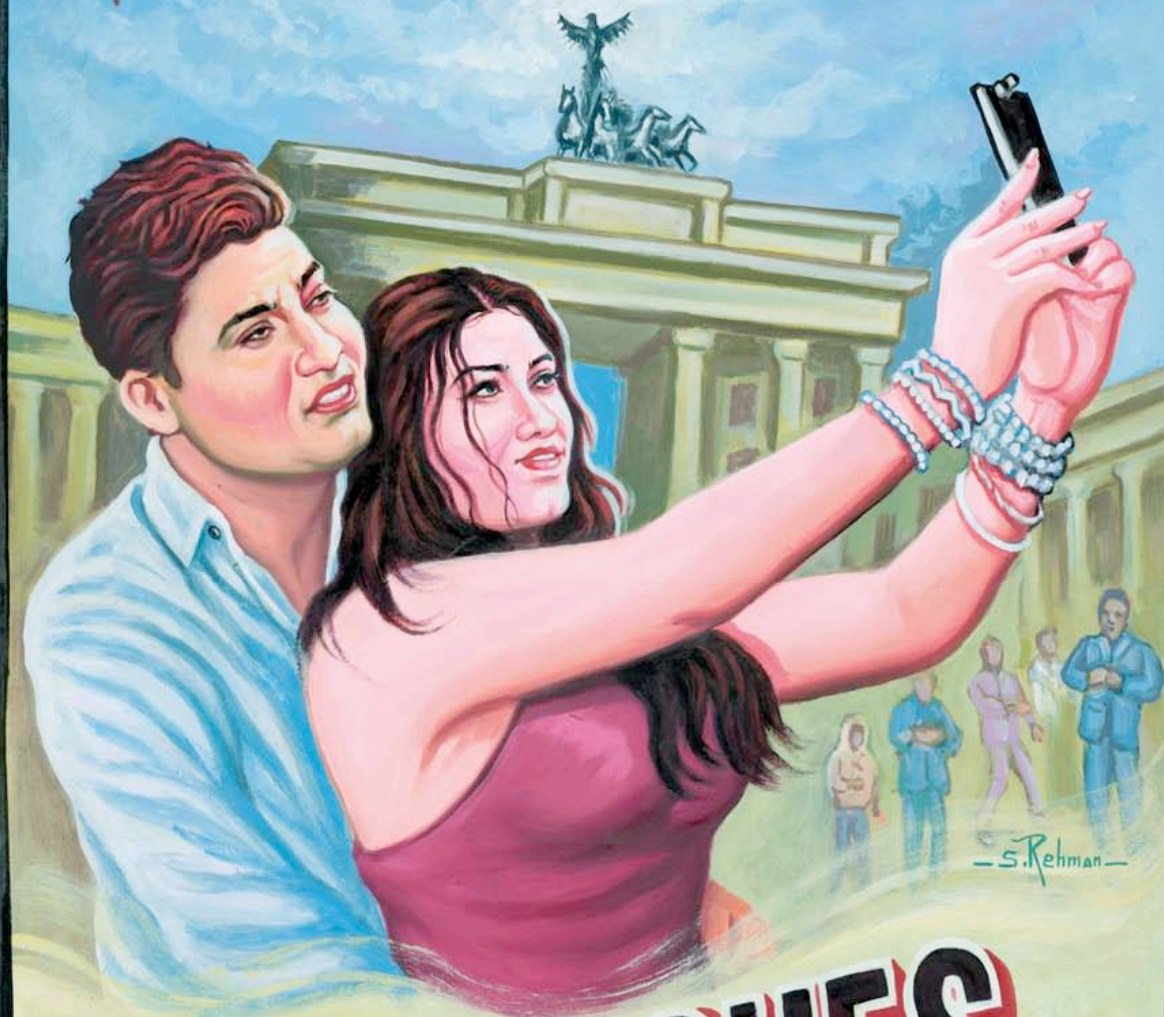


a pong film

66th Internationale
Filmfestspiele
Berlin
Forum



AND-EK GHES...

STARRING / MIT COLORADO VELCU, PARIZAN NISTOR, CASINO NISTOR, ELDORADO VELCU, CALIL VELCU, NOAMI NISTOR, REBECA VELCU, SARA VELCU, NELU CÎRSTEĂ, MARIO ILIE, FEĆIOARA VELCU, EMPORIO ILIE, ARMANI ILIE, ECSTASY ILIE, ZEFIR CHICIU, LULUGHIA VELCU, SHIAOLIN VELCU, SIMPATIC VELCU, CĂTĂLIN VELCU, CREAȚIA VELCU, JECKICHAN VELCU, ELVETIA MICLESCU, PALISER CILLEAN, DIRECTOR CILLEAN, ATOS NISTOR, AMELICA VELCU, LEONARDO VELCU AND OTHERS / UND ANDEREN

SCRIPT / BUCH COLORADO VELCU, MERLE KRÖGER, PHILIP SCHEFFNER DIRECTORS / REGIE PHILIP SCHEFFNER, COLORADO VELCU CAMERA / KAMERA COLORADO VELCU, PHILIP SCHEFFNER, PARIZAN NISTOR, MARIO ILIE, NOAMI NISTOR, ZEFIR CHICIU, JECKICHAN VELCU, DONADONI MICLESCU, BERND MEINERS AND OTHERS / UND ANDERE

MONTAGE / SCHNITT PHILIP SCHEFFNER PRODUCER / PRODUZENTINNEN MERLE KRÖGER, ALEX GERBAULET COMMISSIONING EDITORS / REDAKTION ROLF BERGMANN, GABRIELE CONRAD MUSIC / MUSIK COLORADO VELCU & PARRY

PRODUCED BY / EINE PRODUKTION VON **pong** IN COOPERATION WITH / MIT DEM RUNDfunk BERLIN - BRANDENBURG **rbb**® [HTTP://ANDEKGHES.PONG-BERLIN.DE](http://andekghes.pong-berlin.de)

AND-EK GHES...

FACT SHEET

Length	94 minutes
Format	DCP, 1,85:1, Fcolour
Sound	5.1 / stereo
Year of production	2016
Country of production	Germany
World premiere	66. International Film Festival Berlin 2016 46. International Forum of Young Cinema 2016
Film website	http://andekghes.pong-berlin.de
Press contact	Stefanie Röders Barbarella Entertainment GmbH e-mail: stefanie.roeders@barbarella.de Tel: +49-(0)30-57700 97-52
Production contact	Alex Gerbaulet pong film GmbH e-mail: gerbaulet@pong-berlin.de mobile: +49-(0)151-15620353

CAST & CREW

Script	Colorado Velcu, Merle Kröger, Philip Scheffner
Directors	Philip Scheffner, Colorado Velcu
Cinematographers	Colorado Velcu, Philip Scheffner, Parizan Nistor, Casino Nistor Mario Ilie, Emporio Ilie, Noami Nistor, Fecioara Velcu Zefir Chiciu, Jeckichan Velcu, Rața Miclescu, Calil Velcu Donadoni Miclescu, Bernd Meiners
Montage	Philip Scheffner
Title song music & text	Colorado Velcu
Title song vocals	Parry
Sound Design & Mix	Simon Bastian
Color Grading & Mastering	Matthias Behrens
Producers	Merle Kröger, Alex Gerbaulet
Commissioning Editors (rbb)	Rolf Bergmann, Gabriele Conrad
Produced by with	pong Film GmbH Rundfunk Berlin-Brandenburg (rbb)

AND-EK GHES...

LOGLINE

AND-EK GHES... means: ONE FINE DAY... A song, a promise to the beloved, to the children, to oneself. Members of the Velcu family from Fața Luncii, Romania, move to Berlin and perform themselves into a possible future.

SYNOPSIS

AND-EK GHES... - ONE FINE DAY... is the refrain of the title song in which a young man promises his beloved a future in Berlin if her love is only strong enough to follow him.

The song was written by Colorado Velcu, charismatic multi-talent, single parent to seven children; heart, motor and chronicler of an extended family from Fața Luncii in Romania. AND-EK GHES... continues an extraordinary collaboration based on the trust and friendship between the co-directors Philip Scheffner and Colorado Velcu. It began with the film REVISION (Berlinale, Forum 2012): The attempt to establish a common cinematic space between protagonists, filmmakers and the audience has now, three years since, been enlarged. The camera duplicates itself; besides the filmmaker's, there are one, two, three cameras that wander from hand to hand. And not just the filmmaker, even we are allowed into a world in which humour, chutzpah and solidarity stand against poverty and exclusion. In which the Velcus, contrary to all ascriptions, reinvent themselves time and again. In which Berlin begins to glow in the shimmering colours of Bollywood. A world in which reality and fiction are sometimes only a laugh apart.

AND-EK GHES...

DIRECTOR'S STATEMENT

Colorado Velcu

I think a film always has a message for very disparate people. Everyone will probably interpret or understand this message differently, that's normal.

It was a great joy for me to work with pong Film. After more than a year full of ideas and snippets of film that Philip Scheffner, some members of my family and I had shot with several cameras and smartphones, the real work began: first, viewing all these little films again, editing them and finally putting all these countless pieces together. In this work, in the way precisely the right segments were chosen out of hundreds and how narrative threads were resolved with the least expected sentences in the film, pong Film demonstrated its great professionalism. At the beginning of the film, questions are posed that are truly satisfactorily answered at its end.

After the difficult work came the first gratifying experiences. The first was that we had made a film we could all be happy with. The second came when we learned that the film would be shown at the Berlinale, which is a great honour for me and made all of us, the whole team that worked on creating AND-EK GHES..., very proud.

I think the film achieved several aims. But the message I wanted to send appears and becomes concrete in the last part of the film: many people have the good or bad fortune to be born in certain parts of the world or to belong to certain ethnic groups; they have no power to decide these things; no one determines his own descent. That's why many people need a chance in life before they can be judged and condemned by others. A chance that enables them to lead a normal life and, from the start, gives their children the possibilities they themselves didn't have. Some people may find something useful in this message of the film. And the first impression or opinion many people have about other people could change.

Colorado Velcu, Berlin, January 2016

AND-EK GHES...

DIRECTOR'S STATEMENT

Philip Scheffner

The news that Colorado Velcu wants to come to Germany with his family reaches me during a screening of my film REVISION in Greifswald. The man who had just said, on the movie screen, 'Let's end the interview here; it's better if everyone speaks for himself. You as a director know how that is done...' will now live in Germany. In Essen. We arrange a visit, and I ask whether I can bring my camera – not with the concrete idea of making a film, but because it is the most obvious form of communication for us. That's how we met three years ago: while making a film. Colorado in front of the camera, me behind it. The camera defines and legitimises our relationship. It creates a space in which we encounter one another and that can be plumbed from both perspectives again and again. Filming creates a unit of time and structures the encounter. That's exactly where we take up the thread again: the before and after are filled with watching Bollywood films together and with eating and talking. Only now and by chance do we discover that we can communicate even without translation: both of us speak a few words of Spanish, and from visit to visit we hallucinate deeper into an imaginary language that hardly anyone else understands (least of all those who really speak Spanish), but that enables a direct conversation. On one of my next visits in Essen, I bring a little video camera as a gift for Colorado's oldest daughter. From now on, the situation changes: 'I film you while you film me' becomes a favourite motif. The family moves to Berlin; now we live in the same city. In the course of a month, one camera turns into four. Colorado shoots the first scenes of his own; finally we sign a contract about a joint film. The film we are to make, whose orientation initially seems nebulous to both Colorado and me, increasingly becomes a filter through which we perceive ourselves and our reality differently and can interpret it anew. In the context of the documentary film, our conversation about friends and relatives becomes a casting session for a feature film to be made in the future – even though we are already in the midst of it. Something develops that we relate to together and in which we can meet one another as equals: a space in which, now that the film is finished, we no longer even need a camera.

Philip Scheffner, Berlin, January 2016

AND-EK GHES... **TEXT NICOLE WOLF**

Like in the movies

With a light touch and yet tremendously profound, AND-EK GHES... opens new filmic and political grounds, not unlike HAVARIE (also directed by Philip Scheffner, also in the 2016 Berlinale Forum). Co-directed, its collaborative process, however, grows into a meeting of different decisions on where to place the camera in order to show the 'life that one is leading.' That this meeting is on a level playing field allows that gradually Colorado Velcu and his extended family take charge of how they want to be framed. Being specific, stressing details, including distinct emotions, choosing the perfect mounting of the camera and the precisely correct context is crucial to understanding a story, they assert. This context, however, is also a context of seeing, of being seen, of anticipating how one might be seen, of wanting to be seen at one's best, of playing with the roles and clichés one is cast in but also of staging oneself to expand how one is real. That's how a 'typical day' may include having a sensible heart, receiving one's first bank card, appreciating the aesthetics of a cathedral when strolling around Museum Island, having a picnic in a beautiful park, being excited and anxious about the first day of school, shooting a scene again to do it better, because one can, or sadly saying good bye to those who leave again. The small camera is used as a recorder of things to remember, as a diary to confide in and to reflect on how one handles the challenges of the present day, and as a screen to fictionalise oneself for the future or just to be able to arrive in the real through a diversification of gazes and how one is looked at.

With ease and elegance, AND-EK GHES... thereby expands genres such as first-person film, the video letter or home movie, through the depth and sensitivity of layers of reflection, self-reflection and always having in mind one's diverse addressees. Simultaneously, as one of those viewers we could be thrown back to question how we often look, listen and relate through pre-described narratives, but also to how we ourselves might want to realise and expand ourselves through a song. A beautiful place to meet on equal footing.

'I wish that more people would have these opportunities.' (Colorado Velcu)

Nicole Wolf, London, January 2016

AND-EK GHES...

CV DIRECTORS

Colorado Velcu, born 1979 in Craiova, Rumania, lives and works in Berlin since 2014.
He took part in the Berlinale Forum as protagonist of the film *Revision* (2012) by Philip Scheffner.

Films

2016: *And-Ek Ghes...* (Forum 2016)

2012: Protagonist of the film *Revision* by Philip Scheffner (Forum 2012)

Philip Scheffner, born 1966 in Homburg/Saar, lives and works as an artist and filmmaker in Berlin. Together with Merle Kröger, Alex Gerbaulet and Caroline Kirberg he runs the production platform pong.

He took part in the Berlinale Forum with *Havarie* (2016), *And-Ek Ghes...* (2016), *Revision* (2012), *Day of the Sparrow* (2010), *The Halfmoon Files* (2007)

Films (selection)

2016: *Havarie*

2016: *And-Ek Ghes...*

2012: *Revision*

2010: *Day of the Sparrow*

2007: *The Halfmoon Files*

2003: *A/C*

1990 – 2000: numerous short- and feature length films together with the Berlin-based dogfilm collective

Awards and Nominations

Nominated for the German Film Critics Award 2013 for REVISION

Pre-selected for the German Film Award 2013 for REVISION

Bild-Kunst Award for Editing 2013 for REVISION

'Award of Excellence' 2013 for REVISION, Yamagata Film Festival, Japan

Fritz-Gerlich Award 2012 for REVISION, Film Fest München

Main Award Feature Documentary 2012 for REVISION, GoEast Film Festival

Award of the City of Ludwigsburg, German Documentary Film Award 2011 for THE DAY OF THE SPARROW

Klaus Wildenhahn Award 2010 for THE DAY OF THE SPARROW, 7. Dokumentarfilmwoche Hamburg

Documentary Film Award of the Goethe Institute 2007

for THE HALFMOON FILES, 31. Duisburger Filmwoche 2007

Award of the City of Duisburg 2007 for THE HALFMOON FILES, 31. Duisburger Filmwoche 2007

Best Feature Documentary 2007

for THE HALFMOON FILES, International Independent Filmfestival of Mar del Plata (Argentina)

„Prix des Mediathèques“ 2007 for THE HALFMOON FILES, FID Marseille

„Award for best documentation and research work“ 2008

for THE HALFMOON FILES, Memorimage Film Festival Reus

„Audience Award“ for the video JURISTISCHE KÖRPER, Freiburger Videoforum 1995

International Award for young and innovative Video, ZKM Karlsruhe 1995

Best Short Film Award 1995 for SOAP, Stuttgarter Filmwinter

AND-EK GHES...

PONG

Company Profile

pong was founded as a GbR in 2001 and re-branded into a GmbH in 2013 by the Berlin filmmakers and producers Merle Kröger and Philip Scheffner. Both had gathered film production experience during 9 years of participation in the video group dogfilm.

pong stands for the production of creative documentaries on the border to the arts – films in which the filmmakers' aesthetic and / or political positions are formed and expressed. From 2001 on, pong has been producing documentary films and videos supported by diverse cultural institutions.

Merle Kröger has expertise not only as producer but also as scriptwriter and novelist. She is producer and co-author of the award-winning documentary films by Philip Scheffner and Dorothee Wenner. Furthermore, she has written numerous screenplays (e.g. with Indian filmmaker Onir) and has published three novels in the prestigious series of *ariadne / argument* publisher since 2003. A fourth novel was released in May 2015. Since 2007 she works for the Berlinale Talent Campus (DOK and Script Station). Since 2011 she is co-director, mentor and lecturer for script development at the Professional Media Master Class for Documentary Film in Halle (Saale), Germany, which is funded by MDM and ESF.

Philip Scheffner has been working as a visual artist since 1985. His feature length creative documentaries *The Halfmoon Files*, *Day of the Sparrow* and *Revision* won numerous awards and were positively perceived and acknowledged by international critics. Furthermore, he composes and produces electronic music. As part of pong he also produces films, his focus being, among other things, the editing.

Caroline Kirberg & Alex Gerbaulet, two filmmakers and producers are on board of pong since 2014. After having produced for classical fiction and documentary film companies, Caroline Kirberg specialized in the production of interdisciplinary and innovatively conceived films on the border to the arts. Alex Gerbaulet has a record of many years of practice-based and film-theoretical teaching at different German art schools and has worked as a curator for film festivals. Both have found an ideal new platform in pong, which they are happy to co-shape from now on.

Together we focus on up-coming artists and filmmakers and international co-productions, aiming to expand pong as a platform for moving images as well as sounds, music and text.

Currently pong is developing the web documentation *KINSHASA collection* by Dorothee Wenner and four hybrid films between documentary and fiction: *Ricky Shayne* by Stephan Geene, *Hotel Medena* by Clarissa Thieme, *Ideal Home* by Susanne Sachsse and *Stolen Images* by Marcelo Martinessi from Paraguay.

pong-films at the 66. International Film Festival Berlin 2016

HAVARIE D 2016 / Film by Philip Scheffner <http://havarie.pong-berlin.de/den>
Co-produced by Blinker Film, worklights media and ZDF/ARTE

AND-EK GHES D 2016 / Film by Philip Scheffner & Colorado Velcu <http://andekghes.pong-berlin.de/en>
Co-produced by rbb

In Postproduction

A HOUSE IN NINH HOA D 2016 / Film by Philip Widmann & Nguyen Dan-Phuong
Co-produced by ZDF/ARTE / funded by FFHSH, MBB

THE WORLD, ALMOST D 2016 / Short Film by Caroline Kirberg
Funded by BKM, research funded by Kreis Lippe and Stadt Bad Salzuflen

Track Record

SCHICHT D 2015 / Short Film by Alex Gerbaulet <http://schicht.pong-berlin.de/en>

WP: International Short Film Festival Oberhausen May 2015 / Main Award German Competition

IP: FID Marseille July 2015 / Main Award First Film

Nominated for the German Film Critics Award 2015

HAVARIE D 2015 / Novel by Merle Kröger <http://merlekroeger.de/en/5/havarie>

Based on the research for the film with the same title, German Crime Novel Award 2016 (2nd place, national)

CHAURANGA India 2014 / Film by Bikas Ranjan Mishra <http://www.anticlockfilms.com/films/chauranga>

produced by: anticlock Films in coproduction with pong (and others)

Awards: Grand Jury Prize Best Film IFFLA Los Angeles, Best Film India Gold Mumbai International Film Festival, Incredible India Award for Best Project at Film Bazaar, Winner Goteborg International Film Festival Script Lab & Binger Film Lab, Selected for Paris Project

Theatrical release in India January 2016

DRAMA CONSULT D 2013 / Film by Dorothee Wenner <http://dramaconsult.com/en>

Co-produced by Goethe-Institute Nigeria and ZDF/ARTE

GRENFALL D 2012 / Novel by Merle Kröger <http://merlekroeger.de/en/5/books/grenzfalle>

Based on the research for the film REVISION, German Crime Novel Award 2013

REVISION D 2012 / Film by Philip Scheffner <http://revision-film.eu/en>

Co-produced by Blinker Film, worklights media and ZDF/arte

WP: Berlin International Film Festival 2012 / Forum young Film / IP: HotDocs Toronto 2012

Awards: Bild-Kunst Award for Editing, Award of Excellence Yamagata Film Festival, Fritz-Gerlich Award Film Fest Munich, Documentary Award GoEast Film Festival, shortlisted for the German Film Award LOLA 2013

World Sales: Deckert Distribution

I AM India 2011 / Film by Onir / Written by Onir, Merle Kröger, Urmi Juvekar <http://www.iamthefilms.com/>

Produced by: anticlock Films in coproduction with pong (and others)

Awards: Best Hindi Feature Film & Best Lyrics at the 59th National Awards, Best Director at Jagaran Film Festival, Best Film & Best Actress at London Asian Film Festival, NETPAC Award for the Best in Asian Cinema at International Film Festival of Kerala, Audience Choice Award Best Film at River To River Film Festival Florence, Best Narrative Feature at Kashish Mumbai International Queer Festival, Winner of I-VIEW 2010s Engendered Award for Outstanding Contribution (Opening Film)

THE DAY OF THE SPARROW D 2010 / Film by Philip Scheffner <http://dertagdesspatzen.de/en>

Co-produced by Blinker Film, worklights media and ZDF/ARTE

WP: Berlin International Film Festival 2010 / Forum young Film / IP: FID Marseille 2010

Awards: Klaus-Wildenhahn-Award of the Hamburg Documentary Week 2010, City of Ludwigsburg Award at the German Documentary Awards 2011

PEACE MISSION D 2008 / Film von Dorothee Wenner <http://peace-mission.pong-berlin.de/en>

Produced in affiliation with ZDF/ARTE

WP/IP: Toronto International Film Festival / Real to Reel 2008

World Sales: First Hand Films

THE HALFMOON FILES D 2007 / Film von Philip Scheffner <http://halfmoonfiles.de/en>

In cooperation with Lautarchiv der Humboldt Universität zu Berlin and Stiftung Deutsches Rundfunkarchiv

WP: Berlin International Film Festival 2007 / Forum junger Film / IP: FID Marseille 2007

Awards: Documentary Film Award by Goethe Institute, Förderpreis der Stadt Duisburg Film Festival Duisburg, Best Documentary Award Film Festival Mar del Plata, Prix des Médiathèques FID Marseille, Award for best Documentation & Research Memorimage Festival