



Julia Jentsch

THE HAVE NOTS

a film by Florian Hoffmeister



synopsis

Set in Berlin and London, *The Have-Nots* look back at a time when our world got out of balance after the events of 9/11. Nothing is like it used to be, the rolling thunder of war is only heard on the radio, but its impacts strike closer and closer. Who wants to accept that?

After years apart Jakob and Isabelle meet again on September 11th, 2001 and fall in love. While the world around them is reduced to rubble they revolve around themselves and their newly found love. But their love is tainted. The couple feels responsible for the death of a mutual friend who died in the World Trade Center. The only chance they seem to be having is to face each in all honesty. A task that seems too big a challenge: perplexed and full of longing they witness their lives falling apart. A spiral of desire, guilt and estrangement is set in motion, leading to an outburst of uncontrolled violence.

The film talks about the invasion of world affairs into the private, about the inability to feel empathy and the longing for existential encounters. Isabel and Jakob find out that it is the encounter with one another that makes change possible. Once we love differently we will live differently.

cast

Isabelle	Julia Jentsch
Jakob	Sebastian Zimmler
Jim	Guy Burnett
Hans	Ole Lagerpusch
Ginka	Bibiana Beglau
Andras	Aljoscha Stadelmann
Bentham	Robert Pickup
Leila	Gina Bellman
Sara	Raffiella Chapman
Editor	Catherine Walker
June	Brigitte Zeh
Dr. Schreiber	Gerhard Mohr
Secretary	Marlena Keil
Mrs. Krüger	Brigitte Böttrich
her son	Christian Kuchenbuch
Girl	Charlotte Taschen
Mae	Hanna Wiltshire
Guest in the Pub	Tim Wallers
Passerby	Jarren Dalmeda



crew

director
script
novel by
casting

dop
editor
set design
costume design
make-up
sound
score
final mix
sounddesign
1. ad
production manager
commissioning
editors

producer

funded by

Florian Hoffmeister
Mona Kino
Katharina Hacker
Bernhard Karl
Elaine Grainger
Robert Binall
Kathrin Dietzel
Cora Pratz
Manfred Schneider
Heiko Schmidt
Andreas Wölki
Adrian Corker
Kostas Varibobiotis
Moritz Hoffmeister
Annette Drees
Heino Herrenbrück
Claudia Simionescu
Monika Lobkowicz
Cooky Ziesche
Georg Steinert
Titus Kreyenberg

Film and Medienstiftung nrw
DFFF
Medienboard Berlin
Brandenburg
Media Creative Europe

technical information

length 103 min
format DCP, 1:1.85, 25fps
genre Drama
language German and englisch
Drehorte Cologne, Berlin and London

distribution Germany

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florian hoffmeister

Florian Hoffmeister studied directing and cinematography at the German Film and Television Academy Berlin (dffb).

His directorial debut *3 Degrees Colder* won the Silver Leopard for Best First Feature at the International Film Festival of Locarno in 2005.

He continued with a successful international career as Director of Photography, collaborating with directors such as Antonia Bird and Terence Davies. His camerawork was awarded with BAFTA, EMMY and the prestigious ASC Award, given by the American Society of Cinematographers.

The Have-Nots, an adaption of Katharina Hacker's 2006 German Book Award-winning novel, is his second feature as a director.

julia jentsch

Julia Jentsch was born in Berlin in 1978. After finishing school she went on to study at the renowned acting school Ernst Busch. She started her career in theatre at the Kammerspiele in Munich where she was a member of the ensemble between 2001 and 2006.

In 2004 she appeared in Hans Weingartner's film *The Edukators* which made her famous over night. A year later she took the lead in Marc Rothemund's *Sophie Scholl: The Final Days*. She received numerous award for her portrayal of Sophie Scholl, amongst them Best European Actress, the Silver Bear in Berlin, the German Film Award. The film went on to be nominated as best non-English speaking film at the Oscars in 2005

Evers since then Julia Jentsch is also seen internationally. In recent years she worked with Hermine Huntgeburth (*Effi Briest*), Margarethe von Trotta (*Hannah Arendt*) and Antonin Svoboda (*The Strange Case of Wilhelm Reich*). Earlier on she was seen in *24 Weeks* by in competition at the Berlinale.

Together with her husband and daughter Julia Jentsch lives near Zurich.



sebastian zimmler

Sebastian Zimmler was born in East Berlin in 1981. After finishing his degree in acting at Ernst Busch acting school he was working at the Schaubühne and the Hebbel-Theatre in Berlin. Since 2009 he is a permanent member of the Thalia Theater company in Hamburg.

guy burnet

Guy Burnet was born and grew up in central London with his family coming from much further afield. He is multilingual and has an ear for many different accents.

Having worked in UK in the theater world, televisions and film, Guy, more recently finished a successful run as the lead on the Broadway production of *Murder In The First* to rave reviews.

Since then he was a supporting lead in Lionsgate's *Mortdecai* playing Ewan McGregor's partner along side Johnny Depp and in the upcoming Zoe Cassevetes film *Day out of days*.

Currently shooting *Ray Donovan* for Showtime. He has a great love for boxing and football.

katharina hacker

Katharina Hacker was born in Frankfurt in 1967. She studied philosophy, Jewish studies and history in Freiburg and Jerusalem. Between 2001 and 2013 she lived in Berlin and London. Her novel *The Have-Nots* received the German Book Award in 2006.

Her new novel, *Skip*, has recently been published.

unafilm

The company's films compete in internationally acknowledged film festivals around the world - Berlinale, Cannes, Toronto, San Sebastian and Karlovy Vary among them.

The German-Swiss coproduction *Colours in the Dark* with Bruno Ganz was a major success in German cinemas, the German-Turkish coproduction *Our Grand Despair* by Seyfi Teoman premiered in competition at the Berlinale 2011. *Heli* by Amat Escalante was selected to the official competition in Cannes 2013 to win the award for Best Director. In 2014 unafilm was present again in Cannes' Official Selection with its coproduction *The Bridges of Sarajevo*.



director's note

The Have-Nots is a film about my generation, about our desire to be special, to live adventurous. It is about our wish to be something or somebody that we are not. It is a film about our inability to share or to care about ourselves. Are we really able to give and take or are we just participating in the lives of others without real empathy?

We worked over a period of 8 years to realize *The Have-Nots*. The toing and froing of the financing process made us face new challenges that thickened the adaptation of the novel. The writer, Mona Kino, once compared this process to that of cooking an essence: while Katharina Hacker created a garden full of different ingredients it was left to us to thicken them until we were left with the essence. The taste, however, would still have to reflect the diversity of its origin.

What I found fascinating during the process of adapting the novel was the interplay between faithfulness and obligation. On the one hand the obligation towards the original writer, who produced a work of fiction with a tremendous effort of creativity and self-reflection. On the other hand the freedom that emerges from this very obligation in the process of making the film. It is not so important "what", but much rather "how" it is being told.

The "silver screen" thus becomes a synonym for the magic of cinema. We, the filmmakers, are being mirrored in our films, which in this case is based on a novel, which in turn is the mirror of the writer. The film itself then becomes a mirror for the audience.

In this respect it was important to me that *The Have-Nots* would not become a sentimental film, not a romantic tale of desperate love, a ménage-a-trois which explains the life of others to the audience. This wouldn't have done justice to the novel, in which Katharina Hacker abstained from any moral commentary. It would have spoon-fed the audience. Instead the film evolves in a distant form of narration that puts me into a position in which I can think, in which I can find myself within this story.

With this creed we intensified the thickening process. We decided to shoot in black and white and reduced the dialogues in the editing process further and further. We continued with what had been my principle intention working with the actors. Julia, Sebastian, Ole, Bibiana, Guy, Aljoscha – I tried to encourage them all to show themselves in their parts and not just a portrait a character. They open themselves a bit to their own desires, wishes and anxieties.



Furthmore *The Have-Nots* are about the loss of a reality that we all take for granted. The film is about the denial that makes us lose sight. In our story this leads to an eruption of mindless violence – to me a metaphor for the current *Zeitgeist* that Katharina Hacker predicted long ago: Jim, the loser amongst the have-nots, the one who is left without a dream in the end, takes revenge with brute force for the apathy of the people around him.

We shot *The Have-Nots* in 25 days in the fall of 2015. 21 days had to be shot in Germany as a result of the funding structure in Germany. 4 days were left for the exteriors in London. In a audacious *tour de force* we managed to get the daily workload done. In the light of those days one episode will stick with me forever: At the end of the film, when Jakob and Isabelle walk away from a violent final the possibility of love is accrued. I had planned a long travelling shot here in which they both disappear in the depth of the shot. We had shot the scene already four times but each time I had changed the focus of the scene a bit – shall they take each other by the hand? If so, when? Who waits for whom? etc...Time was running out and even if I knew that I could return to the editing room with the existing material I insisted to shoot the scene

once again. All of a sudden the unexpected happened: as if on a secret signal and without any assistance from our side the frame filled with pedestrians, sportsmen, cyclist, young parents and our two protagonists disappeared into an afternoon of activities. What they had revealed to us of themselves became a story of many, to “a story of us”

Florian Hoffmeister
Berlin, June 2016



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