite impressive. With Louis Hofmann, Oliver Masucci, Jördis Triebel, Karoline Eichhorn, Michael Mendl, Maja Schöne, Mark Waschke and Angela Winkler, just to name a few of the actors, Baran bo Odar and Jantje Friese were able to recruit some of the best-known and most versatile German actors and actresses for their exceptional project.

Producer Quirin Berg says, “We have a fantastic cast, but due to the family constellations and the different timelines, it is an unusually large ensemble. Therefore, it has not been easy for casting to ensure that these families go well together, but also that there are enough distinguishing features so that the viewer does not get lost. In addition, we have the same characters in different timelines. There are 33 years between each of the timelines, so how do you cast that? How do you foster clear but unobtrusive opportunities for recognition?”

In order to meet this challenge, the renowned casting director Simone Bär, who had worked with Wiedemann & Berg on many projects before, was brought in for support. Quirin Berg happily adds, “That was an interesting process. Bo, Jantje and Simone solved this brilliantly. There is not a single role that wasn’t cast perfectly. We have a number of true discoveries. I

am already looking forward to watching these young actors in a few years in other roles and seeing how they have developed."

He continues, "For us, it was not that relevant whether an actor already had a big name or was somehow famous. For us, it was most important that the actor fits the role perfectly. We wanted an authentic feel, that the quality is truly right. Everything else we were able to push aside. This is certainly also thanks to Netflix, they gave us a high degree of freedom. They said, 'Cast quality, we don't care about anything else. The show is the star.'"

Production colleague Justyna Muesch agrees with Berg, "Especially for the teenagers we relied on new talent such as Louis Hofmann, Lisa Vicari, Moritz Jahn, Gina Alice Stiebitz, just to name a few. Our great ensemble includes true newcomers as well as distinctive character actors, often from arthouse cinema or top TV productions. Bo has proven to have a keen sense for selecting great talent. We also had wonderful proposals from our casting director Simone Bär, which is why we succeeded in distinctively casting all families in all three timelines: the Tiedemanns, the Niensens, the Kahnwalds, and the Dopplers."

The celebrated rising star Louis Hofmann plays the role of Jonas Kahnwald, who falls into a severe depression after the mysterious suicide of his father Michael and has trouble finding back to his life after returning to his school. "The great thing about a ten-hour-long story is that I have the opportunity to develop my character in extreme detail and also slowly," says Hofmann about the unusual challenge that he faced in his work on DARK. "You don't have to rush, you have time to tell a complex story that the audience can follow well. This is very precise work, something quite different from a movie."

About his character he says, "Jonas is a 16-year-old boy. I would describe him as a very cautious boy who has to handle a lot of problems. He spent three months in a psychiatric ward after his father committed suicide. At the beginning of the season he is just returning to Winden. Only his mother and his best friend Bartosz know where he was. Because he doesn't want the others to know about it, he feels pressure to comply and act accordingly. Jonas has to deal with this situation and is suddenly involved in this thriller story: A child is missing, and Jonas is part of the mystery without knowing it. At the same time it is Jonas' biggest wish that everything goes back to normal. That is what he is striving for, he would do anything – even sacrifice his own life – to achieve that."

For Louis Hofmann it was especially appealing to be able to work with Baran bo Odar and Jantje Friese, "What's special about Bo and Jantje is that they are two different people but think very much alike. They have a common vision, a common idea, which they can formulate very precisely. If I had any questions, I could always go to either of them: to Bo as well as to Jantje. You can see that they are a team. That's why everything works so well and why I felt a great deal of confidence with my role: because both always knew and could express what was important to them in my portrayal. I thought it was crazy that this was not only true for my role but also for all characters that played a role in DARK – and there were a lot."

Hoffman says with a certain amount of pride that it was a great honor to star in the first German series by Netflix, "I love watching TV shows on Netflix, I am a big fan of *The O.A.* and

other Netflix Originals, especially mystery series. To be part of a mystery series that was produced for Netflix feels great. Because it is something new that's being attempted for the first time. You have twice the incentive to live up to the expectations of a Netflix series. With a feature film, you are happy that it is being shown on the big screen in Germany. And maybe there are some sales abroad. With DARK, you know that the series will be launched in 190 countries at the same time – such a reach is phenomenal. You know that this series can be watched all over the world."

Oliver Masucci, who plays another key role in the series as Ulrich Nielsen, was also excited by the Netflix aspect, "Of course it is a crazy thought that we are pioneers with a German series that will be broadcast globally. Many things are currently being reinvented and you can see that we can keep up in this area in Germany. I think it's exciting that we are finally reaching the standard that many international series that we know and love have established."

Masucci, who got famous overnight in Germany with his portrayal of Adolf Hitler in David Wnendt's satire *Look Who's Back* (2015), was intrigued by director Baran bo Odar's announcement that he wanted to do everything differently with DARK, "That is a bold statement that I find fundamentally interesting. We don't have editors. That means that we can deal with a large opportunity without feeling watched or supervised. Netflix had quite a bit of faith and let us do DARK how we thought it best. The public TV networks would probably already fail DARK just because of the title. Additionally, we are telling a story that is very, very dark and mystical. It reminds me of two of my favorite US TV shows: *Twin Peaks* and *True Detective*. We also play with mysticism, in the dark, with the intangible, the supernatural, in the forest."

At the same time, Masucci, as a member of the DARK ensemble was always aware that he is in uncharted waters, "In either case, what we do is very special. Judging by the visual appearance, we can compete on the international level. It is a very specific German story, but it is not told in a very German way and it also does not look as German as we are used to. Just the selected look alone puts DARK on a quality level that surprises. On Netflix, there are already shows in this style. Especially *Stranger Things* comes to mind. But since we had this amazing camera, an Alexa 65 that was also used to shoot *The Revenant* (2015), everything looks absolutely incredible. It has an unbelievable depth of field. We shot a lot in dark areas, in the forest and in caves, and there the background in the picture blurs nicely. It's just... dark. That's very special."

Masucci says about his character, "I always have a hard time putting it into words but I would describe Ulrich Nielsen as a torn person who is marked by several traumatic experiences in his youth. Once he says this significant sentence, 'Do you ever wonder where you took the wrong turn and your life became the exact opposite of what you actually wanted.' That describes him pretty well actually. When his 11-year-old son disappears without a trace like his younger brother 33 years previously, he just flips: He is willing to do anything to get his family back and fix his life."

Ulrich Nielsen is married to Katharina, who is the principal of the school in Winden. She is portrayed by Jördis Triebel. "When I met Bo to talk about my involvement, I was immediately

fascinated by how he wanted to tell this extraordinary story,” the actress remembers. “He really kept his promise just judging by the length of shoot. It was just always different, every day was exciting by itself. I haven't done anything before that is comparable to this. Of course, I was also fascinated by the time travel aspect and how each character wanders through the different timelines. This is not an end in itself but fits perfectly with the theme: What did certain events trigger in your own life and what makes us who we are today.”

Triebel describes the Nielsen family and especially her character, “Katharina and Ulrich together with their three children have created their own idyll. They have great jobs and are respected in the city. But the facade is gradually falling apart. It is just like a beautiful house with beautiful wallpaper – slowly the wallpaper comes off the wall, one after another, and the house of cards suddenly collapses. Of course, you understand Katharina quite differently once the flashbacks start. Where is this woman actually coming from and how did she become the way she is now? I found it fascinating to see how this initially so self-confident woman loses the grip on her life after her 11-year-old son disappears without a trace.”

Another female character that plays an important role in Ulrich Nielsen's life is Jonas' mother, Hannah Kahnwald. She is rushing into an affair with Ulrich after the suicide of her husband. This has a deeper meaning that we will see in the course of the plot. Hannah is played by Maja Schöne. “As a woman she has lost her footing,” the actress states. “She has never really arrived in her life and has always muddled through. She has never finished anything she started and has never found her place in the world. I understood her as a woman who is actually very lonely.”

She was fascinated by the darkness of the story. “It fits the title perfectly,” Schöne notes. “I thought that this uncompromising abyss and the great complexity of the story are fascinating. I had never read a script like this before. I was immediately enthralled by it as well as by the whole aesthetic approach. It opened up a world for me. When that happens with a script, I'm just happy.”

Finally, there is police officer Charlotte Doppler who together with Ulrich Nielsen investigates the boys' disappearance. However, she has family secrets of her own that she would love to forget. Karoline Eichhorn was selected for the role. “For an actor it has a certain added value to shoot a series in comparison to a movie because you can establish a character with much more detail and story. You can do a lot more and go deeper. I like about Charlotte that she's different. She has a very different mindset than all the others. That is something I really like to portray. In preparation, I spent a lot of time with Jantje and Bo. We had very intense conversations about Charlotte and they told me how they imagine this woman. We were in total agreement on this.”

THE STORY BEHIND THE STORY – A German series as never seen before

In regards to the upcoming release of DARK on December 1, 2017, producer Quirin Berg says, “DARK doesn't just tell a story. DARK creates a world for us that becomes more intriguing with each episode. I not only want to know how the characters live on or how the criminal case is solved. I want to know what the story behind the story is. What the truth behind the truth is. DARK pulls us into a mystery whose proportions we can only gradually guess. There's a narrative dimension that expands so elegantly that you just can't let go and you keep on hoping for the next answer. I think this power of the mystery is absolutely outstanding and I have experienced this very rarely.”

And Louis Hofmann says, “DARK is so fascinating because the story has a knock-on effect and you really have to watch every episode. Already while reading the script, I felt that I wanted to go deeper and lose myself in this world. We all gave everything. This series is something very special for all of us involved. I am sure that the viewers will be riveted by the ten episodes just like I was riveted by the script.”

ABOUT DARK

THE PLOT

DARK, a family saga with a supernatural twist, is set in a German town in present day where the disappearance of two young children exposes the double lives and fractured relationships among four families. In ten, hour-long episodes, the story takes on a supernatural twist that ties back to the same town in 1986.

THE FAMILIES

THE KAHNWALDS

The introverted teenager JONAS (Louis Hofmann) has been living alone with his mother HANNAH (Maja Schöne) since his father MICHAEL (Sebastian Rudolph) committed suicide for mysterious reasons. Jonas is having a hard time dealing with the loss. He suffers from nightmares about which he does not speak with anyone. His mother, however, tries to numb the pain by having an affair with the married Ulrich Nielsen (Oliver Masucci).

Jonas is in love with Martha Nielsen (Lisa Vicari), who is now suddenly together with Jonas' best friend Bartosz (Paul Lux) after the summer break. The tensions between the three escalate after a momentous night in the forest. Meanwhile, Hannah's and Ulrich's affair threatens to spiral out of control when Ulrich's son Mikkel disappears.

After Michael's suicide, Hannah broke off contact with Jonas' grandmother Ines (Angela Winkler), who is Michael's mother, because she believes that Ines is hiding secrets about Michael. Only Jonas approaches her when he is looking for answers. By putting the individual puzzle pieces together, they gradually reveal the bigger picture.

THE NIELSENS

ULRICH NIELSEN (Oliver Masucci) is a police inspector in Winden and is married to KATHARINA (Jördis Triebel), who is the principal at the local school. They have been a couple since they went to school together and have three children: 11-year-old MIKKEL (Daan Lennard Liebrenz) and the two teenagers MARTHA (Lisa Vicari) and MAGNUS (Moritz Jahn). For years, Ulrich has had an affair with Hannah Kahnwald (Maja Schöne), who he has also known since his school years. Together with his colleague Charlotte Doppler (Karoline Eichhorn), Ulrich investigates in the case of the missing teenager Erich until suddenly his own son Mikkel disappears without a trace. Ulrich's life completely falls apart: The pain due to the loss of his son is making an objective investigation impossible, while his family life and the relationship with Katharina reach their breaking points.

MARTHA (Lisa Vicari) is also emotionally troubled: she has feelings for the introverted Jonas Kahnwald (Louis Hofmann) but is actually in a relationship with his self-confident friend Bartosz (Paul Lux).

THE DOPPLERS

CHARLOTTE DOPPLER (Karoline Eichhorn) is a police inspector in Winden and the colleague of Ulrich Nielsen (Oliver Masucci). She is married to PETER (Stephan Kampwirth), who is Jonas Kahnwald's therapist and leads a double life. Charlotte knows about it, but in order to keep the family peace, she tries to ignore it. Peter and Charlotte have two daughters: 16-year-old FRANZISKA (Gina Alice Stiebitz) is being considered a teacher's pet at school and wants to hook up with Magnus Nielsen (Moritz Jahn) and 8-year-old ELISABETH (Carlotta von Falkenhayn) is deaf but is a lot less vulnerable than everybody thinks. When two boys are reported missing in Winden within a few weeks, Charlotte and her colleague Ulrich have to investigate under high pressure. Charlotte's stress at work also impacts her family life where suddenly a new kind of distrust exists. Peter's father HELGE (Hermann Beyer) lives in a nursing home and everybody thinks he is confused. He seems to know things about the town's past but nobody believes him.

THE TIEDEMANNNS

BARTOSZ TIEDEMANN (Paul Lux) is the best friend of introverted Jonas Kahnwald and pretends to be a daredevil who is very outspoken. But little by little Bartosz's facade of confidence is cracking. This is not only triggered by the mysterious events in Winden but also by his increasingly tense relationship to Jonas, who is in love with Bartosz's girlfriend Martha Nielsen (Lisa Vicari). Bartosz's father ALEKSANDER (Peter Benedict) is the operator of the nuclear power plant in Winden that has been employing various inhabitants of the town since the 1950s. Seemingly a straight-up businessman and loving husband, Aleksander also hides a dark secret. His wife and Bartosz's mother REGINA (Deborah Kaufmann) runs a small hotel in Winden. Unfortunately, it is lacking guests – and even more so after the recent missing person cases. When one day a stranger (Andreas Pietschmann) appears in town and checks into the hotel, it raises various questions.

OTHER CHARACTERS

THE CLOCKMAKER

In the 1950s the clockmaker (Arnd Klawitter - 1953) simply runs a clock store. An unexpected gift from the 21st century leads him to incorporate his interest in fate and the plasticity of time and space in his work. He invents a mysterious device that leads the stranger in the year 1986 to visit the clockmaker (Christian Steyer - 1986). This visit could prove to be fateful for the course of events.

THE STRANGER

The stranger (Andreas Pietschmann) suddenly appears from the Winden Caves in the year 2019 and checks into Regina Tiedemann's (Deborah Kaufmann) hotel. He seems to know more about the strange connection between the years 1953, 1986 and 2019 and he is specifically seeking the company of Jonas Kahnwald (Louis Hofmann). He lets him know that

he plays an important role for the future. In 1986, the stranger visits the clockmaker and urges him to resume his work on the mysterious device.

NOAH

Noah (Mark Waschke) is a mysterious character. His name is mentioned for the first time when the briefly missing Elisabeth Doppler (Carlotta von Falkenhayn) shows up again. A little later, Noah contacts Bartosz Tiedemann (Paul Lux) and arranges secret meetings with him. Above all, he seems to know more about the disappearance of the boys in Winden than anyone else.

THE CAST

BIOGRAPHIES OF THE ACTORS

OLIVER MASUCCI (Ulrich Nielsen)

Oliver Masucci has been among the most sought-after German actors since his breakout 2015 role as Adolf Hitler in David Wnendt's successful film adaptation of the best-selling novel *Look Who's Back*. This role also earned him a nomination for Best Actor at the German Film Awards. Born in 1968, the actor has since garnered attention in Philipp Stölzl's lavish three-part TV film *Winnetou* and in the highly acclaimed TV series *4 Blocks*, which was just recently awarded four German Television Academy Awards. Masucci also appeared in Sherry Hormann's two-part political thriller *Tödliche Geheimnisse*. He has completed a major role in the new film by Oscar-winner Florian Henckel von Donnersmarck, *Werk ohne Autor*, which will be coming to German theaters in 2018. He currently has a lead role in *Subs*, the new movie directed by Oskar Roehler.

Prior to this, the Stuttgart-born actor primarily made his name in live theater. He became known on TV in 2004 with the role of Ares de Saintclair in *Blood of the Templars*, which received high ratings. The short film *The Red Jacket* by Florian Baxmeyer won a Student Academy Award.

Masucci's theatrical career led him from Basel (1995) to the Deutsches Schauspielhaus Hamburg playhouse (1996 - 2002), the Munich Kammerspiele theater (2001), the Schauspiel Hannover playhouse (2000 - 2005), the Schauspielhaus Bochum playhouse (2003 - 2005), the Schauspielhaus Zürich playhouse (2005 - 2009), the Salzburg Festival (1999 and 2007), and finally the Vienna Burgtheater. Until 2016, he was a permanent ensemble member at the Burgtheater and starred in celebrated productions there, such as *War and Peace*, *Solaris*, *Die Ahnfrau* and *The Trojan Horse*.

LOUIS HOFMANN (Jonas Kahnwald)

Louis Hofmann is one of Germany's greatest young acting talents; he recently received the German Shooting Star 2017 Award at the Berlin International Film Festival (Berlinale). He also just recently had a role alongside Matthias Schweighöfer, Alexandra Maria Lara and Karoline Herfurth in the Amazon series *You Are Wanted*, which was directed by Matthias Schweighöfer and Bernd Jasper. In movie theaters in 2017, Hofmann appeared alongside Moritz Bleibtreu and Lucas Gregorowicz in Christian Zübert's *Lommböck*. He is also working with Bleibtreu on

the second season of Ferdinand von Schirach's *Shades of Guilt*. Louis Hofmann received the German Film Awards' Jaeger-LeCoultre Homage to German Film prize for his terrific performance in the film *Land of Mine* (2015). He has also won awards in Copenhagen, Tokyo and Beijing.

Born in Cologne in 1997, he gained his first experience in front of the camera at WDR from 2006 to 2008 on the show *Servicezeit*, which encouraged him to pursue acting as a career. In 2009 he appeared in the series *Danni Lowinski*. This was followed by roles in *Der verlorene Vater* and *Tod in Istanbul*, as well as in the series *Wilsberg* and *Alarm für Cobra 11*. In the following year, he directly landed his first lead role in a feature film, Hermine Huntgeburth's new adaptation of *Tom Sawyer* (2011); this was followed by *The Adventures of Huck Finn* (2012) a year later. Simultaneously, he was cast alongside Benno Fürmann in Vanessa Jopp's *The Almost Perfect Man* (2013). In 2014, Hofmann played the role of Werner Krollmann in the film *Das Zeugenhaus*, which was based on the novel by Christiane Kohl. *Land of Mine*, which followed, was his first international film. In *Sanctuary* (2014), Hofmann starred as a rebellious boy who gets sent to a boarding school. For this performance he received the Bavarian Film Award in the "Best New Actor" category, the "Best Actor" award at the Festival International Du Film de Waterloo and the German Actors' Award.

Hofmann was recently seen in German theaters alongside Jannik Schümann and Sabine Timoteo in the film adaptation of Andreas Steinhöfel's novel *Center of My World* (2016), which was directed by Jakob M. Erwa. On television, he appeared in *Das weiße Kaninchen* by Florian Schwarz. Filming has just been completed for *1000 Arten, den Regen zu beschreiben* (2017) by Isabel Prahl.

JÖRDIS TRIEBEL (Katharina Nielsen)

Berlin-born Jördis Triebel studied at the Ernst Busch Academy of Dramatic Arts. Her graduation was followed by an engagement at the Theater Bremen. During this time, she had roles in works such as Ibsen's *The Master Builder* and Shakespeare's *Romeo and Juliet*. She was awarded the prestigious Kurt Hübner Prize after the first season.

Triebel celebrated her film debut in 2006 with a role in Sven Taddicken's *Emma's Bliss* that won multiple awards. For her portrayal of a headstrong pig farmer she received the German Cinema New Talent Award, the Undine Award and a nomination for the German Film Award. In 2007, her role in the television production of *Eine gute Mutter* (2007) earned her nominations for the Bavarian TV Awards and the Goldene Kamera. This was followed by roles in productions such as the crime series *KDD – Kriminaldauerdienst*, Max Färberböck's *A Woman in Berlin* (2008), Hans-Christoph Blumenberg's *Waiting for Angelina* and Sönke Wortmann's *Pope Joan* (both in 2009). Recently, the actress appeared in the theatrical films *Wolf Children* by Rick Ostermann (2013), *My Sisters* (2014) and *Familienfest* (2015) by Lars Kraume and in the TV film *The Verdict* (2017), as well as *Me and Kaminski* (2015) by Lars Becker, and in Matthias Glasner's mini-series *Blochlin – Die Lebenden und die Toten*.

For her role in Christian Schwochow's *West*, she won the German Film Award for Best Leading Actress in 2014 and she was awarded Best Actress at the 2013 Montreal World Film Festival. She shined in Sherry Hormann's *Operation Zucker - Jagdgesellschaft* and in Christian Zübert's *One Breath*, for which she was once again nominated for the German Film Award for Best Actress in 2016. She currently appears in the TV series *Babylon Berlin* by Tom Tykwer, Hendrik Handloegten and Achim von Borries.

MAJA SCHÖNE (Hannah Kahnwald)

Maja Schöne is known to German audiences primarily as Julia Bootz in *Tatort Stuttgart*, a role she has played 13 times from 2008 through 2015. In addition to this, she also generated buzz with her intense portrayal of a rape victim in *The Fire* (2011) by Brigitta Maria Bertele; this role earned her a German Actors Award.

After graduating high school, an internship at a small theater in Stuttgart and a directing internship, Maja Schöne decided to become an actress. In 1997 she began studying at the Westphalian Drama School Bochum, finishing in 2001. After completing her studies, she began an engagement at the Deutsches Schauspielhaus Hamburg playhouse in February 2001. She received the "Young Talent" award from the Friends of the Deutsches Schauspielhaus in 2002 for her role in Jan Bosse's *Roberto Zucco*. She performed at the Schauspiel Köln playhouse from 2007 to 2009, first as Brunhild in Friedrich Hebbel's *Die Nibelungen*. She received the "Best Actress" award at the North Rhine-Westphalia Theater Festival for this role. She has had an engagement at the Thalia Theater in Hamburg since 2009, and received the Rolf Mares Theater Prize for her portrayal of Nana in Luk Perceval's *Geld*.

She celebrated her on-camera debut in 2001 with a role in Isabel Kleefeld's TV movie *Schluss mit lustig!*, which was followed by regular work in film and TV. Maja Schöne had her cinematic debut in 2004 in Mark Schlichter's film *Cowgirl* alongside Alexandra Maria Lara; this role earned her an Undine Award nomination. In addition to this, she also had film roles in *Buddenbrooks: The Decline of a Family* (2008), *1st of May: All Belongs to You* (2008) and *Summertime Blues* (2009). She also appeared in *KDD – Kriminaldauerdienst* and in the mini-series *Blochin – Die Lebenden und die Toten*, and she starred in ARD's two-part *Neu in unserer Familie* by Stefan Krohmer.

KAROLINE EICHHORN (Charlotte Doppler)

Karoline Eichhorn shot to fame very quickly in 1995 through her acting tour de force alongside Götz George in Nico Hofmann's thriller *The Sandman*. She has since become one of Germany's busiest actresses, both in film and on TV, but she has also remained true to the theater. Eichhorn had worked with *Dark* director Baran bo Odar before on his directorial debut, *The Silence* (2010).

She enjoyed phenomenal cinematic success with *Die Kirche bleibt im Dorf* (2012), in which she spoke in the Swabian dialect, as she did in the TV series of the same name. Her work in theatrical releases also includes *After The Truth* (1999) by Roland Suso Richter, *A Map Of The Heart* (2002) by Dominik Graf, which had a celebrated world premier at the Berlinale competition, *Vacation* (2007), *Du bist nicht allein* (2007) by Bernd Böhlich, *Ossi's Eleven* (2008) by Oliver Mielke, *Summertime Blues* (2009) by Marie Reich and *In The Shadows* (2010) by Thomas Arslan.

Her many TV roles include numerous appearances in *Tatort* and successful series like *Bella Block*, *Wilsberg*, *Spreewaldkrimi*, *SOKO 5113*, *Flemming*, *Rosa Roth* and *Kommissarin Lucas* and TV movies like *Tod im Internat*, *Apropos Glück*, *Jahr des Drachen*, *Am Kreuzweg* and *Die Frau, die im Wald verschwand*.

Karoline Eichhorn took the examination for her vocational diploma in 1986 and afterward attended the Folkwang Schauspiel Schule school in Essen until 1989. From 1989 to 1995, she had engagements at the playhouse at Lehniner Platz and at the Schauspielhaus Bochum playhouse. She also appeared at the Hamburg Thalia Theater and the Vienna Burgtheater.

LISA VICARI (Martha Nielsen)

Munich-born Lisa Vicari became known to audiences in 2010 through her role as Suse in the successful children's book film adaptation *Hanni & Nanni* by Christine Hartmann. The year after that, she thrilled audiences in Tim Fehlbau's chilling *Hell* (2011), which earned her a German Cinema New Talent Award nomination and a New Faces Award in 2012.

Following this, Vicari had film roles in *Playing Doctor* (2014) and *Luna's Revenge* (2017). On TV, she appeared in series such as *Unter Verdacht*, *SOKO München* and *Die Chefin*, as well as the TV movie *Zwei Sturköpfe im Dreivierteltakt*. She debuted on *Tatort Berlin* this year in the episode "Amour Fou"

BIOGRAPHIES OF THE CREW

BARAN BO ODAR (Director & Showrunner)

Born in 1978 in Olten, Switzerland, Baran bo Odar made a splash with his gripping thriller *The Silence* (2010), starring Wotan Wilke Möhring, Ulrich Thomsen and Katrin Saß. This feature-film debut, which was screened at numerous festivals at home and abroad, received overwhelming critical acclaim. Odar gained international attention with his next film, the complex cyber-thriller *Who Am I* (2014). Produced by Wiedemann & Berg, who are also the producers of *Dark*, *Who Am I* features the crème de la crème of Germany's actors: Tom Schilling, Elyas M'Barek, Wotan Wilke Möhring, Hannah Herzsprung and Antoine Monot Jr. The box office hit had its international premiere at the Toronto International Film Festival. His next film was his first Hollywood production and was released in theaters this January: the action thriller *Sleepless* (2017) starring Jamie Foxx and Michelle Monaghan.

Odar studied at the University of Television and Film Munich. In 2003 he worked as assistant director of *The Forest for the Trees* (2003) by Maren Ade. Two years later he directed his first short film, *Quietsch*. His next project, *Unter der Sonne* (2006), was his first 60-minute film.

JANTJE FRIESE (Screenplay Writer & Showrunner)

Born in Marburg, Germany in 1977, Jantje Friese studied Production and Media Business at the University of Television and Film Munich. Her first position after graduation was as a producer at the film production companies Made in Munich and Neue Sentimental Film Berlin. During this time, she supervised the production of a variety of commercials before she worked as a producer for the big screen for the first time with Baran bo Odar's feature-length film debut, *The Silence* (2010).

After that, she changed roles and went from production to writing. In the meantime, Friese is also active all over the world and has developed projects for production companies in Los Angeles and London. She and Baran bo Odar wrote the screenplay for *Who Am I* (2014) together, and Odar filmed it; the political and cyber-thriller received outstanding reviews and earned six 2015 German Film Award nominations, including in the "Best Screenplay" category.

Along with her work as a writer, Jantje Friese also coaches actors, writers and producers with a thematic focus on dramaturgy and character development.

QUIRIN BERG and MAX WIEDEMANN (Producers)

Last year, Quirin Berg and Max Wiedemann celebrated their greatest success as producers to date with *Welcome to Germany* (2016), which was written and directed by Simon Verhoeven. With an audience of more than 3.7 million, it became the most successful German film production of the year. At the German Film Awards, the film not only won a Lola for the year's most popular film, but it was also one of the five films nominated in the "Best Film" category. The producers had already released Verhoeven's English-language horror film *Friend Request* (2016) last spring with great success. Then came the acclaimed three-part TV film *NSU: German History X*, along with the ambitious two-part TV film *Rivals Forever - The Sneaker Battle (Die Dasslers)*.

The duo continued its successful run in 2017. The producers landed a winner, both with critics and in the ratings, with Marvin Kren's six-part series *4 Blocks* starring Kida Khodr Ramadan, Frederick Lau and *Dark* costar Oliver Masucci, which had its world premiere at the Berlinale. Since 2012 they have also produced eleven successful *Tatort* episodes, and they are currently in post-production of the series *Tannbach II* and the TV movies *Tödliche Geheimnisse – Jagd in Kapstadt*, *Das Nebelhaus* and *Wir lieben das Leben*. Also in its final stages of production is the new film by Oscar winner Florian Henckel von Donnersmarck, *Werk ohne Autor* (2018) starring Tom Schilling, Sebastian Koch and Paula Beer. The feature film *The Fall of the Wall* is also currently in preparation.

Quirin Berg and Max Wiedemann met at school in fifth grade, where they discovered a mutual love of film. After graduating from high school in 1997 and gaining experience in various parts of the media industry, they began their studies together at the University of Television and Film Munich in 1999. They both graduated in 2003 with degrees in Production and Media Business. At that time, the duo produced numerous short films, which have received more than 60 national and international film prizes. In the final year of their studies they founded the Wiedemann & Berg Film company, and in 2003 they completed their first commissioned television production.

Their first cinematic release, *The Lives Of Others* (2006), which was directed by Florian Henckel von Donnersmarck, wrote film history – among other awards, it earned four Bavarian, seven German and three European film awards, a Golden Globe® nomination, the Independent Spirit Award, the British Film Award, the César award and the 2007 Oscar for Best Foreign Language Film.

Wiedemann & Berg produced the movies *St. Daisy* (2012, directed by Marcus H. Rosenmüller), *Men in the City 2* (2011, directed by Simon Verhoeven), *Friendship!* (most successful German film of the year 2010, directed by Markus Goller), *Men in the City* (2009, directed by Simon Verhoeven), *Räuber Kneissl* (2007, directed by Marcus H. Rosenmüller) and *Military Academy* (2006, directed by Granz Henman), as well as a variety of television films and event productions.

The two producers also celebrated a sensational cinematic success with the comedy *Joy Of Fatherhood* (2014), which was directed by Matthias Schweighöfer and Torsten Künstler and drew nearly 2.5 million viewers to German theaters, making it one of the most successful German films of the year. In 2014, they attracted international attention with the cyber-thriller *Who Am I* (2014) by the two creators of *Dark*, Baran bo Odar and Jantje Friese.

Since the release of their first TV movie in 2007, *Raging Inferno*, they have repeatedly enjoyed success with notable television productions; their online series *Add a Friend* is currently in its third season. *Frauenherzen*, starring Nadeshda Brennicke and Julia Dietze, was also a success, as was the critically acclaimed TV movie *Die Spiegel-Affäre*, which was directed by Roland Suso Richter. That was followed by efforts such as the ambitious historical three-part film *Tannbach*, with leading roles played by German stars such as Martina Gedeck, Nadja Uhl, Maximilian Brückner and Ronald Zehrfeld.

Wiedemann & Berg productions have received numerous awards, including the Jupiter Award and the Bambi Award for *Men in the City*. Quirin Berg and Max Wiedemann have received the Hollywood Reporter Award and the Video Champion Award for their work as producers. Both are members of the German, British and European film academies.

JUSTYNA MUESCH (Executive Producer)

After studying media planning, development and consulting, JUSTYNA MUESCH studied Production and Media Business at the University of Television and Film Munich. Before and during her studies, she gained experience working at Hofmann & Voges Entertainment, Diana Film, Olga Film and Goldkindfilm in the areas of story development and production, and produced various short films.

After graduating from film school in 2004, Justyna Muesch initially worked at advertising production companies and as an assistant to Dr. Gabriela Sperl at Sperl Film GmbH before switching to licensing in 2005. Since then she has worked at Telepool GmbH in the movie acquisition program and in international sales of cinematic releases. From December 2007 to August 2011, she was Co-producer and Acquisition Manager for Walt Disney Studios Motion Pictures Germany and implemented various projects as a co-producer, including *Lilly The Witch: The Dragon And The Magic Book* (2009) and *Lilly The Witch: The Journey To Mandolan* (2011). She has been working at Wiedemann & Berg Film since September 2011.

The films she has produced include *Who Am I* (2014) by Baran bo Odar and Jantje Friese as executive producer and *Joy Of Fatherhood* (2014), which was directed by Matthias Schweighöfer and Torsten Künstler.

ERIK BARMACK (Executive Producer)

Erik Barmack is Vice President, International Originals at Netflix, the world's leading internet entertainment service. Barmack is responsible for developing programming strategies and producing original series and other content outside of the United States. Under his leadership, recent international original launches include *Club de Cuervos* and *Ingovernable* (Mexico), *Marseille* (France), *Las Chicas del Cable* (Spain), *3%* (Brazil), *Suburra* (Italy) and *Jack Whitehall: Travels with My Father* (United Kingdom).

Upcoming series include *The Eddy*, Academy Award® winner Damien Chazelle's eight-episode musical drama that will be shot in France and feature dialogue in French, English and Arabic; German original *Dark*, *O Mecanismo* (Brazil), *Edha* (Argentina), *Sacred Games* (India), *Kingdom* (Korea), *Dogs of Berlin* (Germany) and *The Witcher* saga (Poland) among other projects that represent Netflix's commitment to investing in content and countries across the globe. Over his six years at Netflix, he has served in a variety of senior executive roles, where in addition to developing the original and first-run strategies for international content, he helped set the initial strategies for kids, independent film, anime and other genre programming.

Prior, he worked in television production, distribution and digital media development, including a number of roles developing mobile/digital business strategy at ESPN. In addition, he was the Chief Operating Officer of a fantasy sports startup, which was sold to The Sporting News; he is the author of two books; and worked as a journalist for several years.

KELLY LUEGENBIEHL (Executive Producer)

Kelly Luegenbiehl is VP, Creative, International Originals at Netflix. In this position, Kelly oversees the development and production of Netflix's non-US based series, which launch simultaneously around the world in 190 countries. Kelly has been responsible for the creative and has overseen the launches of numerous shows including *Suburra*, *Las Chicas del Cable*, *Jack Whitehall: Travels with My Father*, *Ingovernable*, *Marseille*, *Club de Cuervos* seasons 2 and 3 and *3%*.

Prior to Netflix, Kelly worked at ABC as Vice President, Comedy Development and International Scripted, ABC Entertainment Group. Some of the shows she was directly responsible for include ABC's comedy series *Fresh Off The Boat*, *Cristela*, *The Goldbergs*, *Trophy Wife*, *Suburgatory*, as well as *The Middle*. She was also on the team that developed *Modern Family* and *Black-ish*.

Prior to ABC, Kelly worked for Bravo as Manager of Development and Production, where she won a Primetime Emmy Award for her work on Kathy Griffin's *My Life On The D-List*. In 2010 Kelly was selected as one of The Hollywood Reporter's "Top 35 Executives Under 35," and in 2011 Variety profiled her in their inaugural list of "Hollywood's New Leaders."

AMANDA KRENTZMAN (Executive Producer)

Amanda Krentzman graduated Wesleyan University with a BA in Economics. She started her career working in Management Consulting and after began working at William Morris Endeavor. After two years, and working with a partner there across almost every department, Amanda worked with Ben Silverman at Electus on creative development and talent packaging. Some of the shows she worked on were *Jane the Virgin*, *Mob Wives*, *Fashion Star*, *Killer Women*, *Marco Polo*, *Bear Grylls Get out Alive* and more. Following that she worked at another independent studio, The Jackal Group, and among other series she sold to cable and broadcast outlets, she sold the TV series *Cooper Barrett's Guide to Surviving Life* to Fox.

Amanda joined Netflix to work on the creative development side of the International Originals Group. The team is responsible for International Netflix Original productions outside of the US. They are looking to buy TV shows in major markets outside of the US such as Latin America, India, The Middle East, Asia and Europe and then to produce them in that country, in the local language of the country, for the audience in that country and then for that show to live on Netflix in 190 countries at once. It's an exciting initiative and she is incredibly passionate about finding authentic shows all around the world.

NIKOLAUS SUMMERER (Camera)

Nikolaus Summerer is Baran bo Odar's preferred camera operator; together they had already brought to life *Who Am I* (2014), which was Odar's directorial debut, *The Silence* (2010), and Odar's 60-minute film school movie, *Unter der Sonne* (2006). His most recent work includes the Netflix production *The Siege of Jadotville* (2016) and Aron Lehmann's comedy *Highway to Hellas* (2015).

Summerer has served in various roles as a camera operator since 2000. He has been involved in productions such as *Anatomy 2* (2003), *Distant Lights* (2003), *French for Beginners* (2006), *Wild Chicks in Love* (2007), *Pornorama* (2007), *Vicky the Viking* (2009) and *What a Man* (2011). In addition to these, he has also worked the camera on numerous short films and documentaries.

UDO KRAMER (Production Designer)

Udo Kramer graduated from the prestigious Filmuniversität Babelsberg Konrad Wolf university in 2005. Since then, he has been responsible for the production design of 16 German and international film productions; at the start of his career, he was the production designer for Detlev Buck's *Tough Enough* (2006). He created the production design for Buck's 3D film

adaptation of Daniel Kehlmann's bestseller *Measuring the World* (2012) and for this was nominated for the German Film Award in Best Production Design.

In addition, Kramer did the production design for Philipp Stölzl's *The Physician* (2013). Kramer and Stölzl had also worked together before on *Young Goethe in Love* (2010) and *North Face* (2008). Kramer earned Lola nominations for Best Production Design for all three movies. He also served as the production designer for the international production *Into the White* (2012). His first collaboration with director Marjane Satrapi was the live-action film *Chicken with Plums* (*Poulet aux prunes*, 2011). The next collaboration was *The Voices* (2014) with Ryan Reynolds, Gemma Arterton and Jacki Weaver. Most recently, Kramer was responsible for the production design of action movie *Point Break* (2015) with Luke Bracey and Edgar Ramirez.

ANETTE GUTHER (Costume Designer)

Born in Edinburgh and raised in Ulm, Anette Guther received her diploma in Fashion and Costume Design from the Hamburg University of Applied Sciences in 1993. Guther has worked as a costume designer for feature films since 1992. Her collaboration with director Christian Petzold has been particularly close; she has designed the costumes for his films such as *Cuba Libre* (1995), *The State I Am In* (2000), *Ghosts* (2004), *Yella* (2006), *Barbara* (2012) and *Phoenix* (2014). She has also worked repeatedly with Thomas Arslan (*A Fine Day*, 2000; *In the Shadows*, 2009; *Gold*, 2012; *Bright Nights*, 2017), Nicolette Krebitz (*The Heart Is A Dark Forest*, 2006; *Die Unvollendete*, 2008) and Angela Schanelec (*Marseille*, 2003; *Afternoon*, 2006; *Erster Tag*, 2008). In addition to these, she was also responsible for the costume design of Janeck Rieke's *Trial by Fire* (1996), Sebastian Schipper's *A Friend of Mine* (2004), Philipp Kadelbach's *The Secret of the Whales* (2008) and Hendrik Handloegten's *Summer Window* (2011). Her most recent work includes *Axolotl Overkill* (2017) by Helene Hegemann and *Magical Mystery oder die Rückkehr des Karl Schmidt* (2017) by Arne Feldhusen.

MONIKA MÜNNICH (Make-up)

Since the beginning of the 1990s, Monika Münnich has been one of the most sought-after make-up artists in Germany. She attended the Mephisto Maskenbildnerschule school from 1990 to 1993. Since then, she has collected more than 50 film credits. She works with Christian Petzold regularly; she was involved with his films *The State I Am In* (2000), *Something to Remind Me*, *Wolfsburg* (2003), *Ghosts* (2005), *Yella* (2007) and *Jerichow* (2008). *The Bourne Ultimatum* (2007), *When We Leave* (2012), *Schutzengel* (2012), *Wetlands* (2013), *Heidi Schneider Is Stuck* (2014) and *The Legend Of Timm Thaler or The Boy Who Sold His Laughter* (2017) have been other important films in her career. She was also responsible for the make-up in Maren Ade's sensational success *Toni Erdmann* (2016).

SIMONE BÄR (Casting)

Simone Bär founded the Simone Bär Casting Agency in 1990 immediately after the fall of the Berlin Wall. Her many years of experience as an assistant director were one of the reasons why she wanted to devote herself to casting movies professionally. She has since built a reputation as one of Germany's leading casting directors and works regularly with the country's greatest filmmakers.

In recent years, she has been responsible for casting movies such as *The Lives of Others* (2004), *Tom Sawyer* (2010), *Woman in Love* (2010), *Anonymous* (2011), *Hotel Lux* (2010), *If Not Us, Who?* (2011), *Barbara* (2012), *Measuring the World* (2012), *3096 Days* (2012), *Phoenix* (2014), *Outside the Box* (2016), *Frantz* (2016), *Kundschafter des Friedens* (2017) and *Werk ohne Autor* (2018). She has also worked in the same role on major international productions such as *Inglourious Basterds* (2009), *Hanna* (2011), *Hansel & Gretel: Witch Hunters* (2012), *War Horse* (2011), *Cloud Atlas* (2012), *A Most Wanted Man* (2014), *The Monuments Men* (2014), *The Grand Budapest Hotel* (2014) and *A Hologram for the King* (2015).

Simone Bär was awarded the German Casting Award at the Cologne Conference in 2002.

BEN FROST (Music)

Ben Frost was born in Australia, but he has worked from Iceland under the name Bedroom Community with his friends Valgeir Sigurðsson and Nico Muhly since 2005. His album releases include *Steel Wound* (2003), *Theory of Machines* (2007), *By the Throat* (2009), *Aurora* (2014) and *The Centre Cannot Hold* (2017). As a film composer, he has been responsible for the music in productions such as *Sleeping Beauty* (2011), *The Deep* (2012), *Frost* (2012), *Fortitude* (2015, 2017) and *Super Dark Times* (2017).

APPARAT (title track)

Apparat is the stage name of musician Sascha Ring, who was born in 1978 and has also worked regularly with electronic music duo Modeselektor (Gernot Bronsert und Sebastian Szary) under the name Moderat since 2002. The title track "Goodbye" comes from his successful 2011 album *The Devil's Walk*. While Apparat's earlier musical work is strongly characterized by techno, he currently composes and produces a stylistically broad range of electronic music. This applies to regular albums and EPs, his film scores and to *Krieg und Frieden (Music for Theatre)*, a soundtrack for a theatrical production of Tolstoy's *War and Peace* at the Ruhrfestspiele festival in Recklinghausen, North Rhine-Westphalia in 2012.

SOAP & SKIN (title track)

Soap & Skin is the stage and project name of Austrian musician, singer and actress Anja Franziska Plaschg.

Soap & Skin's first complete album appeared under the title *Lovetune for Vacuum* in March 2009 and entered the Austrian top 10. Critics and the media were quick to declare her the great hope for Austrian pop music. The title track was used in 2008 for the closing credits of the movie *Dead in 3 Days 2*. In 2011, Plaschg made her first movie appearance in *Still Life*, the debut of director Sebastian Meise.

Her father's death in 2009 is a defining element of her album *Narrow*, which was released in February 2012. She reached number one on the Austrian charts for the first time with this release, which was an international commercial success like its predecessor. Ruth Beckermann's movie *The Dreamed Ones* was released in October 2016; Plaschg co-stars in the film alongside Laurence Rupp.