

BETA CINEMA presents  
A production of SOMMERHAUS FILMPRODUKTION  
and WARNER BROS. FILM PRODUCTIONS GERMANY

# DARK SATELLITES

Starring

MARTINA GEDECK  
NASTASSJA KINSKI  
ALBRECHT SCHUCH  
LILITH STANGENBERG  
ADEL BENCHERIF  
ANDREAS DÖHLER  
CHARLY HÜBNER  
IRINA STARSHENBAUM  
PETER KURTH

Directed by THOMAS STUBER  
Screenplay by CLEMENS MEYER & THOMAS STUBER  
Executive Producer SOPHIE COCCO  
Producers JOCHEN LAUBE, FABIAN MAUBACH  
Head of Production JÖRG LASSAK  
Music by KAT FRANKIE  
Sound KAI TEBBEL  
Original Sound CHRISTOPH SCHILLING  
Casting ANJA DIHRBERG  
Hair & Make-up EMILIA GRUND  
Costume Design JULIANE MAIER  
Set Design JENNY ROESLER  
Editor KAJA INAN und JULIA KOVALENKO  
Director of Photography PETER MATJASKO

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# SYNOPSIS

A snack bar owner smokes with his Muslim neighbor in the stairwell of their apartment building at night. Her husband is his good friend. They draw closer to one another as the nights go on and look out over the city to the "dark satellites", the brutalist concrete buildings on the outskirts of the city that act as relics of the GDR past. A security guard watches over "Objekt 95", a satellite town with a residential complex which many foreigners call home. While on patrol at night, he gets to know a young Ukrainian woman who fled her home country when the war broke out. He wants to protect her, while his friend, the "old security guard", radios to him from an old, abandoned Russian barrack night after night. A woman from the train cleaning service drinks in a train station bar after her night shift. There, she meets a hairdresser. The two of them become friends and spend many nights together in the station. Every night, her desire grows even greater for this woman who is exactly as lonely as she is.

# ABOUT THE PRODUCTION

*Small moments told big - about the script*

It is stories of the night that are brought to life by Thomas Stuber's production in "Dark Satellites". The script was based on the short story collection of the same name by author Clemens Meyer, whose stories focus on quiet hopes, hidden desires and suppressed cravings. "When I was thinking about which stories I wanted to tell, I found what I was looking for in Clemens," reports director Thomas Stuber. "There was someone writing about supposedly small people, outsiders and their fates, which are anything but insignificant. They are big and relevant! It starts with the cherry pit, which makes a special hook without having to turn it into a big Hollywood story. To be able to reproduce these little things on the screen is good. On that level, we found ourselves working together on the cinematic realization." "I quickly fell in love with the stories we tell," admits Lilith Stangenberg, who plays the role of Aischa in the film. "They convey the feeling without detours that this film belongs on the screen right now. It's about big feelings and even bigger conflicts expressed through small existences. The avoidance of heroic stories and the look at the social wheels on the gears really touched me from the beginning." "I felt the same way when reading the script," admits actor Andreas Döhler, who stars as Mario in the film. "The script conveys melancholy, but at the same time humor, hope, solidarity and warmth. It depicts a basic feeling that is not so easy to describe. I immediately had images in my mind's eye, which were created in a concrete way by the way Clemens Meyer wrote. Nastassja Kinski, who plays the hairdresser Birgitt in "Dark Satellites", adds: "The script creates emotions that all people know and can relate to. People are all the same with their feelings in the end, and they're all looking for a place of refuge in the end."

"It's rare to find such poetic film material," enthuses Martina Gedeck. She is in the film as the cleaner Christa. "Clemens Meyer puts a lot of emphasis on people's small sensations and shows them unadorned. There is something very everyday about it, because no spectacular events happen. We observe people in their everyday work and see them struggling for their spiritual survival. They all encounter love, which makes the stories so vivid. It is interesting to see how everything happens and how carefully the individual characters deal with it. This human storytelling is what makes it so special, without being brute and superficial." Marika actress Irina Starshenbaum adds, "I love the story because it's told in a very symbolic way. It's not directly about love, friendship or the people. Rather, it is a dream, a fantasy of these themes. That little differentiation makes a lot of difference to the individual characters." "Clemens' characters are neither middle class, rich class,

nor artists, but they are people who work at night so that everything runs during the day," explains Charly Hübner, who plays the role of Erik, a security guard. "But these people also dream, of course. That's why I don't find it melancholy at all anymore, but very lively, because we often only think about the visible life instead of valuing the non-visible life." Albrecht Schuch, who plays snack bar owner Jens, adds, "I thought it was so great that it illuminates people and delves into their lives and everyday lives, into the dreams, fears and longings that otherwise remain hidden. And in these supposedly small stories, all the poetry unfolds! I totally loved that."

### *Hidden magic - about the fascination of the ordinary*

Inconspicuous gestures. A moment that can be over after just one blink. The everyday plays a leading role in "Dark Satellites". Author Clemens Meyer succeeds in transforming apparent trivialities into somnambulistic stories that reveal their full splendor beneath the surface. "What makes 'Dark Satellites' so interesting are the stories about the lost, the failed, the lost or the overtaken. All the people who maybe don't feature socially anymore or don't take on a big role in everyday life," says Lilith Stangenberg. "I think that's what makes Clemens Meyer's stories in general: these stunning feelings of small existences." "I didn't know all the episodes from the story collection 'Dark Satellites' but I had read 'Im Stein' and 'Als wir träumten,'" Andreas Döhler says. "He doesn't judge or condemn, but looks at people we meet every day. They are the people we stand in line with at the bakery or ride the streetcar with. To us these circumstances may seem insignificant, but to other people they are important moments. There is also something universal in this. Everyone has his or her own baggage to carry. The only question is, how does he deal with it? How does one manage to live life with its challenges? The answer lies in the little things." "I have to confess that I didn't know Clemens Meyer before the shoot," says Martina Gedeck. "However, I knew Thomas Stuber's film 'In the Aisles' and I was fascinated by how closely it looked. The look into these working worlds that reveals areas of life that surround us, that make up our lives, describe our everyday lives, but that we never see in films. German cinema rarely tells us about them. Our characters in the film are normal people who are shown in living everyday life. To filter the special and beautiful out of this situation is a feat." "Clemens Meyer manages to create a mixture of melancholy, poetry and hard facts," describes Charly Hübner. "He's a very good writer who can carry you, and you wonder as a reader and as a viewer how he always manages to do that. It's these surreptitious switches he makes that lead to great revelations." Irina Starshenbaum adds, "Basically, it's about the people who are in the middle of life. They are simply frustrated because of various occasions, but when they meet, they are full of understanding and feel that their lives are going on. From that, they draw strength for beauty, friendships, love and togetherness, which gives them mutual support."

### *Kaleidoscope of normality - about the characters*

In Thomas Stuber's ensemble film, the individual storylines, which strive for the same desires and hopes despite their different backgrounds, pursue one goal: with each new day at work, they try to get a little closer to happiness, which, however, always seems unattainable. Lilith Stangenberg about her character Aischa: "She is a young woman who has converted to Islam and lives in a relationship with her Moroccan boyfriend Hamed. During the day she studies the Koran, goes to the mosque on Fridays and Sundays, prays and lives a very traditional life. Fearing her dark and self-destructive past, she has chosen this step and wears the religion as a kind of second skin to suppress the strangeness in herself or a part of herself. This strict religion gives her support and a structure that she herself is not able to build. Through the encounter with neighbor Jens, whom she meets only during the evening cigarette on the balcony, this construct begins to falter. However, it is only a romantic attachment that may only take place over this cigarette - and thus can be seen as a love that failed

from the start." Albrecht Schuch on his character Jens: "Jens lives his dream and works as a boss in his snack bar. Together with his buddy Mario, he once fulfilled this wish. With Mario's disappearance, however, the snack bar became a center of life for Jens, always reminding him of the time they spent together and the uncertainty of whether Mario will be okay. It is the sore center of Jens. Even after years, this situation is so incomprehensible to him that he simply stays. No one else can fill this empty space in his life, no one was more important to him until Aischa enters his life." "Mario is a dreamer," explains Andreas Döhler. "He bubbles over with ideas and shares them abruptly with his friends. His lust for life is palpable, perhaps overwhelming him a bit in combination with the complexity of the world. Mario wants to find his place in life, but gets lost in his own disorientation. The inner map he has staked out for himself is constantly being reconsidered and needs to be checked. This is how his restless character emerges." Martina Gedeck defines her role as follows: "Christa is locked into her working world. She feels oppressed and works on a piecework basis. People work under pressure and are threatened with dismissal if the workload is not done. This control commission, which obviously exists, is breathing down her neck and creating this undignified work situation. I believe that Christa exemplifies someone who has to subordinate herself and has always subordinated herself. She is a woman who carries a great rage within herself and has a great anger towards the world. This anger also resonates with resignation and despair that nothing will change in the conditions and that she is trapped in a powerless situation. Through her encounter with Birgitt, she takes courage. It is more than a love story, because the togetherness inspires her to become herself and to go her own way. This transformation is what's exciting about this character, as she comes to the point where she defies her current situation." Charly Hübner describes his role Erik this way, "Erik is a security guard who, together with his colleague Hans, protects objects at night that need to be protected. When you deal with night watchmen, you quickly realize that they really live completely disconnected from our world as we know it. They live in the dark and follow a different rhythm that goes against their original biorhythms. This change does something to people. We experience with Erik a man who meets a girl who reminds him of a time gone by. Increasingly, he embarks on a path into his own fiction, whose magic he surrenders to. But the fiction also plays with reality, giving it an ambiguity that is sensory. Erik is a simple man who lives alone, has remained very lonely and sensitive. Yet he has created this protective armor for himself, which is now confronted with an unresolved longing and love." "Marika has this special connection with Erik," explains Irina Starshenbaum. "He's like a father figure to her, since she lost her own father years ago. Inside, she's completely destroyed and fights that grief with her very childlike behavior. Now she is in this dark place and has no idea what will happen. Only meeting the great warmth of Erik is her only chance for life, a friendship and hope for something new." Adel Bencherif recognizes this search to his own roots in his role as well. "Hamed is in search of happiness! He is a worker who works hard and is open to others. Deep down, however, he is looking for his happiness, the happiness of his wife and certainly a return to his roots. It is his dream to return to where he came from." "All the characters are different people from different walks of life, different countries, different religions and different worlds, who in the end all resemble each other in some way," Nastassja Kinski summarizes. "We are not in the world to be alone. We are there to live together, to find each other, to improve ourselves, to dare to take new steps and to learn to appreciate things. The individual social classes do not matter. At the end of the day, night falls for all people, or a new morning dawn for all. Then we all see those lights and hopefully keep the light within us."

### *Poetic reverie - the night as the main character*

The quiet tonality with which "Dark Satellites" tells of the different lives arises from the predominantly nocturnal encounters of the protagonists. Carefully and cautiously, the night prepares the way for the individual fates into the new day. "Night is the time of dreamers," says Lilith Stangenberg. "I believe that during this time completely different thoughts arise, and the level of reason and logic is left in a wonderful way. More space is made for the subconscious, the

unplannable or the unexpected. In a cinematic sense, this state is an exciting space because there is a mystery lurking or resting in the darkness. The film plays with this state, which is about encounter and closeness. The very greatest driving force in us humans, so to speak." "The night hours are the loneliest and most intimate moments," Andreas Döhler describes the mood of the night. "At this time, everyone is alone, the world is asleep, and one's own feelings create a different intensity. At least that's how I feel. I think this is the feeling Thomas Stuber and Clemens Meyer wanted to achieve." "The night creates greater concentration and intensifies emotions," says Peter Kurth. "Many things are possible at night, to hide and yet step into the light. From a cinematic perspective, night can be used to create a more powerful narrative. Not exclusively, but it's a good time to tell good stories." For Martina Gedeck, night has a stronger meaning, "Actually, night is death. It's the awareness of the fact that it's dark and you live in a situation that you don't know what it will bring next. You are at its mercy without protection. Night is the other side and has always embodied or represented the otherworldly. Christa, because of her loneliness, is also a person who talks to herself, sees or hears things that are not necessarily from the here and now, but partially reach into another reality. The night affects perception and also changes communication. It is a completely different atmosphere, a completely different state of mind. Here you are at home in the realm of imagination, where the distraction of daily monotony takes over." "In the Russian language, there is this saying that in the night all wolves are gray," Irina Starshenbaum explains. "Everything can happen and has a mysterious aura that can't always be explained rationally. That's why darkness is the best time, when everything seems possible." "It is a different state of consciousness," Albrecht Schuch explains about the night. "Here, perception and reality mix, allowing for dreamlike moments. Something transcendental happens there, or a transition takes place. When you experience this moment with other people or meet them in this transitional phase, then these poetic reveries arise that we tell about."

### *Every heartbeat is hope - the message of the film*

With his view of unadorned reality, director Thomas Stuber remains true to his signature, which already distinguished him in his works "Herbert" or "In the Aisles". Through his observational stance, the interpersonal closeness of the searchers, which seems omnipresent in all places, crystallizes all the more strongly. Thomas Stuber explains, "I wanted to depict things as they look. And a train station shower or toilet looks the way it looks. The viewer's challenge at this point is that he has to look and sympathize even at unpleasant moments. He is undoubtedly exposed to an unusual situation. All the greater do these small beautiful moments, in which happiness takes over, radiate a greater joy." "It's a film about the smallest wheels in the gears of society that have failed, are no longer noticed in life or have been overtaken," explains Lilith Stangenberg. "The film thus tells a profoundly human theme, because these people exist but otherwise never appear in films. With this ensemble film, Thomas Stuber dares to portray pure primal emotions that human beings have: Love, hate, contempt and rejection. There are few filmmakers in Germany who dare to use this narrative method. He musters the courage to show great emotions that lie dormant in small gestures, but which make up an entire life for the fate of a particular character. Maybe it gives the audience a chance to dream and feel." Albrecht Schuch adds, "The unifying element of all the stories is the longing for an impossible love. It's up to each viewer to take it in and connect it to their own experiences, dreams or desires." For Andreas Döhler, the film carries positive traits: "There is so much hope in this film that makes your own heartbeat. There is friendship, solidarity, togetherness without prejudice. People have to give themselves a jolt to be open and to see others. That's why you should watch, The Silent Trabants." "Having this caring as a community and looking in all directions would be a good start," Charly Hübner wishes. "Clemens Meyer opens the viewers' eyes to notice the mailman, the garbage men and the cleaners. That's how we realize that these people are not far removed from ourselves." Irina Starshenbaum agrees, "We should never give up. Social networks have made us lose the feeling for each other. But just those two hours in the cinema can bring you closer to the person next to you again. That's where the strength of the film lies!"

## *"He creates a new truth" - the work with Thomas Stuber*

Thomas Stuber succeeds impressively in keeping the individual threads of the story in hand and linking them into a coherent whole. His focused way of implementation and empathetic approach to the story made a lasting impression on the cast. Andreas Döhler remembers: "It was my first collaboration with Thomas Stuber. I find his interest in the characters and the individual storylines remarkable. He researches, analyzes, considers, corrects - it's just great! He listens to all the ideas you bring up as an actor and incorporates them into his thinking. On the shoot, we rehearsed scenes with all the trades, after which he asked around if there were any insights. It may sound strange at first, but for me it was great because you were forced to look at the scenes intensively and filter out the essence. In this way, details were refined or other things were deleted. It's a creative collaboration where he keeps the in-betweens and subtleties in mind." "He has a very clear certainty about our characters," Martina Gedeck enthuses. "He knows them and brings them to life with the respective actor.

in connection. For me, it means that I don't have to depict anything artificial or purely external. Thomas observes what makes the actors tick and where their strengths as well as weaknesses lie. He uses all these individual parts during the shoot, which allows the actors to remain themselves. Suddenly you're right in the middle of it and don't think about the fact that you're embodying someone else's character, but creating a new moment. Thomas is very attentive and notices every detail around him. For actors, this state is a great gift, when he is noticed and a person listens to him." Lilith Stangenberg also appreciates this trust: "I trust Thomas. Already during our work on, Hausen' I learned to appreciate his way of working, which has now simply been confirmed again. What I like about him is that he allows a lot of freedom on the one hand and knows what he wants on the other. That's where he lurks like a watchdog next to everything and starts growling if it doesn't or something doesn't fit. This balance is rare in directors and brings me more fun because I can let go and trust. He expresses his search for the great feelings in the abstract and uses it as a form of exaggeration or as an analysis of society. He creates a new truth as a reaction to everyday life." Charly Hübner has also worked with Thomas Stuber: "Thomas is enormously well prepared. No one knows the inner framework of the film as well as he does. He knows exactly to whom he assigns which part of this cosmos. His gift is to deliver the right dose to enrich the film with the right amount of my playing. His extremely precise guidance makes this possible. For him, it is important that we keep our insecurities, which it takes to play. This keeps you magnetized to your subject." "Shooting with Thomas and the team just feels like coming home," says Irina Starshenbaum, describing their time shooting together. "You realize they've done projects together before and know how the processes and ways of working work. Thomas is a brilliant director who can explain in detail what he wants to see and how to create that emotion. It's always about little things - in the shooting, in the story, in the portrayal of the characters. His strength is that he knows what result he wants to achieve and already has the whole film ready in his head." Adel Bencherif adds, "Clichés have no place with Thomas. He invests a lot of time and is always present with the actors. I could practice with him at any time to improve my scenes or change them. This process did me good. He knows what he wants, and that tenacity is what I appreciate most about him." "His attention to detail is what distinguishes his preparation," confirms Albrecht Schuch. "I like that quality a lot. In addition, a lot of his work is about tonality. If something feels wrong when you're shooting, it's also just not coherent. I think we have a similar way of looking at people and telling stories about people. That's why it's almost effortless and mostly easy to work with each other." For Thomas Stuber, the cast plays an important part in the good collaboration: "It's an ensemble film, an actor-driven film that is simply cast with special national as well as international actors. It was great that Nastassja and Martina play the story in the station pub. Installing two great actresses in this setting and having them act there gives the film a special touch. Again, I found Albrecht Schuch as the snack bar owner fitting, as he is a versatile actor and reveals different facets to his character. He brings that

believability that it takes for this character. Lilith Stangenberg, who as a borderliner finds her way out of an existential despair, has taken on this role in such a way that she fills it with skin and hair. But also the other actors like Charly Hübner, Peter Kurth, Irina Starshenbaum or Andreas Döhler are fantastic."

## ACTORS

### *Martina Gedeck as Christa*

Martina Gedeck, born in Munich in 1961, living in Berlin and also trained there at the Hochschule der Künste (Max Reinhardt Seminar), is one of the internationally successful German actresses of our time. Her impressive cinematic oeuvre includes the most diverse works such as Oskar Roehler's "Elementarteilchen" (2006), Markus Imboden's "Am Hang" (2013), Julia von Heinz's "Ich bin dann mal weg" (2015), Hans Steinbichler's "Das Tagebuch der Anne Frank" (2016), Sven Taddicken's "Gleißendes Glück" (2016) and Julian Pölsler's "Wir töten Stella" (2017). In the Oscar®-winning film "The Lives of Others" (2006), she achieved one of her most impressive performances. In 2008, she embodied Ulrike Meinhof in Uli Edel's "The Baader Meinhof Complex," which was also nominated for an Oscar. She has also appeared in numerous international productions, for example alongside Jeremy Irons, Bruno Ganz and Charlotte Rampling in "Night Train to Lisbon" (2013) by Bille August or in Robert De Niro's "The Good Shepherd" (2006) alongside Matt Damon and Angelina Jolie. She starred alongside Isabelle Huppert in the remake of "The Nun" (2013) by Guillaume Nicloux and with Helen Mirren in István Szabó's "Behind the Door" (2012). Martina Gedeck is a member of the European Film Academy, the German Film Academy, the German Academy of Performing Arts, and a recipient of the Bavarian Order of Merit and the Chevalier des Arts et des Lettres.

### *Nastassja Kinski as Birgit*

Nastassja Kinski was born in Berlin in 1961. At the age of 13, she already appeared in "Falsche Bewegung" (1975) by Wim Wenders, based on a joint screenplay with Peter Handke, as the mute artist Mignon. In 1975 she was awarded the German Film Prize in the category Best Acting Performance - Ensemble. A short time later, she began her acting lessons with Lee Strasberg in New York, where she also learned to speak English without an accent - a basic prerequisite for her leading role in Roman Polanski's film "Tess," an adaptation of Thomas Hardy's novel of the same name, which gave her her worldwide breakthrough in 1979. She was nominated twice for the Golden Globe for her performance and ultimately won the award for New Star of the Year in a Motion Picture. She was convincing, for example, in Francis Ford Coppola's award-winning romance film "One with a Heart" (1981) and in Paul Schrader's horror thriller "Cat People" (1982). Peter Schamoni's "Spring Symphony" (1983) won her the German Film Award for Best Actress in a Leading Role, and a little later she appeared in Tony Richardson's "Hotel New Hampshire" (1984). Her greatest success, however, came in 1984 with her leading role in Wim Wenders' Cannes Palme d'Or-winning road movie "Paris, Texas," for which she received a nomination for the German Film Award. In 1993 she starred in Wim Wenders' drama "In weit Ferne, so nah!", and in 1997 in "One Night Stand" by Mike Figgis. Most recently, she was in front of the camera for the television series "Police des Caractères" (2021), directed by Gabriel Aghion. Thomas Stuber's film "Dark Satellites" now marks her impressive return to the big screen.



### *Charly Hübner as Erik*

Charly Hübner was born in Neustrelitz. In 2006, he took on the role of Stasi sergeant Udo in Florian Henckel von Donnersmarck's award-winning GDR drama "The Lives of Others". Marco Kreuzpaintner cast Charly Hübner in 2008 in the film adaptation of the Otfried Prussler novel "Krabat." In 2014, he portrayed a psychotherapist in "Ohne Dich" whose wife wants to commit suicide with his help due to a terminal illness. In the third part of the "Bibi & Tina" series "Mädchen gegen Jungs" and in the children's feature film "Timm Thaler oder das verkaufte Lachen" he was convincing as a villain, while in "Junges Licht" and "Vor der Morgenröte" he entertained the audience. In 2018, he was nominated at the German Film Awards for his acting performance in "3 Days in Quiberon" in the category of Best Supporting Male Role and also received other awards for his own documentary film. "Wildes Herz," which he produced as director with Sebastian Schultz, won the DEFA sponsorship award in Leipzig, the Gedanken-Aufschluss Prize, the documentary film prize of the Goethe Institute and the prize of the United Services Union ver.di. In 2020, he filmed the horror series "Hausen" together with Thomas Stuber. In 2022, Charly Hübner made his debut as a fiction director, filming the bestseller "Sophia, der Tod und ich" by Thees Uhlmann. The theatrical release is planned for 2023.

### *Peter Kurth as Hans*

Peter Kurth was born in Güstrow in 1957. In addition to his theater work, Peter Kurth has repeatedly appeared in cinema and television films, including alongside Daniel Brühl in Wolfgang Bäcker's "Goodbye, Lenin!" (2003), Sebastian Schipper's "Ein Freund von mir" (2006) and Andreas Dresen's "Whisky mit Wodka" (2009). Peter Kurth's first leading role in cinema was in Markus Sehr's "Die Kleinen und die Bösen" (2015). For the title role in Thomas Stuber's milieu study "Herbert" (2015), in which Peter Kurth played an ex-boxer suffering from ALS, he received the German Film Award for Best Leading Actor. This was followed by the drama "Zwischen den Jahren" (2017) by Lars Henning, as well as the tragicomic love story "In the Aisles" (2018). The award-winning film by Thomas Stuber starring Franz Rogowski and Sandra Hüller marked the second collaboration between the director and Peter Kurth. In the first two seasons of the acclaimed TV series "Babylon Berlin," Peter Kurth played Chief Inspector Bruno Wolter in late 1920s Berlin. In addition to Daniel Brühl's directorial debut "Nebenan" (2021), Peter Kurth most recently appeared in the TV movie "Sörensen hat Angst" (2020) directed by Bjarne Mädel, Detlev Buck's Netflix production "Wir können auch anders" (2020) and the TV series "Glauben" (2021) based on Ferdinand von Schirach.

### *Albrecht Schuch as Jens*

Albrecht Schuch, born in Jena, took on his first leading role in Detlev Buck's bestselling film adaptation "Measuring the World" (2012). Director Christian Schwochow secured the talent of the up-and-coming actor in three productions at once, which he realized together with Albrecht Schuch: "Die Pfeiler der Macht," "Paula" and "Mitten in Deutschland: NSU." The successful collaboration continued in 2018 with the series "Bad Banks." Further productions such as Kilian Riedhof's hostage drama "Gladbeck" (2018), Thomas Stuber's dropout drama "Kruso" (2018) secured him the German Television Award in 2019. In 2019, Albrecht Schuch won the German Film Award for Best Actor for his role in Nora Fingscheidt's "System Crasher" and in parallel secured the award for Best Supporting Actor for his supporting role in Burhan Qurbani's "Berlin Alexanderplatz" (2020). No actor has ever managed to win the award twice! Dominik Graf's Erich Kästner adaptation "Fabian oder Der Gang vor die Hunde" (2021) was acclaimed by critics at the 2021 Berlinale. His performance in Andreas Kleinert's drama "Lieber Thomas" (2021), for which he won Best Leading Actor at the 2022 German Film Awards, drew a standing ovation. Schuch also appeared in Philipp Stölzl's adaptation of Stefan Zweig's short story "Schachnovelle" (2021). In the anti-war film "All Quiet on the Western Front"

nominated for 9 Oscars, Albrecht Schuch plays the experienced soldier Stanislaus "Kat" Katczinsky, who takes the younger ones under his wing.

### *Andreas Döhler as Mario*

Andreas Döhler was born in Wermsdorf in 1974. In 2013, Andreas Döhler attracted attention in the cinema with "Millions" by Fabian Möhrke. He took on the lead role in Florian Eichinger's family drama "Die Hände meiner Mutter" (2016), for which he was awarded the Förderpreis Neues Deutsches Kino. Eva Trobisch's award-winning drama "Alles ist gut" followed in 2018, and in 2019 he appeared in Florian Aigner's tragicomedy "Im Niemandsland." As many as five cinema productions with Andreas Döhler were produced for the screen in 2021: "Die Saat" by Mia Meyer, "Blutsauger" by Julian Radlmaier, "Nö" by Dietrich Brüggemann, "Niemand ist bei den Kälbern" by Sabrina Sarabi and "Schwere I o s" by Alexej Hermann & Elke Weinreich. In 2022, Andreas Döhler, in addition to his role as Mario in "Dark Satellites" can also be seen in the cinema in Mareike Wegener's "Echo." In the nine-time Oscar-nominated Netflix production "All Quiet on the Western Front" he plays Lieutenant Hoppe.

### *Lilith Stangenberg as Aisha*

Lilith Stangenberg, born in Berlin in 1988, shone in the lead role in the feature film "Wild" by Nicolette Krebitz, for which she won the 2016 Günter Rohrbach Film Prize for Actor and the German Film Critics' Award for Best Actress. In addition, there were roles in other feature films such as "Idiots of the Family" (2018) by Michael Klier, "The State against Fritz Bauer" (2015) by Lars Kraume, "I was at home, but..." (2019) by Angela Schanelec and "Bloodsuckers" (2021) by Julian Radlmaier. In January 2020, Lilith Stangenberg was awarded the Ulrich Wildgruber Prize for the promotion of young actors\*. In his laudatory speech, filmmaker Alexander Kluge emphasized Stangenberg's "courage to experience artistic boundaries and the unconditionality in her work." The two had made the experimental feature film "Orphea" (2020) together, which premiered at the Berlinale 2020. In 2021, alongside John Malkovich, she played his young wife in the film "Seneca - On the Creation of Earthquakes" by Robert Schwentke, which had its world premiere at the Berlinale in 2023. In 2023, Lilith Stangenberg will also be seen in the feature film "Europa", which she directed by Sudabeh Mortezaei. Since 2019, Lilith Stangenberg has been working with American artist Paul McCarthy, with whom she shot a remake of the Nazi drama "The Night Porter" by Liliana Cavani, titled "Night Vater".

### *Adel Bencherif as Hamed*

Adel Bencherif was born in Saint-Maurice, Val-de-Marne, France. He is of Algerian origin and grew up in Grenoble, France. At the age of 20, he decided to go to Paris, where he took acting classes with Damien Acoca. Jacques Audiard cast him in "A Prophet" (2009). This role earned him a nomination for the 35th César for Best Actor. Since then, he has appeared in other award-winning films: "Of Men and Gods" (2010) directed by Xavier Beauvois and "La Fugue" (2013) directed by Jean-Bernard Marlin, winner of the Golden Bear at the 2013 Berlinale and nominated for the 39th César, as well as in other successful French cinema and television films such as "Today I am Samba" (2014) and "Les Petits Princes" (2013). Adel Bencherif's talent was quickly noticed internationally as well: He starred in "007 Spectre" (2015) directed by Sam Mendes, in Babak Najafi's "London Has Fallen" (2016), Park Chan-wook's miniseries "The Dragonfly" (2018) and in Gilles Coulier's series "War of the Worlds" (2019-2022).

### *Irina Starshenbaum as Marika*

Irina Starshenbaum was born in Moscow in 1992. She attended Moscow State University of Printing Arts and made her screen debut in 2017 in Fedor Bondarchuk's sci-fi film *Attraction*. Her leading role, which she reprised in the sequel in 2020, secured her further engagements. In recent years, for example, she starred in the award-winning drama *"Leto"* (2018) by Kirill Serebrennikov, for which she received the Golden Unicorn Award for Best Actress, in the war epic *"T 34"* by Aleksey Sidorov, and in the TV series *"Insomnia"* she was seen in the role of a patient with cancer. She will soon be starring in Michael Winterbottom's new project *"Promised Land"*. With *"Sisters,"* a film about domestic violence, Irina Starshenbaum will also make her debut as a creative producer.

## BEHIND THE CAMERA

### *Thomas Stuber - Director, Screenplay*

Thomas Stuber, born in Leipzig in 1981, began his directing studies at the Filmakademie Baden Württemberg in 2004 and realized the student film *"Teenage Angst"* (2008), which received several awards and praise from critics. His graduation short film *"Von Hunden und Pferden"* (2011) followed this success: Thomas Stuber received a nomination for the First Steps Award, won the German Short Film Award and accepted the Student Oscar in Silver for Best Foreign Language Short Film. After graduating, Thomas Stuber directed the character study *"Herbert"* (2015). He wrote the screenplay for the film together with author Clemens Meyer. The drama about a former boxer premiered at the Toronto International Film Festival and received awards in the categories Best Feature Film, Best Male Lead and Best Make-up at the German Film Awards. With his cinema work *"In the Aisles"* (2018), based on a short story by Clemens Meyer, Thomas Stuber told of the everyday life of simple employees in a wholesale market. The honest look into the inconspicuous cosmos inspired numerous film award juries. *"In the Aisles"* received, among others, the Günter Rohrbach Film Award, the Gilde Award as well as the Ecumenical Award of the Berlinale, the German Screenplay Award as well as the German Film Award for Best Male Lead. The television film *"Kruso"* (2018), starring Albrecht Schuch, received two awards at the Golden Camera Awards as well as the German Television Award 2019: Albrecht Schuch won for his performance in the Best Male Actor category in each case. For the Sky Original series *"Hausen"* (2020), Thomas Stuber worked with Charly Hübner and Lilith Stangenberg. In the eight-part horror series, a janitor takes on a new job in a prefab building and must discover that the building has a malicious life of its own.

### *Clemens Meyer - Script*

Clemens Meyer, born in 1977 in Halle/Saale, lives in Leipzig. In 2006, he published his debut novel *"Als wir träumten,"* followed by *"Die Nacht, die Lichter. Stories"* (2008), *"Gewalten. Ein Tagebuch"* (2010), the novel *"Im Stein"* (2013), *"Rückkehr in die Nacht"* (2013) and the Frankfurt Poetics Lectures *"Der Untergang der Äkschn GmbH"* (2016). In spring 2017, the short stories *"Dark Satellites"* were published. This was followed in 2020 by the short story *"Nacht im Bioskop"*. Clemens Meyer has received numerous awards for his work, including the Leipzig Book Fair Prize. *"Im Stein"* was on the shortlist for the German Book Prize, was awarded the Bremen Literature Prize, and was nominated for the 2017 Man Booker International Prize. After *"Als wir träumten"* was filmed for the cinema by Andreas Dresen in 2015, Clemens Meyer also appeared as a screenwriter. Before *"Dark Satellites"* for

example, he had already written the screenplays for "In the Aisles" - which, like "Als wir träumten," was screened in competition at the Berlinale. Both scripts were written in collaboration with Thomas Stuber, who also directed them.

### *Summer House Film Production*

Sommerhaus Filmproduktion was founded by Jochen Laube in Ludwigsburg in 2006. Key projects were the award-winning feature film "Novemberkind" (2008) by Heide and Christian Schwochow and the Grimme Award-winning documentary "Sonbol - Rallye durch den Gottesstaat" (2008) by Niko Apel. During Jochen Laube's tenure as a producer at UFA Fiction, together with Fabian Maubach from 2008 to 2015, the company was dormant. There, the two were responsible for, among other things, audience successes such as "Das Lied in mir" (2010) by Elena von Saucken & Florian Cossen, consistent arthouse cinema such as "Kreuzweg" (2014) by Anna & Dietrich Brüggemann (Berlinale 2014, awarded the Silver Bear, Best Screenplay), political cinema such as "Wir sind jung. We are strong." (2014) by Martin Behnke & Burhan Qurbani (nominated for the German Film Award 2015 in the categories Best Film, Best Cinematography & Best Supporting Actor, Golden Lola for Joel Basman for Best Supporting Male Role), globally acclaimed documentaries like "Eat That Question - Frank Zappa in His Own Words" (2016; Sundance Film Festival 2016) as well as international co-productions like "Coconut Hero" (2015) by Elena von Saucken & Florian Cossen. Since 2015, Jochen Laube and Fabian Maubach have been jointly managing Sommerhaus Filmproduktion. Among the projects realized so far are "In the Aisles", (2018; Berlinale Competition 2018, Best Leading Actor at the German Film Awards 2018, Ecumenical Film Award Berlinale 2018, Guild Film Award Berlinale 2018, German Screenplay Award 2015) by Thomas Stuber, the SWR Tatort "Der rote Schatten" (The Red Shadow) by Dominik Graf, which aired very successfully in October 2017 with almost ten million viewers, "Was uns nicht umbringt" (What Doesn't Kill Us) (2018) by Sandra Nettelbeck (world premiere Piazza Grande Locarno 2018) and in 2019 the Netflix series "Time of Secrets" by Katie Eysen directed by Samira Rads. With over one million moviegoers, the novel adaptation "Als Hitler das rosa Kaninchen stahl" (2019) by Caroline Link opened in theaters at Christmas 2019 and won the Bavarian Film Award and the German Film Award for Best Children's Film. Burhan Qurbani's adaptation of Alfred Döblin's world-famous novel "Berlin Alexanderplatz" celebrated its world premiere in competition at the 70th Berlinale and received five Lolas at the German Film Awards in the categories Best Production Design, Best Film Score, Best Cinematography, Best Supporting Male Actor and a Silver Lola in the category Best Feature Film. At the European Film Awards, composer Dascha Dauenhauer won the European Excellence Award in the Best Film Score category. Most recently, Maggie Peren's romantic cinema comedy "Hello Again - Ein Tag für Immer" (2020) was shown in theaters and Sebastian Marka's Grimme Award-nominated science fiction film "Exit" (2020) was shown in ARD's main program. 2021 saw the launch of the ten-month Instagram series "Ich bin Sophie Scholl" directed by Tom Lass. With over 800,000 followers, "Ich bin Sophie Scholl" became the most successful fictional German format on Instagram to date. The historical series "The Empress" with showrunner Katharina Eysen and directed by Katrin Gebbe and Florian Cossen has been available on Netflix since September 29, 2022. Sommerhaus Filmproduktion GmbH has offices in Berlin, Ludwigsburg and Munich. The core team consists of producers Jochen Laube and Fabian Maubach, freelance production manager Michael Jungfleisch, executive producer Sophie Cocco, Head of Finance Kristian Stern, production coordinator Katerina Chaimanta, production assistants Marlene Bartram and Stefanie Kulow, and finance assistant Nicole Jatta.

### *Jochen Laube - Producer*

Jochen Laube, alumnus of the Filmakademie Baden-Württemberg, finished his studies with his diploma feature Film "Urlaub vom Leben" (2005, director: Neele Leana Vollmar). Already in 2006, he

founded the Sommerhaus Filmproduktion, with which he produced films such as "Novemberkind" (2008, director: Christian Schwochow) or the Grimme Award-winning documentary "Sonbol - Rallye durch den Gottenstaat" (2008). From 2008 to 2015, Jochen Laube worked permanently as a producer for teamWorx, later UFA Fiction, where he headed the production office in Ludwigsburg. During this time, he produced numerous award-winning feature films and TV movies, including the miniseries "Baron Münchhausen", which was nominated for an International Emmy, Dietrich Brüggemann's "Kreuzweg" (2014), which celebrated its world premiere in competition at the Berlinale 2014 and was awarded a Silver Bear. Also for UFA Fiction, he produced Burhan Qurbani's "Wir sind jung. We are strong." (2014), which was nominated for a Lola at the 2016 German Film Awards in the Best Film category. Most recently, he produced the German-Canadian co-production "Coconut Hero" (2015, directed by Florian Cossen) for UFA Fiction as well as the documentary "Eat That Question - Frank Zappa In His Own Words" (2016, directed by Thorsten Schütte), which premiered at the Sundance Film Festival. In 2015, Jochen Laube resumed production activities together with Fabian Maubach under the umbrella of Sommerhaus Filmproduktion GmbH. Together with their team, they have since produced arthouse cinema successes such as "In the Aisles" by Thomas Stuber, "Berlin Alexanderplatz" by Burhan Qurbani, equally successful mainstream cinema with Caroline Link's "Als Hitler das rosa Kaninchen stahl" (When Hitler Stole the Pink Rabbit), television productions nominated for the Grimme Award such as "Exit" directed by Sebastian Marka, a Stuttgart "Tatort" with Dominik Graf and, with over 800.000 followers, the most successful fictional German format on Instagram to date: "Ich bin Sophie Scholl". Jochen Laube was appointed to the "Producer on the Move" program in Cannes in 2013, is a member of the German Film Academy, was a juror on the First Steps jury and teaches production at the Baden-Württemberg Film Academy. In 2020, he received the Baden-Württemberg Honorary Film Award for his commitment to feature films and to Baden-Württemberg as a film location. He is also the initiator and curator of the Ludwigsburg film festival "Lichtspielliebe," which is taking place for the third time this year, and a shareholder of Ludwigsburg's Scala Kino.

### *Fabian Maubach - Producer*

Fabian Maubach, born in Cologne in 1980, first studied politics and sociology at the HU Berlin and is a graduate of the Filmakademie Baden-Württemberg. His diploma film "Das Lied in mir" (2010, directed by Florian Cossen) was shot entirely in Buenos Aires, Argentina, and won numerous national and international awards. It was the first collaboration with Jochen Laube. This collaboration continued from 2009 for UFA Fiction, formerly teamWorx Ludwigsburg. There, as a producer, he was responsible for the Thomas Strittmatter Award-winning feature film "5 Jahre Leben" (2013) by Stefan Schaller about the fate of Guantanamo prisoner Murat Kurnaz, Dietrich Brüggemann's first major arthouse success "3 Zimmer/Küche/Bad" (2012) and "Die Unsichtbare" (2011) by Christian Schwochow, among others. He also produced the German-Canadian co-production "Coconut Hero" (2015), again directed by Florian Cossen. In 2015, Fabian Maubach joined Sommerhaus Filmproduktion GmbH alongside Jochen Laube. Fabian Maubach is a member of the ACE Producers Network as well as the German and European Film Academies.

# TECHNICAL DETAILS

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Beta Cinema  
Grünwalder Weg 28d  
82041, München/Oberhaching

Email: <mailto:beta@betacinema.com>

Phone: +49 089 6734690

[www.betacinema.com](http://www.betacinema.com)