



74^e Internationale
Filmfestspiele
Berlin
Panorama

EVERY YOU EVERY ME

(ALLE DIE DU BIST)

WRITTEN AND DIRECTED BY **MICHAEL FETTER NATHANSKY**

INTERNATIONAL PRESS AGENT

BRIGITTA PORTIER / ALIBI COMMUNICATIONS

brigittaportier@alibicomunications.be

+ 32 477 98 25 84

INTERNATIONAL SALES AGENT



info@beforfilms.com

www.beforfilms.com

CONTANDO FILMS AND STUDIO ZENTRAL / NETWORK MOVIE PRESENT



EVERY YOU EVERY ME

(ALLE DIE DU BIST)

WRITTEN AND DIRECTED BY

MICHAEL FETTER NATHANSKY

WITH **AENNE SCHWARZ,**

**CARLO LJUBEK, YOUNESS AABBAZ, SARA FAZILAT, MORITZ KLAUS,
JULE NEBEL-LINNENBAUM, SAMMY SCHREIN, NAILA SCHUBERTH**

108 min - Germany / Spain



SYNOPSIS

At the age of 24, single mother Nadine leaves her home in the countryside to take a job as a factory worker in the coal industry near Cologne. When she begins to perceive and love her impulsive colleague Paul in different guises, she finally manages to feel herself again. The two become a couple and a great love develops between them. Seven years later, Nadine can only see Paul in his «true» outer form, which seems increasingly alien to her. Her job is threatened by structural change in the coal industry, and although Paul is a devoted family man, her love for him begins to dissolve. She decides to fight it and tries to revive the roles she once saw in him.

EVERY YOU EVERY ME is a magical, social realistic love story set against the backdrop of one of the largest brown coal mining areas in Europe, an intimate observation of love and a passionate and playful plea for a loving gaze. Aenne Schwarz (ALL GOOD, STEFAN ZWEIG: FAREWELL TO EUROPE) and Carlo Ljubek (SOPHIA, DEATH, AND ME) hauntingly embody the core of this melancholy and turbulent debut film (written & directed by Michael Fetter Nathansky).

DIRECTOR'S STATEMENT

“Do you know the feeling when you look at a strange man and find it bizarre how he talks and what he says and after a while you realize that it's your own husband?”

Nadine asks her best friend Ajda this question in EVERY YOU EVERY ME. There are always moments in my life that make me freeze inside. In moments like these, I no longer see my nearest and dearest as friends or «soul mates», but as complete strangers. It's as if nothing connects us and as if any closeness between us is just an illusion. My biggest fear is that one day these moments will no longer

disappear. At the same time, these moments make me wonder how I usually perceive my loved ones. What forms do their warmth, their endurance, their comfort, their tenderness have? What «role» do they play in my life and what roles do I desire and demand of them?

Behind the title EVERY YOU EVERY ME lies the promise to love a person in their entirety but also the unbearable burden of having to love more than your own heart is able to. Our film is an invitation to the audience to ask themselves: Who is every you and every me? And which of them do you love?



ABOUT THE DIRECTOR

Director and script writer Michael Fetter Nathansky was born in 1993 and spent his youth in Cologne and Madrid. Between 2013 and 2021 he studied Film Directing at the Film University Babelsberg Konrad Wolf.

His short film GABI (B.A. film) premiered at the Berlinale in 2017 in the Perspektive Deutsches Kino and won the German Short Film Award. With his M.A. graduation film YOU TELL ME (2019) he won the main award at the film festival in Ludwigshafen and was nominated for the First Steps Award and the German Film Critics Award.

His short film SALIDAS was shown and awarded internationally, among others in Ann Arbor, Leeds and Espinho, and was nominated for the 2021 German Short Film Award. He is the co-writer of Sophie Linnenbaum's THE ORDINARIES (2022) which celebrated its international premiere in Karlovy Vary and was shown at numerous international film festivals (SXSW, Zurich, Tallinn). His debut film EVERY YOU EVERY ME won two awards at the WIP Europa section of the San Sebastián Festival 2023 and will have its world premiere at Berlinale 2024 in the Panorama section.

Michael won the New Talent Award North Rhine-Westphalia (2017) and is a Berlinale Talents alumnus (2020). In 2018, he co-founded the Berlin-based production company Contando Films with producer Virginia Martin. Since 2020, he has been represented by the agency Henschel Schauspiel Theaterverlag Berlin.



A CONVERSATION WITH MICHAEL FETTER NATHANSKY

Where did the original idea for this movie come from? Was the character of Nadine a starting point or did you “just” want to write a love story, a story about how complicated relationships are?

I was able to ‘grasp’ the idea for the first time when I realized that the core of the story for me does not lie in Paul’s different characters, but in Nadine, who sees and loves him in this way. What does her gaze tell us about her longings, fears, about everything she is looking for in love? Who do we actually fall in love with? And in this sense, what would the person she no longer loves look like? Since these questions would not leave me

at some point, I knew that this idea would not only be a movie, but also a journey to the core of my own understanding of love. - And ironically, it was exactly at this point that it became a movie for me.

Work plays a central role in this film - what role does the factory setting play in this film? Why did you choose it?

I was interested in an environment that could atmospherically reflect Nadine’s deepest emotional developments, but at the same time also intervene in her reality and her story. Everything is being questioned at her workplace



and this uncertainty ultimately also affects her self-image as a lover. We were looking for factory landscapes that, like Paul, have many different characters within them. There is something brute in them, but at the same time they are a symbol of impermanence and if you look long enough, you can find something surprisingly gentle even in them. In the end, it is Nadine's gaze that decides about it in the movie.

In your previous (short) films, e.g. GABI, SALIDAS, the locations seem to have a life of their own, they are almost protagonists themselves and determine the circumstances, they not only convey an atmosphere, but also challenge the actors/actresses to deal with these locations in a certain way. Can you tell us something about that?

For me and my team (especially my producer Virginia Martin, my production designer Jonathan Saal and my cameraman Jan Mayntz), location tours are crucial moments for putting the script to the test for the first time. We usually 'act out' the first scenes, which of course have nothing to do with what our actors end up doing, but they help immensely to bring the spaces in our heads to life at an early stage. And at the same time, these tours also satisfy my documentary desire for unexpected encounters, which I then try to incorporate into the films. That's probably why I feel so connected to these places. They are one of my earliest confidants and, in this sense, also protagonists.

The communication between the characters Nadine, Paul and the others takes place on so many levels, through dialog, dialect, body

language, gestures, looks - can you talk about what language and communication means to you and how it succeeds or fails here in EVERY YOU EVERY ME?

There's this credo that characters in movies shouldn't say everything they think or feel. I'm interested in the exact opposite. What if we can say everything, even find a common language, and we still feel so far apart and lonely? In my eyes, that is where the greatest powerlessness lies. I can name "every you and every me" and still not 'recognize' you. On the one hand, this contradiction makes me very sad, on the other hand, it awakens my narrative desire.

How did the casting of this film come about, the collaboration with Aenne Schwarz and how did you imagine the actors who were to embody all

the facets of the character Paul? How should they play, what should they be like, what should they look like?

There are two souls in this movie: one whose doubts about love threaten to eat her up inside and one whose belief in love is unwavering. As a player, it requires enormous, playful strength to engage with this with all one's heart, because the players cannot hide behind indistinctness and still have to describe a highly ambivalent emotional state. Inside Nadine's character lies the greatest contradiction. After all, she desperately wants to love her husband. The way Aenne Schwarz plays this deep desire while at the same time being alienated is a little miracle for me. When we (my casting director Karl Schirnhofner, my producer Virginia Martin and I) saw Aenne and Carlo play together for the first time, it was an

almost magical experience for us. One take Paul's unwavering faith 'won', the next time Nadine's deepest doubts prevailed. Each time they both gave their all and yet each time they ended up somewhere else. Experiencing this degree of artistic acting flexibility would be reason enough to make a movie.

You grew up in Cologne, lived in Spain - your films also seem to have the quality of an almost suspension of disbelief or magical realism that is nevertheless rooted in everyday life.... almost in a tradition of Latin American/ Spanish language cinema - are you in any way influenced by this tradition?

I ask myself that very often and every year I find a new answer. My time in Spain probably shaped my film language in a roundabout way.

Because of the relocations at a young age, I constantly redefined my own roles. And to do this, I first observed, 'studied' and imitated my surroundings. I always compared Germany and Spain and certainly often mixed them up. One world was always the one that was missing and to the other, which was in front of me, I didn't feel I belonged. Perhaps if you continue to live by this principle, you will inevitably end up with a kind of magical realism at some point.

Ultimately, however, the film language in EVERY YOU EVERY ME is of course the result of working with a wonderful team. They too have lent their sensitivity, their melancholy, their fascination and their love to this film. Without them, there would be neither the illusion of realism, nor the realism in the cinematic illusions.



CAST

NADINE
PAUL
PAUL YOUNG
AJDA
PAUL WOMAN
PAUL CHILD
MICA (12 yrs.)
MICA (5 yrs.)
ELENA
MRS SCHMITZ
MARCO
UWE
MRS DÜREN
JÜRGEN
MR KÜPPERS

Aenne SCHWARZ
Carlo LJUBEK
Youness AABBAZ
Sara FAZILAT
Jule NEBEL-LINNENBAUM
Sammy SCHREIN
Naila SCHUBERTH
Skyla THEISSEN
Alexandra HUBER
Dagmar SACHSE
Moritz KLAUS
Peter BRACHSCHOSS
Nadja ZWANZIGER
David HUERTEN
Sven SEEBURG

CREW

Director
Screenplay
Cinematography
Production Design
Costume Design
Make-Up
Editing
Music
Sound Mix
Sound Design
Original Sound
Script Consultancy
Casting
Kids Casting
Commissioning Editors (ZDF)

Producers

Executive Producer
Co Producers
German Distributor
International Sales

Michael FETTER NATHANSKY
Michael FETTER NATHANSKY
Jan MAYNTZ
Jonathan SAAL
Julia KNEUSELS
Anke EBELT
Andrea MERTENS
Ben WINKLER, Gregor KEIENBURG
Malte ZURBONSEN
Stefan KOLLECK
Robert KEILBAR
Julia WILLMANN, Sophie LINNENBAUM
Karl SCHIRNHOFER
Anna KUGEL
Jörg SCHNEIDER, Jakob ZIMMERMANN

Contando Films: Virginia MARTIN, Michael FETTER NATHANSKY,
Studio Zentral: Lucas SCHMIDT, Lasse SCHARPEN, Maren SCHMITT
Network Movie: Wolfgang CIMERA

Virginia MARTIN
ZDF - Das kleine Fernsehspiel, Nephilim Producciones
Port Au Prince Pictures
Be For Films

A Contando Films and Studio Zentral / Network production
In co-production with ZDF – Das kleine Fernsehspiel and Nephilim Producciones
Supported by Film- & Medienstiftung NRW, BKM, DFFF, FFA

TECHNICAL DETAILS

Sound Format	5.1
Aspect Ratio	2.39:1
Running time	108'
Genre	Romantic Social Drama
Original version	German
Subtitles	English
Year of production	2024
Countries	Germany, Spain



EVERY YOU EVERY ME

(ALLE DIE DU BIST)

WRITTEN AND DIRECTED BY
MICHAEL FETTER NATHANSKY