



72 Internationale
Filmfestspiele
Berlin
Perspektive Deutsches Kino

a film by MAREIKE WEGENER

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ECHO

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Film by MARIEKE WEGENER

ECHO

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PETROLIO WDR **GRANDTUM** **Die Baublogge der Bundesregierung für Kultur und Medien** **CAMCAR**



FACTSHEET

Country of Origin	Germany
Date of Completion	February 2022
Running Time	98 minutes
Shooting Format	RED 6K
Screening Format	DCP-4K
Aspect Ratio	1:1,37
Original Language	German
Subtitles available	English, French, Italian, Spanish
Writer & Director	Mareike Wegener
Production Company	Petrolino Film GmbH
Co-Producer	Westdeutscher Rundfunk
German Distributor	Grandfilm GmbH
Funding	Film and Media Fund NRW, Young German Film Committee, German Federal Government Commissioner for Culture and Media, German Federal Film Fund
World Premiere	Berlinale 2022, Perspectives on German Cinema



SHORT SYNOPSIS

Detective Harder takes on her first case after surviving a bomb attack during a police training mission in Afghanistan. The remains of a girl are discovered in a moor near the small German town of Friedland. But Harder's investigation falters from the outset - not least due to the discovery of a live bomb dating to the Second World War, which throws the Friedlanders and Harder herself into turmoil.

LONG SYNOPSIS

In Friedland the world is in order - or has been returned to order at least. In any event, according to locals the past happened a long time ago. But Friedland's moor doesn't forget. And there's more to this moor than mysterious ruins, every once in a while it even spits out a body. And so the story (almost) begins, with the discovery of a moor corpse. Detective Saskia Harder arrives looking for a fresh start following the tragic conclusion to her mission as a police trainer in Afghanistan. Harder's investigation is supported by an awkward yet diligent local policeman as well as an enigmatic moor ranger who appears to know more than she is willing to admit. And just when it seemed like things couldn't get any more complicated, a live WWII bomb is spotted in the manor moat and is going to require detonation...





DIRECTOR'S / WRITER'S NOTE

Film was born into a gruesome century: two World Wars, genocide, fascism, the arms race, exploitation, hunger, flight and expulsion. The history of the 20th century has inscribed itself into the history of cinema as well as the stories this cinema attempts to tell. As a time-based art, cinema has proven itself up to the task. This is because it can turn single, solitary moments into eternities or make entire epochs pass by in a matter of seconds. Cinema lends itself to a non-linear understanding of history not steeped in notions of infinitely continuous progress or growth. The very difference between linear narrative and what cinema is capable of could be referred to as the intelligence of cinema.

ECHO takes this singular formal intelligence of cinema and runs with it: there is the setting of ECHO, the moor, the oldest living landscape on earth, where a body is discovered. Then there is the nearby town of Friedland, where an aerial bomb from the Second World War pops up in a castle moat, waiting to detonate. And finally there is the corpse itself, of pre-historic origin and based on the true story of a seemingly hopeless investigation. There are also ECHO's characters, in and through whom time resonates: the detective, haunted by a recent traumatic wartime deployment; the collector, who compensates for a painful loss by hoarding; and the moor ranger, whose path through the moor represents strides across millennia. ECHO alludes to cinematic history over and again: the explosives expert explains the danger posed by celluloid in detonators of past bombs and presents landscape photography, the most important aspects of which are invisible.

The last war to take place on German soil ended nearly 80 years ago. I belong to a generation that increasingly possesses few personal connections to this war. When we thus attempt to approach the topic as filmmakers, our starting point cannot be personal experience or memory – instruments widely available to our predecessors. This does not make it any easier to develop our own stance, especially when abstaining from historical dramatization or reenactments.

ECHO's conscious oscillation between past and present allows the film's narrative to stage a playful and unreserved questioning of history which, in turn, provides a lens for thinking our dubious and uncertain future. If this young century has been able to teach us anything, the core of this lesson concerns the fragility of peace – and how the preservation of peace will require considerable effort and focus.



CAST

Saskia Harder
Edith Telaar
Alfons Tenhagen
Lorenz von Hünning
Henry Tebing
Zofia
Sprengmeister Nowak
Piet Tebing
Ludger
Frau Benning
Alex
Andrea Tebing
Nils

VALERY TSCHÉPLANOWA
URSULA WERNER
ANDREAS DÖHLER
FELIX RÖMER
OSKAR KEYMER
MARINA GALIC
BERND RADEMACHER
ROLAND SILBERNAGL
MICHAEL STANGE
ILSE STRAMBOWSKI
ERIC KLOTZSCH
YVON JANSEN
JULES LUIS SERGER
u.v.m.

CREW

Writer, Director, Editor
Director of Photography
1st Assistant Director
Script Consultant
Production Manager
Casting Director
Production Designer
Costume Designer
Composer
Musicians
Sound & Sound Design
Postproduction-Supervisor
VFX Artist
Colorist
Sound Mix
Producers
Production Company
Co-Producer
Commissioning Editor

MAREIKE WEGENER
SABINE PANOSSIAN
IRES JUNG
GABRIELE BRUNNENMEYER
LAURA WEBER
ULRIKE MÜLLER
INA TIMMERBERG
GITTI FUCHS
THOM KUBLI
WDR BIG BAND
PETER RÖSNER
TOLKE PALM
RUDOLF GERMANN
GREGOR PFÜLLER
ADRIAN BAUMEISTER
HANNES LANG, MAREIKE WEGENER
PETROLIO FILM GMBH
WESTDEUTSCHER RUNDFUNK
ANDREA HANKE

Mareike Wegener

Writer, Director, Editor, Producer

BIO

Mareike Wegener studied film at the Academy of Media Arts Cologne, documentary filmmaking at the New School in New York and philosophy at the European Graduate School in Switzerland. Her 2008 thesis film "Al Hansen – The Matchstick Traveller" premiered at the Anthology Film Archives in NYC. Her first feature-length documentary "Mark Lombardi – Death-defying Acts of Art and Conspiracy" premiered theatrically in Germany in 2012. The same year she joined forces with fellow filmmakers Hannes Lang and Carmen Losmann to create the production cooperative PETROLIO. As part of that collaboration Mareike Wegener co-wrote Hannes Lang's non-fiction films „PEAK“ (2011), „I WANT TO SEE THE MANAGER“ (2014), and „RIAFN“ (2019) and produced Carmen Losmann's documentary "OECONOMIA" (2020). In 2021 Mareike Wegener's short „X“ was invited to the International Short Film Festival Oberhausen. It was nominated for a German Short Film Award (Lola) that same year. „ECHO“ is her first feature fiction and it is set to premiere in the Perspektive Deutsches Kino program at the 72nd Berlinale.

FILMOGRAPHY

- 2022 **ECHO**, Feature, 98mins, Production: Petrolio with WDR
Premiere: 72nd Berlinale, Perspektive Deutsches Kino, Feb
- 2021 **X**, Short, 29mins, Production: Petrolio
Premiere: Int. Short Film Festival Oberhausen, German Competition, May 2021
Short List German Short Film Award
- 2012 **Mark Lombardi – Death-defying Acts of Art and Conspiracy**, Documentary, 79mins, Production: unafilm with ZDF/ Arte
Premiere: Max-Ophüls-Awards, Documentary Competition, Jan Al
- 2009 **Hansen – The Matchstick Traveller**, Documentary, 54mins, Production: KHM
Premiere: Anthology Film Archives, NYC, Jan 2009





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Hannes Lang
Producer

Petrolío
Production Company

BIO

Hannes Lang was born and raised in the Italian Alps. After a two-year training as a carpenter, Lang received a technical diploma as a draftsman. He worked as a film production assistant in South Tyrol until enrolling at the Academy of Media Arts, Cologne in 2004, where he studied audio-visual media prioritizing in the field of artistic documentary filmmaking. His thesis film, the short "Leavenworth, WA" was completed in 2008 and invited to many festivals across the globe. Lang's first feature-length documentary "PEAK" premiered at DOK Leipzig where it won the Goethe Institute Documentary Film Award. 2011 Lang received the Gerd-Ruge-Grant for 'I Want to See the Manager', a documentary that was completed in 2014 as PETROLIO's first own production. His short "RIAFN" premiered in 2019 and was invited to numerous festivals all over the world, where it won many awards. Hannes Lang's producing credits include - apart from his own films - Carmen Losmann's "Oeconomia", a documentary that was invited to the 2020 Berlinale Forum, and Mareike Wegener's films "X" and "ECHO".

PETROLIO FILM

PETROLIO is a cooperative film production company founded by Hannes Lang, Carmen Losmann and Mareike Wegener in 2012. Based in Cologne, PETROLIO provides the infrastructure necessary for the development and realization of projects the filmmakers consider instruments with which to discover, contemplate, dissect and reposition what may be rendered visible.

FILMOGRAPHY

- 2022 **ECHO**, Feature, 98mins, Director: Mareike Wegener, Production: Petrolío with WDR
Premiere: 72nd Berlinale, Perspektive Deutsches Kino, Feb 2022
- 2021 **X**, Short, 29mins, Director: Mareike Wegener, Production: Petrolío
Premiere: Int. Short Film Festival Oberhausen, German Competition,
- 2020 **OECONOMIA**, Documentary, 90mins, Director: Carmen Losmann, Production: Petrolío with ZDF/3sat
Premiere: Berlinale, Forum, Feb 2020
- 2019 **RIAFN**, Short, 30mins, Director: Hannes Lang, Production: Petrolío with ZDF/ Arte
Premiere: Visions du Réel, Nyon, April 2019
- 2014 **I WANT TO SEE THE MANAGER**, Documentary, 90mins, Director: Hannes Lang, Production: Petrolío with ZDF/ Arte
Premiere: CPH:DOX, Main Competition, Dec 2014

Sabine Panossian

Director of Photography

BIO

Sabine Panossian studied Cinematography at the Film University Babelsberg KONRAD WOLF. Her short „Where the Wood Ends“ won the silver Student Academy Award in 2016. Her thesis film OFF SEASON premiered at the 69th Berlinale in 2019 and won multiple awards, e.g. the Michael-Ballhaus-Prize for best cinematography at the FIRST STEPS AWARDS. The documentary „The Blunder of Love“ celebrated its world premiere at DOK Leipzig and was awarded the Doc Alliance Award in Cannes. Sabine Panossian works in fiction and non-fiction and is a member of the German Film Academy (DFA) and the European Film Academy (EFA).

In 2022 ECHO premieres at the Berlinale and she is chosen to participate at the Berlinale Talents program.

FILMOGRAPHY

- 2022 **ECHO**, feature, 98min, Director: Mareike Wegener, Production: Petrolino Film GmbH
- 2020 **The Blunder of Love**, Documentary, 90min, Director: Rocco di Mento, Production: Film University Babelsberg Konrad Wolf
- 2019 **OFF SEASON**, medium-length fiction, 43min, Director: Henning Beckhoff, Production: Film University Babelsberg Konrad Wolf
- 2018 **Things I don't get**, feature, 70min, Director: Henning Beckhoff, Production: Film University Babelsberg Konrad Wolf
- 2017 **Lugau City Lights**, TV Doc, 52min, Director: Tim Evers, Production: Wilde Stein, MDR
- 2016 **Where the Wood Ends**, Short, 30min, Director: Felix Ahrens, Production: Film University Babelsberg Konrad Wolf





Valery Tscheplanowa

Lead Actress (as Saskia Harder)

BIO

Valery Tscheplanowa was born in 1980 in Kasan, where she spent most of her childhood before moving to Germany with her mother. At the age of 17 she became a student of dance at the Palucca School in Dresden. In 1999 she enrolled at the Ernst Busch Academy of Dramatic Arts in Berlin, first in the puppetry program, then studying acting. After her graduation in 2005 she became a permanent member of the „Deutsches Theater“ company in Berlin, followed by a three year residency at „Schauspiel Frankfurt“. In 2013 she joined the ensemble of „Residenztheater“ in Munich. During this time she received the Alfred-Kerr-Acting-Award and the Bavarian Arts Prize . Most recently she appeared in independent productions, e.g. "Faust" and "Les Misérables" directed by Frank Castorf at the "Volksbühne" in Berlin. For her work in Faust she was named „Actress of the Year“ by influential German theatre magazine „Theater heute“ in 2017.

She has appeared in numerous films for both television and cinema and worked with directors like Dominik Graf, Andreas Dresen and the Wachowskis. In 2017 she starred in Elina Psykou's „Son of Sofia“, a Greek-French-Bulgarian co-production which won the award for „Best International Film“ at Tribeca Film Festival. Tscheplanowa is a member of the Academy of Arts, Berlin.

SELECTED FILMOGRAPHY CINEMA

- 2022 **ECHO**, feature, 98min, Director: Mareike Wegener, Production: Petrolio Film GmbH
- 2020 **The House**, 92mins, Director: Rick Ostermann, Production: Wüste Medien
- 2019 **Germany Year Zero**, 118mins, Director: Oliver Kracht, Production: Filmakademie Baden-Württemberg , Simonsays.pictures
- 2019 **Je Suis Karl**, 126mins, Director: Christian Schwochow, Production: Pandora Film, Negativ Film
- 2017 **Son of Sofia**, 111mins, Director: Elina Psykou, Production: KINESTET
- 2013 **Stereo**, 94mins, Director: Maximilian Erlenwein, Production: Wild Bunch, Kaissar Film, Frisbeefilms
- 2009 **Whiskey with Vodka**, 100mins, Director: Andreas Dresen, Production: Senator Film
- 2008 **Speed Racer**, 135mins, Director: The Wachowskis, Production: Village Roadshow Pictures, Silver Pictures, Anarchos Productions





Ursula Werner
(as *Edith Telaar*)

SELECTED FILMOGRAPHY (CINEMA)

2019: **When Hitler Stole the Pink Rabbit**, Caroline Link / 2018: **All About Me**, Caroline Link / 2017: **The Garden**, Sonja Kröner / 2013: **Sisters**, Anne Wild / 2011: **Stopped on Track**, Andreas Dresen / 2008: **Cloud Nine**, Andreas Dresen / 1983: **Island of Swans**, Hermann Zschoche / 1981: **Bürgschaft für ein Jahr**, Hermann Zschoche / 1980: **Glück im Hinterhaus**, Hermann Zschoche / 1977: **A Terrific Scent of Fresh Hay**, Roland Oehme, Karl-Heinz Lotz / 1974: **The Naked Man in the Stadium**, Konrad Wolf / 1967: **Frau Venus und ihr Teufel**, Ralf Kirsten



Andreas Döhler
(as *Alfons Tenhagen*)

SELECTED FILMOGRAPHY (CINEMA)

2021: **No One's with the Calves**, Sabrina Sarabi / **Nö**, Dietrich Brüggemann / **The Seed**, Mia Meyer / **Bloodsucker**, Julian Radlmaier / 2019: **Love between the Walls**, Florian Aigner / **The Components of Love**, Miriam Bliese / 2018: **All is Well**, Eva Trobisch / 2013: **Millionen**, Fabian Möhrke / 2011: **If not us, Who?**, Andres Veiel



Felix Römer
(as *Lorenz von Hüning*)

SELECTED FILMOGRAPHY (CINEMA)

2019: **A Hidden Life**, Terrence Malick / **Grind Reset Shine**, Margarita Jimeno / 2014: **Phoenix**, Christian Petzold / **Lose My Self**, Jan Schomburg / 2013: **Blood Glacier**, Marvin Kren



Oskar Keymer
(as *Henry Tebing*)

SELECTED FILMOGRAPHY (CINEMA)

2021: **Help, I Shrunk My Friends**, Granz Henman / 2019: **Die drei!!!**, Viviane Andereggen / 2018: **Help, I Shrunk My Parents**, Tim Trageser / 2017: **Conni & Co 2**, Til Schweiger, Torsten Künstler / 2016: **Weißte Steine**, Regina Brodt / **Conni & Co**, Franziska Buch / 2015: **Help, I Shrunk My Teacher**, Sven Unterwaldt jr. / 2013: **West**, Christian Schwochow



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