

Constantin Film Distribution
presents
a **Christian Becker/Rat Pack Filmproduktion** production in
co-production with
Constantin Film Produktion and in
collaboration with
Westside Filmproduktion
Beta Film, Noisemaker, Pakt Media, and Rocket Science

Michael Ende
MOMO

Cast

Alexa Goodall
Martin Freeman
Araloyin Oshunremi
Kim Bodnia
Claes Bang
Laura Haddock
Jennifer Amaka Pettersson
David Schütter
and many more

Director and screenplay
Christian Ditter

Based on the bestseller of the same name by
Michael Ende

Producer
Christian Becker

Creative
Producer/Executive
Producer
Amara Palacios

Executive Producers
Martin Moszkowicz
Oliver Berben

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CAST

Momo	Alexa Goodall
Master Hora	Martin Freeman
Gino	Araloyin Oshunremi
Beppo	Kim Bodnia
Richter	Claes Bang
Jackie	Laura Haddock
Liliana	Jennifer Amaka Pettersson
Brutus	David Schütter
Maria	Skylar Blu Copeland
Paolo	Maxwell Smith

CREDITS

Director	Christian Ditter
Screenplay	Christian Ditter
Based on the novel by	Michael Ende (published by Thienemann Verlag)
Producer	Christian Becker
Creative Producer	Amara Palacios
Executive Producer	Martin Moszkowicz
	Oliver Berben
Co-Executive Producer	Roman Hocke
	Wolf-Dieter von Gronau
Co-Producer	Christian Ditter
Cinematographer	Christian Rein
Production design	Eva-Maria Stiebler
	Ralf Schreck
Art Directors	Uwe Stanik
	Ivo Hušnjak
Costume Design	Tanja Hausner
Makeup	Georg Korpás
Editing	Friedemann Schmidt
	Sandy Saffeels
Consultant	Dan Lebental
Music	Fil Eisler
Production	Rat Pack Filmproduktion
Co-production	
Funding	Constantin Film Production GmbH
	FilmFernsehFonds Bayern (FFF)
	Medienboard Berlin-Brandenburg (MBB)
	German Federal Film Board (FFA)
	German Film Fund (DFFF) Croatian
	Audiovisual Centre (HAVC)

MISC

Filming locations	Croatia, Slovenia
Shooting	52 days of shooting (February 26 to May 16, 2024)
Length	92 minutes

SYNOPSIS

Young orphan Momo (Alexa Goodall) lives in the ruins of an ancient Roman amphitheater and has an open ear for everyone in the neighborhood. But she prefers to spend her days with her best friend Gino (Araloyin Oshunremi). But when a powerful international corporation starts stealing everyone's time, suddenly no one has time for her anymore. Not even Gino! Momo is desperate. But then a mysterious turtle appears and leads her to Master Hora (Martin Freeman), the guardian of time. Together, they can take on the time thieves—but will their plan work? An exciting race begins...

PRESS RELEASE

MOMO is much more than a classic children's book. It is a modern parable about how time is stolen from us – by corporations, by distractions, by pressure to perform. The film asks a question that is just as urgent today as it was in Michael Ende's time: What happens when we forget how to listen, play and truly live?

The modern adaptation of Michael Ende's classic young adult novel was produced by Christian Becker (JIM KNOPF, HUI BUH, WICKIE) and filmed in Croatia and Slovenia with an international cast under the direction of Christian Ditter (HOW TO BE SINGLE, VORSTADTKROKODILE).

The role of the world-famous title character Momo is played by British actress Alexa Goodall (A Gentleman in Moscow, The Devil's Hour). The main cast also includes multiple award-winning British actor Martin Freeman (The Hobbit, Black Panther: WAKANDA FOREVER, "Sherlock," "The Responder"), Araloyin Oshunremi ("Top Boy," "Heartstopper"), Kim Bodnia ("Killing Eve," "The Bridge," "The Witcher"), Claes Bang (THE SQUARE, "Dracula," "The New Look"), Laura Haddock (THE RECRUIT, TRANSFORMERS: THE LAST KNIGHT), Jennifer Amaka Pettersson (Midsommar, THIN BLUE LINE), and David Schütter (CHARLIE'S ANGELS, BARBARIANS).

MOMO is a production by Rat Pack Filmproduktion (WICKIE, JIM KNOPF, HUI BUH, FACK JU GÖHTE) in co-production with Constantin Film Produktion, as well as in collaboration with Westside Filmproduktion, Beta Film, Noisemaker, and Pakt Media; Rocket Science is responsible for worldwide distribution. The producer is Christian Becker, the creative producer/executive producer is Amara Palacios; Oliver Berben and Martin Moszkowicz are executive producers, Roman Hocke and Wolf-Dieter von Gronau are co-executive producers.

MOMO was funded by the Bavarian Film and Television Fund (FFF), the Medienboard Berlin-Brandenburg (MBB), the German Federal Film Board (FFA), the German Film Fund (DFFF), and the Croatian Audiovisual Centre (HAVC).

Constantin Film Distribution will release MOMO in theaters on October 2, 2025.

LONG SYNOPSIS

In a southern city, a young orphan girl named Momo (Alexa Goodall) appears out of nowhere. She lives in the city's old amphitheater, is poor, but has a special gift: Momo can listen with the utmost patience. From then on, more and more people tell her about their worries and needs. This gives them more joy in life, stimulates their imagination, and allows them to play with their children better than ever before.

Momo finds two particularly good friends: the street sweeper Beppo (Kim Bodnia), who keeps the amphitheater tidy and clean, and the young tour guide Gino (Araloyin Oshunremi), who is passionate about making up stories. Gino introduces Momo to his family: his two younger siblings and his single mother Liliana (Jennifer Amaka Pettersson). The widow continues to run her late husband's pizzeria and is busy around the clock with the double burden of work and children.

One day, the mysterious Jackie (Laura Haddock) contacts Liliana. She suggests a strategy that will save her time so she can spend it on herself and her family later. Liliana has no idea that behind this seemingly good idea is a powerful international corporation that wants to steal time from everyone. The business idea of these gray men and women, the Greys, spreads rapidly. Soon, people forget how to enjoy the beautiful things in life and play with their children.

Momo is desperate: suddenly, no one has time for her anymore. Not even Gino! The Grey Corporation tries everything it can to get Momo on its side. But not only does she resist, she even persuades the Greys' agent, Jackie, to reveal the truth about the corporation's sinister intentions. John Richter (Claes Bang), the leader of the Greys, also finds out about this. He condemns Jackie for high treason and deprives her of her livelihood: the petals of the hour flower, extracted from the stolen time of all human beings.

Richter recognizes the danger Momo poses and hunts her down. But Momo receives a visit from the turtle Cassiopeia, who leads her to her master Secundus Minutius Hora (Martin Freeman). The legendary administrator of time lives in Nowhere House outside of time. This can only be reached if Momo crosses Never Street backwards and moves deliberately slowly. Master Hora explains to Momo the secret of time, how it is created and the danger posed by the Greys.

Momo wakes up in the amphitheater and realizes that a lot of time has passed and a lot has changed: everything is geared towards saving time, Liliana's pizzeria has become a self-service fast food restaurant, her younger children attend boarding schools, and Gino is now a social media star who shares shallow stories and advertising messages with millions of followers – just as the Greys would want.

They want to force Momo to lead them to Master Hora so that he can hand over all human time to them at once. But Momo refuses. To prevent the corporation from finally taking power, Master Hora and Momo resort to a ruse: he falls asleep, causing time to stand still and all people and things to be frozen in their movements. Only Momo and Cassiopeia can still move freely for an hour with the help of an hour flower, and they want to break into the Greys' headquarters. There, they keep the hour flowers they need to survive in a refrigerated storage room.

The all-important battle against the time thieves begins—but will Momo and Master Hora's plan work? An exciting race begins...

DIRECTOR'S NOTE – Christian Ditter

When I first read Michael Ende's MOMO as a child, I was immediately fascinated by the adventure – how a simple girl with no special powers stands up to a mysterious army of gray gentlemen who steal people's time.

Over the years, I have returned to this story again and again – in different phases of my life, with new perspectives. As a teenager, I recognized myself in Gigi, searching for external recognition. Today, as an adult, I see myself in the parental figures – those who have long since unconsciously surrendered their time and attention to the forces Momo is fighting against.

That's exactly what makes MOMO so special: the story appeals to all of us – children, teenagers and adults alike. It is a poetic fantasy adventure and at the same time a mirror of how we live, how we work, how we set our priorities – and what we lose in the process.

For me, MOMO is my most personal film. I have carried it with me since my childhood – through my own coming of age, through creative highs and doubts. And I knew that if I ever made it into a film, it would have to remain true to the spirit of the novel – not only in its story, but above all in its attitude and tone. The language and images of the novel were my compass throughout every phase of the work.

At the same time, it was important to me to retell MOMO in a way that is new and lively for today's audience – emotionally, entertainingly, and visually, so that a new generation of viewers with today's viewing habits would also feel addressed. Although the book is a classic in Germany and parts of Europe, we also wanted to make the story accessible to an international audience – with a diverse cast representing different ethnic backgrounds, skin colors, and realities of life. Because MOMO addresses a topic that affects us all – worldwide. And I firmly believe that a modern, global adaptation can help bring this valuable message back into the conversation.

The themes that Michael Ende formulated decades ago are more relevant today than ever: time pressure, performance-oriented thinking, the feeling of constantly having to function – MOMO tells us all this, and we have tried to capture it all in images that touch, inspire, and linger in the memory.

I believe MOMO is exactly the film that many people need right now – one that amazes us, but also makes us think. One that reminds us of what really matters: time, friendship, listening. For others – and for ourselves.

ABOUT THE PRODUCTION

A classic

Director Christian Ditter remembers exactly the moment when he first became aware of Michael Ende's novel "Momo": "My older sister Katrin pressed her favorite book into my hands and said, 'You have to read this! If you only read one book in your life, read this one!'" And so "Momo" soon became the favorite book of Christian Ditter, then a primary school student: "As a child, I found it fascinating that you could steal or stop time. And I found it exciting that a homeless girl took up the fight against the Grey Gentlemen to save her friends and the whole world."

The novel, which Michael Ende wrote in his adopted home of Italy and published in 1973 by Thienemann Verlag in Stuttgart, has accompanied Christian Ditter throughout his life. "When my children were in elementary school, I read the book to them. All three reacted very differently: my son to the adventure story, my first daughter to the aspect of listening, and my second daughter just wanted to know how the story continued." While reading aloud, Christian Ditter realized that as an adult he sees some aspects of the book differently than he did as a child. "I noticed that I no longer identify solely with Momo, who has to protect others from the time thieves, as I did before, but have in some ways become a victim of the time thieves myself. I was amazed at how many levels the book works on and how relevant it still is today."

A desire that Christian Ditter had had since the beginning of his career as a filmmaker blossomed once again: a modern remake of his favorite book. "After graduating, I felt that I didn't have enough experience to adapt such a popular and complex subject for the screen." That changed after Christian Ditter, together with producer Christian Becker, brought family films such as DIE VORSTADTKROKODILE and WICKIE AUF GROSSER FAHRT to the cinema with great success and later also gained a foothold in the USA as a director and writer.

When producer Christian Becker brought the Michael Ende adaptations JIM KNOPF UND LUKAS DER LOKOMOTIVFÜHRER (2018) and JIM KNOPF UND DIE WILDE 13 (2020) to theaters

and had been trying to acquire the rights to MOMO for some time, Christian Ditter's idea to film Momo's story gained new momentum. "It was very helpful that Christian Becker had good contacts with Roman Hocke and Wolf-Dieter von Gronau, who manage Michael Ende's work, through the JIM KNOPF films," says Christian Ditter. Both were open to the plans. "Michael Ende's novel The Neverending Story says: Every generation must find a new way to access its imagination," says Roman Hocke, "and so it was time for a new generation to find a new way to access Momo."

Producer Christian Becker knew that MOMO would be the largest and most expensive production in the history of his Rat Pack Filmproduktion. That's why he planned from the outset to produce the modern re-adaptation of the timeless classic for a global audience and in English, just as Bernd Eichinger had done in 1984 with Michael Ende's

novel "The Neverending Story" in 1984. "You always have to remember that 'Momo' is Michael Ende's best-selling book worldwide, with more than ten million copies sold, and has been translated into approximately 50 languages," says Christian Becker, adding: "The biggest challenge for us was: How do you adapt a book that is read worldwide, that has shaped generations and with which we all have very individual memories, for the screen?"

The screenplay

It was clear early on that Christian Ditter would also write the screenplay. To do so, he once again picked up the original book that his sister had given him in the 1980s, studied it page by page, and asked himself: "Which scenes do I remember from my childhood and after rereading it? What feelings does the novel evoke in me? What touches me about the story and the characters?" He wrote down the answers on index cards, which he used to roughly construct the structure of the film:

Wolf-Dieter von Gronau and Roman Hocke were involved in many processes as consultants even during the script phase. "We exchanged our opinions with Christian Ditter in a very constructive and open manner and always tried to find good solutions," says Roman Hocke. One of the points of discussion was the opening of the film: "Michael Ende wanted to slow down the pace at the beginning of the book," explains Roman Hocke. "He said: Dear reader, you want to get straight to the plot and be gripped by suspense, but sit back, take your time, and let yourself be drawn into the story, which only begins very late in the book." Roman Hocke knew that this strategy of the novel was not compatible with the fast-paced narrative style of today's movies, but he made clear demands for the introduction of the title character: "Momo must be someone whose origins are unknown. That was very important to Michael Ende. She may be an angel sent to save humanity. She should definitely keep her secret. We placed great emphasis on that."

Christian Ditter wrote several versions of the story. Some scripts stuck closely to the book, while others deviated significantly from it. "Of course, you have to summarize things, condense characters, add new aspects, because the world has changed a lot in the last 50 years and our reality has changed," says Christian Ditter, who always kept the film's target audience in mind while writing: "I wanted to make a film that not only I, as a fan of the book and an adult moviegoer, would enjoy watching, but that my children would also have a lot of fun with – without the parents getting bored or the younger ones being overwhelmed." Producer Christian Becker also liked this approach: "We decided to make the film a little older and a little bigger than the novel so that all age groups would be perfectly entertained and the film would still come across as modern and relevant in several years' time."

Amara Palacios, creative producer and executive producer at Rat Pack Filmproduktion, describes the film adaptation as a responsible approach to a literary treasure—with the aim of making its appeal visible to today's audiences. Respect for the depth and poetic power of the original was crucial in this regard:

"This is a huge responsibility that has been entrusted to us, but it is also an opportunity. I love Momo! I read the book as a child and was fascinated by this passive heroine whose magical power lies in listening to other people. I could identify with Momo much better than with many other book heroines from my childhood."

Parallel to the work on the screenplay, the search began for the right partners for this major international project. At Constantin Filmproduktion, which had already made *THE NEVERENDING STORY* a global success in 1984, Christian Becker found an enthusiastic ally in Martin Moszkowicz, then CEO of the company. "I was impressed by how well the novel has stood the test of time over five decades and how modern and relevant Michael Ende's story still is today," says Martin Moszkowicz. As executive producer, he pulled out all the stops to find international partners for the financing and worldwide distribution of the film. "But we always knew that we wanted to realize this project from Germany and not through a big American studio," emphasizes Martin Moszkowicz, referring to Constantin Filmproduktion's long history of international film successes.

MOMO is now a production of Rat Pack Filmproduktion in cooperation with Constantin Film Produktion and in collaboration with Westside Filmproduktion, Beta Film, Noisemaker, Pakt Media, and Rocket Science. MOMO was funded by the Bavarian Film and Television Fund, the Medienboard Berlin-Brandenburg, the German Federal Film Board, the German Film Fund, and the Croatian Audiovisual Centre (HAVC). "I've been carrying this story with me since my childhood. And it took six years of intensive work to bring it to the screen in the way it deserves," says director Christian Ditter, summing up the project.

Momo

"Another big challenge was finding our Momo," says Christian Ditter. The director had mentally prepared himself for a long casting process, anxious waiting, and many discussions. But then something happened that no one had expected: one of the first videos Christian Ditter and Amara Palacios watched was recorded on a cell phone camera by British actress Alexa Goodall. "Amara and I looked at each other and said, 'That's her!'" recalls Christian Ditter. Amara Palacios says, "Finding the ideal candidate on the very first day, who enchants us and captivates us, is a situation you hope for, but based on experience, you don't expect."

Nevertheless, there was a certain amount of skepticism as to whether the search for Momo should be declared over on the very first day. "We looked at hundreds more girls over the next few weeks, but they all had to measure up to Alexa," emphasizes Christian Ditter. Alexa Goodall and other actresses were invited to audition several times, playing different scenes with different acting partners. "Alexa prevailed in each round," says the director, "and in the end, our feeling from the very first day was confirmed. Finding Momo wasn't just a casting call—it was a discovery. Alexa doesn't play Momo, she is Momo."

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Twelve-year-old Alexa Goodall already had experience from major international productions, including the miniseries "A Gentleman in Moscow" (2024), for which she spent many days filming with Ewan McGregor. The casting agency in London was specifically asked not to exclude young actresses based on their skin or hair color. "We wanted to see all English-speaking girls between the ages of nine and 13," says producer Christian Becker. "For some readers of the novel, Momo is eight years old, but in our version she is now a little older," says Amara Palacios. "We didn't want to deny the role to any actress because of her date of birth. We also cast girls who were younger or older than Alexa."

In 1973, Michael Ende described Momo as a girl with jet-black curly hair, jet-black eyes, and feet of the same color because she almost always runs barefoot.

"Back then, a girl like that caused quite a stir when she appeared in a southern city," says Christian Becker. "Today, our society is much more diverse and open than it used to be—even though we know that exclusion still exists. Differences in skin color or origin are less noticeable to many people in everyday life. It was important to us not to define Momo by her origin or appearance, but by her special charisma. Alexa has something that makes you pause immediately: her red hair, her bright eyes, her calmness. She seems like an apparition: like someone who has come from another world to set something in motion."

Makeup artist Georg Korpás conducted tests to see how Alexa Goodall would look with dark hair, just to be on the safe side. However, the result strengthened his conviction to let the natural personality of the leading actress shine through and to reinterpret the title character.

"It was helpful for me that I come from Hungary and – unlike many Germans – didn't have a fixed idea of what Momo should look like," says Georg Korpás. He sees Alexa Goodall's red hair as "a huge asset: the color red always symbolizes life." Extensions ensured that Alexa Goodall's hairstyle grew into a thick, wild mane that credibly conveys that the homeless Momo has not visited a hair salon in a long time. This should also be reflected in her face: "Momo spends a lot of time in the sun, in the fresh air," says Georg Korpás. "The skin made dirty with spray and the natural freckles make the blue eyes shine even more." Momo's appearance also had an effect on the casting of other roles: "I made sure that Momo was the only person with red hair in the entire film," emphasizes Georg Korpás. "This went so far that on some shooting days we had to reject individual extras or change their wigs if they had red hair. The color red is reserved for Momo."

Alexa Goodall first became aware of Michael Ende's novel through the casting process: "It's a magical book. I immediately had images in my head and really hoped that I would get to play Momo. She is the best friend anyone could wish for, because she is compassionate, courageous, and a great listener." Producer Christian Becker also sees this as the special quality of the title character: "Momo is the most passive heroine in literary history. Her great art is listening. This enables her to stimulate people's imaginations and positively influence their

lives."

Director Christian Ditter calls Alexa Goodall "a gift: I only had to give her a few instructions and was able to enjoy her performance. Alexa is Momo!" The actress also quickly became comfortable with her costume because it "is just very Momo," as Alexa Goodall says: "I wear the same cool outfit in every scene. It only took five minutes in the morning to put on the costume and transform into Momo." Over a heavily distressed tank top, Momo wears a long, worn wool jacket and a patchwork skirt based on an original petticoat from the 1950s, which costume designer Tanja Hausner embellished with ruffles and fabric remnants: "Momo's silhouette is timeless; her costume cannot be attributed to any particular era."

Croatia

Michael Ende set Momo's story in a southern European city without naming it specifically in the novel. "So we went to southern Europe in search of locations that had a metropolitan character, access to the sea, and ideally an amphitheater," says Amara Palacios. Production designers Ralf Schreck and Evi Stiebler traveled to Portugal, Spain, and Italy, but also considered Greece, Tunisia, Bulgaria, and Turkey, until they finally found "the ideal overall package" in Croatia.

The mix of locations in Pula, Rijeka, Rovinj, Split, and Zagreb ultimately resulted in a "best-of southern cities," as Christian Ditter calls it: "Just as Gotham City in the Batman movies is a mixture of New York and Chicago, we show Momo in a fictionalized version of those southern places that come to mind when you read Michael Ende's novel." Producer Christian Becker also appreciated the professional production conditions in Croatia. Major American projects such as "Game of Thrones," STAR WARS: EPISODE VIII – THE LAST JEDI (2017) and MAMMA MIA! HERE

WE GO AGAIN (2018), but also the financial benefits of Croatian film funding have contributed to the enormous growth of the domestic film industry over the past 15 years, enabling experienced local service production companies to support the work of international film crews.

"Croatian locations are a perfect mix of historic and very modern buildings," says director Christian Ditter. Whether Roman or Byzantine heritage, futuristic magnificent buildings or natural beauties such as beaches and natural harbors: the place where Momo appears could be anywhere and in any decade: "We tell the story as timelessly as possible," says Amara Palacios.

One of the central locations for the film was the city of Pula, mainly because of its most important landmark, the historic amphitheater. The building was constructed during the reigns of the Roman emperors Augustus, Claudius, and finally Vespasian, whose son and successor Titus was able to open the sixth-largest amphitheater of antiquity in 81 AD. Up to 23,000 people watched gladiator fights, animal hunts, and reenacted sea battles there.

With a length of 133 meters and a height of more than 32 meters, the amphitheater in Pula is much larger than the ruined amphitheater where Momo lives in Michael Ende's novel, which was modeled on the small theater in the ancient city of Tusculum. "Our Momo world should be bigger than the world described in the novel," says production designer Ralf Schreck. "We wanted to adapt the images to today's viewing habits and create visual appeal for the cinema screen."

The well-preserved and elaborately restored arena is a popular venue for operas, film festivals, and concerts. Musicians such as Luciano Pavarotti, Sting, Elton John, and Robbie Williams have performed there, taking advantage of the remarkable acoustics. "When you look at an amphitheater from above, it always looks a bit like an ear, and that's what always inspired Michael Ende," says producer Christian Becker. "On one side is the stage, on the other side is the audience: and in Michael Ende's novel, listening plays a central role because it is Momo's very special ability."

Alexa Goodall was fascinated by the size of the amphitheater, where Momo lives in a small cave-like recess under the stands. "I was particularly impressed by the night shoots," says the lead actress. "It was incredible how many spotlights were needed to illuminate the entire amphitheater."

Beppo

The amphitheater plays a central role not only in Momo's life, but also in the life of street sweeper Beppo. He keeps the arena tidy and clean, and just like Momo, Beppo has no family, but the friendship between the two is also based on their relaxed attitude toward time and their empathy for their fellow human beings. Beppo chooses his words carefully and deliberately, because in his opinion, most of people's suffering is due to the fact that words are too often spoken without thought.

Director Christian Ditter had Kim Bodnia in mind early on as the ideal choice for the role of the wise Beppo, who performs simple tasks but is a complex thinker and philosopher. The Danish actor became world famous for his leading role in Ole Bornedal's thriller NIGHTWATCH (1994), followed by memorable roles in festival favorites such as IN CHINA THEY EAT DOGS (1999) and crime series such as "The Bridge" (2012) and "Killing Eve" (2018-2022). Often typecast as criminal and dubious characters, Christian Ditter saw completely different qualities in Kim Bodnia: "I thought to myself, if I cast him as the good guy, he would be a very warm-hearted person at Momo's side."

The first contact led directly to success, partly because Kim Bodnia has a close family connection to Michael Ende's novel: "My wife knew the book because she played Momo in a theater production when she was eleven. Our children grew up with this story because we often read to them from the novel." Kim Bodnia found it a "goosebumps moment" when he was offered the role of Beppo in an international film adaptation of a story that is firmly rooted in his family. "Kim Bodnia radiates exactly what we wanted for the role of Beppo," says creative producer Amara Palacios. Costume designer Tanja Hausner bought an old work jacket for Beppo with

leather-trimmed shoulders and the patina of nearly 100 years. She incorporated light red tones into the fabric of the work pants to create a color affinity with Momo and other positive characters in the story.

Kim Bodnia was thrilled by the opportunity to film in the ancient amphitheater in Pula. "I've always been fascinated by stages and theaters; I love art and creativity," says the actor, emphasizing, "I forget that people and animals were once killed here for entertainment, and I'm glad that the place is now used for concerts, films, and plays. These are moments of culture that entertain us all or make us think."

Gino and Liliana

The character Gigi, a tour guide and Momo's best friend, is called Gino in the film. While Momo is a gifted listener, Gino, who is a few years older, loves to tell stories. "Gino wants to belong, he wants to be loved, not only by his family, but by as many people as possible," says Christian Ditter, drawing parallels with social media behavior in our time. The filmmakers also found the perfect Gino on the first day of casting when Araloyin Oshunremi entered the room.

The British actor with Nigerian family roots immediately impressed with his easy-going and humorous manner. "Gino undergoes a major transformation in the story: at some point, his millions of followers become more important to him than his good friend Momo," says Christian Ditter. "To ensure that viewers don't hate him, it was important to me to find an actor who was as likable as possible, someone you can forgive a lot." Araloyin Oshunremi describes Gino, as he is portrayed at the beginning of the film, as "ambitious, enthusiastic, and responsible: he works as a tour guide, delivers food for his mother's pizzeria, and is a father figure to his two younger siblings."

Gino's mother is Liliana. In the novel, Liliana is one of many minor characters; she is the wife of Nino, who runs a small restaurant on the outskirts of town. In the film, Nino has already died, and Liliana is raising her three children alone while continuing to run the pizzeria. "Liliana combines several characters from the novel, making her a three-dimensional character who also reflects the lives of many women today," says Christian Ditter. Amara Palacios adds: "We wanted to portray the struggle that many single mothers and working mothers know: How much time do I have for my children besides work, and how much is left for me in the end?"

Swedish actress Jennifer Amaka Pettersson auditioned for the role of Liliana.

"The chemistry with her film son Araloyin was right from the start. I liked this mixture of warmth and humor, paired with sadness and melancholy," says Christian Ditter. Jennifer Amaka Pettersson came to the audition with great ambition: "Michael Ende's novel has influenced me ever since my aunt gave me 'Momo' as a child. I really wanted to be part of this film."

The city where Liliana and her children live is a lively place: "People talk

with each other, stroll through the market, sit in cafés, or enjoy themselves on the beach. Everyone is cheerful and exuberant," says Christian Ditter. The film was shot at picture-perfect locations in several Croatian cities, as well as at the market and harbor in Rijeka. Several hundred extras strolled through the old town streets and along the promenade. They played a key role in creating a carefree, summery atmosphere. The clothing exudes the chic of bygone times and is reminiscent of Alfred Hitchcock's classic film *TO CATCH A FALLING MAN* (1955). "The children dance and play together, people have fulfilling family lives and take time for art, culture and entertainment," says Amara Palacios. But that is about to change. Because a powerful international corporation has its sights set on people's time...

The Greys

Christian Ditter made perhaps the biggest changes to the gray men. In the novel, the bald agents of the "Time Savings Bank" persuade people to save time, supposedly to store it and return it later with interest. In reality, people are being deceived, and the gray men roll the stolen time into cigars, which they smoke in order to survive. In the film, the Grey Men are no longer a homogeneous mass, but individual agents, including female agents. "When writing the screenplay, I thought about how the Grey Men would steal people's time today," says Christian Ditter. "They would certainly no longer operate secretly and covertly, as they do in Michael Ende's novel, but would act very confidently."

While Michael Ende saw his time thieves as an analogy for banks that enrich themselves with their customers' money, Christian Ditter sees modern time thieves in today's ubiquitous technologies, to which people voluntarily give their time, money, and personal data. "That makes the story all the more relevant and fascinating," says Christian Ditter. "Everyone would like to have more time for themselves and their family, for friends and hobbies. So if someone offered me a plausible concept for solving my time problems, I would certainly say: That sounds good! How do we do business?"

Amara Palacios compares the modern descendants of the gray gentlemen with the advertising and marketing campaigns of large international corporations: "They have to be sexy and desirable! The technological innovations of the network must also arouse desire. Then people will voluntarily reach for them and not notice how the time thieves are slowly eating away at their lives."

Costume designer Tanja Hausner achieved the feat of designing a uniform look for the Greys, while also giving each costume a personal touch. Individual outfits made of gray wool fabrics were first created in Vienna, based on 1960s fashion. Using these prototypes, loden coats, shirts, and pants were then sewn in Zagreb for an entire army of gray men and women. Legendary eyewear designer Robert la Roche provided several vintage models from his Vienna warehouse to give individual agents a more distinctive look. Makeup artist Georg Korpás also felt it was important for the Greys to represent diversity and "not stereotypically serve the cliché of the old, white man

man": "What they all have in common is that they are not real people and therefore do not have soft shapes or vivid colors. They appear angular, clearly structured, and monochrome. They look like they came from Charlie Chaplin's MODERN TIMES or Fritz Lang's METROPOLIS."

Georg Korpás relied in part on wigs to visually reduce the agents to gray, black, white, silver, and platinum. "If you look closely, you can see that the hair colors also reflect the hierarchy within the gray network," says the makeup artist. "The higher the rank, the whiter the hair." Only the judge has a special status and appears with black hair. This judge is played by Claes Bang. The Danish actor, with the striking appearance of an early Hollywood movie star, is just as at home in Danish, German, and British television series as he is in major US productions.

Claes Bang describes the Greys as unpleasant people who personally enrich themselves by cheating people out of their time and a fulfilling life: "It's comparable to large corporations that seize all the water sources and make others pay if they want a drop." The judge shows his full severity when he convicts agent Jackie of high treason, deprives her of all time and thus seals her deadly fate. This role is played by Laura Haddock (GUARDIANS OF THE GALAXY, TRANSFORMERS: THE LAST KNIGHT). Jackie manages to convince Liliana of the supposed advantages of saving time, but when she tries to bribe Momo, Momo turns the tables and magically makes Jackie reveal all the secrets of the gray network.

Richter recognizes the danger posed by Momo and orders a hunt for her. By chance, Beppo overhears these plans and wants to warn Momo. "Momo is immune to the Greys," says Alexa Goodall, "because she has never had to rely on saving time. She has always given her time to other people without expecting anything in return." The young actress found filming with Momo's opponents a great pleasure: "They may seem threatening, but during breaks in filming, they were always very nice to me. I wasn't afraid."

For German actor David Schütter, his role in the MOMO remake was a dream come true: "When I first heard about it, I wrote on social media that I really wanted to be part of it, even if it was just as an extra." David Schütter knew and loved the book since his mother read it to him in early childhood. "Someone must have brought my application to Christian Ditter's attention, and I ended up getting a real role with a name and several days of filming. I could hardly believe my luck, and my mother cried tears of joy." Although David Schütter likes the positive heroes Momo and Beppo best in the novel, he was happy to switch to the evil side as one of the Greys, Brutus, for the filming: "The most important thing is that I get to be part of it. So it's totally okay to lose to Momo."

This much can be revealed: Brutus does not live to see the end of the film. "I crumble to dust,"

says David Schütter, revealing a secret about the Greys: "We are made of the petals of the hour flower. We are like parasites and can only survive by stealing time. We take the petals, turn them into dust, and inhale them." Director Christian Ditter no longer considered the cigars smoked in Michael Ende's novel to be appropriate for today's audience. In the film, the Greys absorb the petals with an inhaler.

"It's like a boost of life, comparable to an oxygen device," says producer Christian Becker. Changes of this kind were discussed with Michael Ende's close confidants Roman Hocke and Wolf-Dieter von Gronau, who considered Christian Ditter's idea to be "a sensible alternative" to cigar smoking.

The Greys have also upgraded their technology in other ways: the time thieves give people "Greycelets," electronic bracelets similar to fitness trackers that warn their wearers as soon as they waste their time on supposedly unimportant things. Instead of the Bibigirl toy doll, which is used to bribe Momo in the novel, the powerful high-tech corporation in the film distributes BibiBots to the young target group, which are intended to be friends, guardians, and entertainers for children and young people, as parents are so busy saving time that they no longer have any capacity for their own children.

Liliana also experiences this alienation from her children: "At the beginning of the film, Liliana is a loving and caring mother who does everything for her three children," says Jennifer Amaka Pettersson. "But then Jackie calculates how much time Liliana has wasted so far, which she could have saved for the years to come." In the novel, this calculation is made for the hairdresser Fusi, but in the film it becomes a conversation between women. "Liliana is very receptive to Jackie's offer," says Jennifer Amaka Pettersson, asking, "If someone offers to help you manage your double burden of work and family, why would you refuse?"

Liliana gradually loses her son Gino to the Greys: the passionate storyteller rises to become a social media superstar whose posts are followed by people all over the world. "Fifty years ago, there was no internet and no influencers," says Christian Ditter, "but I think Michael Ende wrote a very forward-looking novel. Many young people dream of having lots of followers who admire them." Gino pays a high price for his fame: "Gino the dreamer becomes Gino the liar," says Araloyin Oshunremi about the transformation of his role. As his success grows, imagination and originality disappear from his stories, and he now parrots the views of his gray patrons and serves their propaganda.

Momo does not want to accept losing her best friend to the Greys without a fight. She visits him at one of his big appearances and tries to convince him to use his new power to remind his followers of the true values in life. The futuristic car that chauffeurs Momo and Gino autonomously through the big city at night is a concept vehicle from Audi. The Ingolstadt-based company provided the roadworthy model for the shoot "because 'Momo' is also the favorite book of many people at Audi," smiles Christian Ditter, who staged Gino's glamorous world in the Zagreb Concert Hall and the Museum of Modern Art.

A new world

After the Greys took power, the once livable city has become colorless, cold, and angular. "We quickly agreed that the Greys live in a kind of brutalist architecture," says production designer Ralf Schreck. The facades of the buildings are bare and gray, with the only splashes of color coming from the large LED advertising walls on which the Grey Corporation urges people to consume and save time. Luminous strips mark the fast lanes on the streets, which were set up so that the hectic society can move around more quickly. Bulky waste piles up at the sides of the roads: "Our approach was that people throw away their sofas, musical instruments, and all kinds of decorations or put them out on the street because this kind of waste of time is frowned upon," says production designer Evi Stiebler. In addition, black plastic bags full of garbage are piled up everywhere. "The gray world is characterized by efficiency thinking and radical fast-pacedness. Anything that has no immediate use is considered ballast—even listening, dreaming, or lingering. Things are

disposed of before they are allowed to tell stories," says Amara Palacios about the throwaway society in which sustainability plays no role, but plastic cups and plastic cutlery are disposed of immediately after consumption.

Rubbish also piled up in the amphitheater in Pula during several days of filming. "It was a very disturbing sight for the tourists, but we were able to convince them that it was a film set and that we would clean up the arena again," says production designer Ralf Schreck. Liliana's formerly cozy pizzeria has been converted into a soulless self-service restaurant, and there is no longer any family life in the surrounding apartments because people are glued to their screens. The many high-rise buildings that shoot up into the sky after the Greys take power were added later on the computer. "We digitally expanded the locations, but always worked in real settings," says director Christian Ditter. "A world generated entirely on the computer would not have suited our MOMO, but for the second half of the film, we had to give reality a little help."

Cassiopeia

When Momo seems to be abandoned by all her friends, the turtle Cassiopeia unexpectedly appears. Unlike the ancient Morla in the novel "The Neverending Story," Cassiopeia cannot speak. But she communicates with Momo by lighting up words on her shell. The turtle can also see half an hour into the future, which is why she is an important helper for Momo as she flees from the Greys. Christian Ditter made the early decision to build Cassiopeia as a remote-controlled puppet so that Alexa Goodall and other actors on set could interact with the turtle authentically.

The Berlin-based company Chris Creatures Filmeffects built a total of four puppets in two different sizes and with different functions. Two of the 40-centimeter-long animatronic puppets each conceal 15 small servo motors under their removable shells, plus two additional motors for the movement of each leg. But that doesn't get Cassiopeia anywhere. "We installed additional drive motors,"

says Chris Kunzmann. "You have to imagine it like a remote-controlled car, but we use a technique that makes Kassiopeia wobble like a real turtle when it walks."

In addition to a fast and a slow remote-controlled turtle, there was a third puppet, which was also 40 centimeters long. This pure dummy, which was significantly lighter, contained less technology, and was therefore less susceptible to damage, was used when Momo carries the turtle in her arms and can be seen running from a distance of several meters. The fourth and largest puppet was 60 centimeters long and was used for close-ups. Here, more emphasis was placed on the detailed head and facial expressions than on the mobility of the body.

"Our initial approach was to build the turtle as realistically as possible," says Chris Kunzmann, "but then we wouldn't have been able to give Cassiopeia an individual character because turtles don't have any notable facial expressions." The solution was to give Kassiopeia movable eyelids and eyebrows, add the option of a small smile to her mouth, and incorporate a movable tongue. The result: Kassiopeia appears more lively and lovable. The wrinkled skin, molded from soft silicone, was deliberately not colored gray, but given a blue sheen.

"This slight alienation gives Kassiopeia something magical," says Chris Kunzmann. Many hours of work were also invested in the design and construction of the turtle shell. Small pictograms, each of which can be individually illuminated, form letters and, in turn, short words that are of great importance to Momo and her mission.

It took three puppeteers to bring the turtle to life in a believable way. For close-ups, the trio controlled the facial expressions, while for wider shots, one player was responsible for movement, one for the leg movements, and one for the head movements. Alexa Goodall enjoyed the privilege of working closely with the lifelike puppet. "I was the only one allowed to touch it," says the young lead actress with a hint of pride.

Master Hora

Cassiopeia leads Momo to her master, Master Secundus Minutius Hora, the mysterious administrator of time. He lives in Nowhere House outside of time. Momo can only reach her destination by crossing Never Street backwards to Nowhere House and moving deliberately slowly. Director Christian Ditter wanted to cast a particularly experienced and well-known actor in the role of Master Hora. The choice fell on Martin Freeman, who made film history with his title role as Bilbo Baggins in Peter Jackson's fantasy trilogy THE HOBBIT (2012-2014) and expanded his fame as Agent Everett K. Ross in three Marvel films, among others. "I've always thought Martin Freeman was great," says Christian Ditter. "He makes you believe in a supernatural character like Master Hora."

Martin Freeman was familiar with Michael Ende's work through "The Neverending Story"

and learned about Momo's adventures through Christian Ditter's screenplay. "I was fascinated by the story and the role," recalls the actor. But he made one thing clear to Christian Ditter early on: "I'm not ready for my Gandalf moment yet!" At just over 50 years of age, Freeman did not want to appear as a bearded wizard with long white hair in the style of Gandalf (THE LORD OF THE RINGS) or Professor Dumbledore (HARRY POTTER). Instead, the star and his director were interested in a "fresh and modern approach" to the role.

Martin Freeman sees Master Hora as "a mixture of monk, magician, watchmaker, and a touch of Jedi knight." Although he becomes Momo's mentor, he never looks down on the girl in a schoolmasterly way, but treats the young heroine as an equal. "She is the first human being Master Hora has ever met in person," says Martin Freeman. "He observes everything that happens in the world very closely, but no little girl has ever strayed into his Nowhere House before. I think he likes her curiosity and appreciates her ability to listen to other people."

Together with Christian Ditter and costume designer Tanja Hausner, Martin Freeman defined the parameters for Master Hora's clothing: "I didn't want to look like a university lecturer who missed Woodstock and is compensating for this shortcoming with the hairstyle and outfit of an old hippie." The costume was to combine several eras, but not be clearly attributable to any particular century: "Every few decades, Master Hora takes stock of the current fashion and adopts elements that he likes for his own style of dress," says Martin Freeman. He describes the result with a smile, but very satisfied, with the words "half Wolfgang Amadeus Mozart and half Mick Jagger."

The set designers built the Nirgendhaus in Croatia's neighboring country, Slovenia. In the desecrated church of a former monastery, the main hall was furnished with more than 2,500 clocks from all cultures and eras. "This is the largest collection of clocks I have ever seen," says Martin Freeman. The filming location presented the filmmakers with major challenges: The church was only available two weeks before the shooting date. All the larger set elements were built in Croatia, then dismantled, loaded onto trucks, and transported to Slovenia. The entrance to the church was only two by two meters, so only fragments of the structures could fit through the door. Inside, they had to be reassembled, filled, and painted.

"We only found out a week beforehand that we weren't allowed to paint the walls," says production designer Ralf Schreck. However, the monument conservationists did allow the walls to be covered with foil, which could then be painted. "However, this foil was not available in Croatia, so we had to have it delivered from Hungary to Slovenia," explains Evi Stiebler. Time was running out in the house of the keeper of time, "but in the end, the Nirgendhaus turned out to be a really beautiful motif," says Ralf Schreck.

The finale

Master Hora lets Momo return to the city because she wants to help her friends. But the Greys want to force her to lead them to Master Hora so that he can hand over all of humanity's time

of humanity at once. To save the world, he falls asleep, causing time to stand still and automatically bringing everything and everyone to a standstill. Alexa Goodall particularly enjoyed filming this frozen moment in time: "As I slalomed through all these standing people, I grinned every time my face was turned away from the camera."

Thanks to an hour flower, Momo and Cassiopeia can move around in the frozen world for an hour. They want to defeat the seemingly overpowering Greys and follow them to their headquarters. The set designers found the above-ground area of this headquarters on an old shipyard site in Pula. "There is an unfinished, rusty ship there that was once supposed to be the largest livestock transport ship in the world," says Ralf Schreck, praising this magnificent backdrop. The underground area of the headquarters and the storage facility for the dust of the hour flowers were created in Zagreb in an old test center where ship hulls are usually tested for seaworthiness. The huge gate leading to the flower warehouse, which Michael Ende called the Moon Gate in his novel, was designed by the set designers to be circular. "When Momo arrives here, the gate is slightly open because it was not closed when Master Hora fell asleep and everything became immobile," explains Evi Stiebler. "The round gate creates an opening in the shape of a crescent." The set designer describes the film's finale as iconographic: "When Momo closes this gate, it becomes clear to every viewer: no matter what the Greys do, the gate to their elixir of life is locked and cannot be quickly reopened."

A good time

"MOMO in numbers? 52 days of shooting in two and a half months, six cities, 28 locations, 350 contributors," sums up director Christian Ditter. "Considering the enormous logistics involved in moving this large entourage from city to city, it was a road movie without us actually shooting a road movie," emphasizes creative producer Amara Palacios. Looking back, Christian Ditter says: "My job on set was to protect time – not just the shooting schedule, but above all the creative space in which the actors and crew could breathe, play, and create."

" Martin Freeman is full of praise when he talks about working with Christian Ditter: "I'll spare you any jokes about German thoroughness, but as we all know, there's a grain of truth in every cliché. I'm British, after all, and I like to drink tea."

Lead actress Alexa Goodall is convinced that at the end of this long journey there is a film that people should go to the cinema to see: "MOMO is not only a very good film, it also has a message: use your time for the really important things in life that make you and other people happy!" Christian Ditter also believes that the core message of his film adaptation of the novel is that "time is the most important asset people have." This makes him all the more convinced that the film is worth seeing for the whole family: "MOMO appeals to every generation: children discover wonder, teenagers recognize themselves, and adults are reminded of what really matters – our time."

Producer Christian Becker likes that MOMO not only tells an exciting story, but also "addresses and denounces many important contemporary issues in an entertaining, playful way." Executive producer Martin Moszkowicz emphasizes that this allows the film to connect with people "on an emotional level": "That's the magical moment that cinema has always stood for and still stands for today: having a shared emotional experience." Amara Palacios likes the fact that the new adaptation of MOMO has remained faithful to the original novel on the one hand, while on the other hand arriving in 2025 in terms of content and style: "I hope the film meets the expectations of all those who, like me, have long held Momo dear to their hearts, and at the same time gives all those who are just getting to know her an equally touching and inspiring cinematic moment.

Roman Hocke, who represents Michael Ende's literary legacy, associates MOMO not only with an hour and a half of exciting, poetic, and educational cinema, but also with "Michael Ende, his novels, and the way he thought and wrote receiving more attention again."

BIOGRAPHIES OF THE ACTORS

Alexa Goodall (*Momo*)

With her natural talent and down-to-earth charisma, Alexa Goodall is one of the most exciting young actresses in the UK. Before landing the lead role of Momo at the age of just twelve, she starred alongside Ewan McGregor in the Paramount+ miniseries "A Gentleman in Moscow" and was praised for her presence and emotional depth. She has also appeared in the critically acclaimed ITV series "The Long Shadow" and the Amazon Prime series "The Devil's Hour."

Martin Freeman (*Master Hora*)

Martin Freeman is an Emmy and BAFTA Award-winning actor who is widely admired for his versatility in film, television, and theater.

He first gained recognition in the UK for his role as Tim Canterbury in the original version of *The Office* (2001–2003), for which he received two BAFTA nominations. This was followed by early film appearances in *ACTUALLY... LOVE ACTUALLY* (2003) and *SHAUN OF THE DEAD* (2004), before Freeman took on the lead role of Arthur Dent in the 2005 film adaptation of *THE HITCHHIKER'S GUIDE TO THE GALAXY*. In 2006, he played the role of Rembrandt in Peter Greenaway's *NIGHTWATCHING*.

From 2010 to 2017, Freeman thrilled audiences worldwide as Dr. John Watson in the hit BBC series "Sherlock" alongside Benedict Cumberbatch. His performance earned him a BAFTA Award, an Emmy Award, and worldwide recognition. He further cemented his international status with the role of Bilbo Baggins in Peter Jackson's *THE HOBBIT* trilogy (2012–2014). In 2014, Freeman took on the lead role of Lester Nygaard in the FX series "Fargo," for which he received Emmy and Golden Globe nominations.

Other notable film roles include *THE EICHMANN CASE* (2015), "StartUp" (2016), and the post-apocalyptic Netflix drama *CARGO* (2018). In the Marvel Cinematic Universe, Freeman appears as Everett K. Ross in *CAPTAIN AMERICA: CIVIL WAR* (2016), *BLACK PANTHER* (2018), *BLACK PANTHER: WAKANDA FOREVER* (2022), and the Disney+ series *Secret Invasion* (2023). His recent highlights include the lead role in the BBC crime series *The Responder* (2022–2024), for which he received another Emmy Award and a BAFTA TV nomination, as well as his stage work in *The Fifth Step* in London's West End. In 2024, he starred alongside Jenna Ortega in the feature film *MILLER'S GIRL*.

Freeman's career spans various genres and media, from award-winning television dramas to blockbuster franchises to acclaimed theater productions, making him one of the UK's most respected and consistent talents.

Araloyin Oshunremi (*Gino*)

Araloyin Oshunremi is best known in his native UK for his role as Stefan in the first three seasons of the Netflix series *Top Boy*, for which he was nominated for Best Supporting Actor at the RTS Awards. His other TV appearances include the hit

Netflix series "Heartstopper" (seasons 1 and 2). Araloyin Oshunremi starred in Sascha Polak's drama SILVER HAZE (2023). He will soon be seen alongside Cillian Murphy in the school drama STEVE (directed by Tim Mielants).

Kim Bodnia (*Beppo*)

Kim Bodnia was born in Copenhagen in 1965 and graduated from the Copenhagen State Theater School in 1991. After several theater roles, he gained international recognition for his performance in Ole Bornedal's thriller NIGHTWATCH (1994), for which he was awarded the Danish Film Prize (Robert).

He gained further recognition for his role in Nicolas Winding Refn's gangster film PUSHER (2002), for which he was named Actor of the Year. Bodnia worked frequently with director Lasse Spang Olsen, appearing in IN CHINA THEY EAT DOGS (1999) and its sequel OLD MEN IN NEW CARS – IN CHINA THEY EAT DOGS 2 (2002). He also co-wrote and starred in the thriller THE GOOD COP (2004), in which he played the lead role of Jens.

In 2012, Bodnia played the role of Inspector Martin Rohde in the critically acclaimed Swedish-Danish crime series "The Bridge," which aired on ZDF. He was awarded the Monte Carlo Television Festival Award for his performance. From 2018 to 2022, he played the role of Konstantin in the award-winning series Killing Eve, for which he received a BAFTA nomination.

His most recent works include "The Letter for the King" (2020), "The Witcher" (2021), the feature films NIGHTWATCH: DEMONS ARE FOREVER (2023), THE YOUNG WOMAN AND THE SEA (2024). He currently plays a key role as Kasper Smolinski in F1 (2025).

Claes Bang (*Judge*)

Claes Bang was born in Odense, Denmark, in 1967 and trained at the National Theater School in Copenhagen. He began his career on stage and has since done extensive theater work in Denmark, Sweden, Germany, and the UK. On screen, he has appeared in numerous Danish and German television productions, including recurring roles in "Anna Pihl – Auf Streife in Kopenhagen," "SOKO Wismar," and "Sibel & Max." He made his international breakthrough in 2017 with the lead role in Ruben Östlund's Golden Palm-winning film THE SQUARE. For this role, he received the European Film Award for Best Actor, while the film was nominated for an Oscar and a Golden Globe.

Bang subsequently starred in English-language productions such as CONSPIRACY (2018), THE BURNT ORANGE HERESY (2019) and BAY OF SILENCE – AM ENDE DES SILENCE (2020). He played the lead role in THE LAST VERMEER and took on the title role in the BBC/Netflix miniseries "Dracula" (2020). In 2022, he appeared in Robert Eggers' Viking epic THE NORTHMAN.

His recent television appearances include acclaimed roles in "Bad Sisters" (Apple TV+) and "The Outlaws" (BBC), as well as the Apple series "The New Look" (2024). His film appearances in 2024 include STOCKHOLM'S BLOODBATH and WOLAND.

He celebrated the premiere of two major feature films at the Toronto International Film Festival: BONJOUR TRISTESSE and WILHELM TELL, in which he plays the title role. His upcoming projects include BILLION DOLLAR SPY (with Russell Crowe), THE SECRET WOMAN (Netflix), and I AM ANDERER.

Laura Haddock (*Jackie*)

Laura Haddock is a British actress currently starring in the critically acclaimed BBC series WHAT IT FEELS LIKE FOR A GIRL. She previously co-starred in the Netflix CIA series The Recruit, produced by and starring Noah Centineo. Laura also starred alongside Dominic West in the sequel to the film DOWNTON ABBEY II: A NEW ERA and will soon be seen in Christian Ditter's MOMO and the action film DAMAGED alongside Samuel L. Jackson and Vincent Cassel. Laura was one of three lead actresses in THE LAUREATE, where she played Nancy Nicholson, the wife of poet Robert Graves. She starred in "White Lines" for LeftBank/Netflix and appeared in "The Capture" for the BBC, as well as in the latest installment of the "Transformers" series – TRANSFORMERS: THE LAST KNIGHT – where she starred alongside Mark Wahlberg.

Her previous film roles include: GUARDIANS OF THE GALAXY I & II, THE SEX ON THE BEACH, and A WONDERFUL CHRISTMAS TIME. In 2016, Laura was nominated for "Best Supporting Actress in a Television Film or Miniseries" at the Critics' Choice Television Awards for her role in Luther. Other television appearances include: "Da Vinci's Demons," "Return to Eaton Place," "Missing," and "Dancing on the Edge."

Jennifer Amaka Pettersson (*Liliana*)

Jennifer Amaka Pettersson, born in 1987, completed her acting training at the renowned Skara Skolscen and later at the Theater Academy in Malmö. Over the years, she has worked on stage, for television, and in film. Her next project takes her back to the stage, where she will appear in "Madame Bovary" at the Royal Dramatic Theater in Stockholm, directed by Oliver Frhjić.

David Schütter (*Brutus*)

David Schütter completed his training at the Hamburg School of Acting. After graduating in 2012, he made his cinema debut in the youth drama SPIELTRIEB, directed by Gregor Schnitzler, and played a leading role in the ZDF television film Marie Brand und das Mädchen im Ring. In 2014, he caused a sensation with his portrayal of the hustler Damon in the movie PORN PUNK POETRY and the neo-Nazi Sandro in the youth drama WIR SIND JUNG.

WIR SIND STARK caused a sensation. He received the Studio Hamburg Young Talent Award for his portrayal of the showman Pepe in STRAWBERRY BUBBLEGUM. This was followed in 2018 by a leading role in the novel adaptation SO WAS VON DA. He also played an unscrupulous real estate shark in the second and third seasons of the series "4 Blocks." David Schütter also appeared in the Oscar-nominated feature film WERK OHNE AUTOR by Florian Henckel von Donnersmarck.

David Schütter played one of the leading roles in the miniseries "8 Days," which celebrated its world premiere at the Berlinale in 2019. In the same year, he starred in the two-part TV thriller Walpurgisnacht – Die Mädchen und der Tod (Walpurgis Night – The Girls and Death) and in Elizabeth Banks' action comedy CHARLIE'S ANGELS. In 2020, he was cast in the ARD miniseries Unsere wunderbaren Jahre (Our Wonderful Years) and the miniseries Westwall. This was followed by two seasons of the Netflix series "Barbaren" and the feature film IN EINEM LAND, DAS ES NICHT MEHR GIBT (2021), for which he received the Günter Rohrbach Prize. His role as a police officer in the ZDF film "Die Macht der Frauen" was awarded the Special Prize at the German Television Crime Festival in 2023.

David Schütter played the lead role in the anti-war drama "Der Tiger" (2025), directed by Dennis Gansel for Prime Video. He also appeared in the miniseries City of Blood (directed by Philipp Kadelbach), the ZDFneo series Chabos, and the award-winning ARD miniseries Herrhausen – Herr des Geldes.

BIOGRAPHIES OF THE FILMMAKERS

Christian Ditter (*director and screenwriter*)

Christian Ditter is a German director, screenwriter, and producer known for emotional stories about people in extraordinary situations. He works internationally in cinema and streaming, combining personal narratives with a grand narrative scale. His work spans a wide range of genres—from romantic comedy to science fiction to fantasy—and ranges from German young adult book adaptations to international studio films. His English-language debut Love, Rosie (2014), starring Lily Collins and Sam Claflin, was a worldwide box office success, followed by the New Line/Warner comedy How to Be Single (2016), starring Dakota Johnson and Rebel Wilson.

In Germany, he directed the multi-award-winning Vorstadtkrokodile trilogy (2009–2011), the first German 3D feature film Wickie auf großer Fahrt (2011), and, as showrunner, writer, and director, the Netflix series Biohackers (2020–2021). Most recently, he directed the mystery comedy Where's Wanda (2024), the first German-language series for Apple TV+.

Ditter began his career with the multi-award-winning HFF graduation film Französisch für Anfänger (French for Beginners) and hit series such as Türkisch für Anfänger (Turkish for Beginners) and Doctor's Diary. His works have been shown at over 20 festivals worldwide, streamed in more than 190 countries, and won numerous awards. His new film MOMO (2025) is a modern, international adaptation of Michael Ende's cult novel—and marks Ditter's entry into the fantasy genre.

Christian Becker (*Producer*)

Producer Christian Becker founded WESTSIDE FILMPRODUKTION (Krefeld) and RAT PACK FILMPRODUKTION (a subsidiary of Constantin Film, Munich) in 2002.

Award-winning feature films, TV movies, series, and international event productions, mega-blockbusters such as FACK JU GÖHTE (2013) by director Bora Dagtekin, Michael Bully Herbig's WICKIE UND DIE STARKEN MÄNNER (2009) and HUI BUH DAS SCHLOSSGESPENST (2006) by Sebastian Niemann, the WIXXER films by Tobi Baumann/Boss & Stennert, and the award-winning production DIE WELLE (2008) by director Dennis Gansel all come from RAT PACK.

Gansel also directed the live-action adaptation of Michael Ende's international bestseller JIM KNOPF UND LUKAS DER LOKOMOTIVFÜHRER (2018) – the most elaborate German film production ever made – as well as JIM KNOPF UND DIE WILDE 13 (2020).

International successes were celebrated with Christian Ditter's VORSTADTKROKODILE series, with which RAT PACK also produced the first German-language 3D feature film WICKIE AUF GROSSE FAHRT (2011), and Peter Thorwarth's NICHT MEIN TAG (2013).

The portfolio includes major family entertainment and entertainment for younger children such as LAURA'S STAR (2004), DIE DREI !!! (2019), MAX UND DIE WILDE 7 (2020), and BENJAMIN. BLÜMCHEN (2019) as well as TV events DAS JESUS VIDEO (2002) by Sebastian Niemann or the WINNETOU trilogy by Philipp Stölzl and major streaming productions such as "We Are the Wave" (2019) and the internationally successful BLOOD RED SKY (2021) and BLOOD & GOLD by Peter Thorwarth, followed by the globally successful Netflix series "Cassandra" by Benjamin Gutsche.

The great diversity and proven quality of the films is thanks to the intensive, creative collaboration between the production teams and numerous renowned as well as young writers and directors, and the strong network that has grown up around producer Christian Becker. Numerous productions have won awards, including multiple German Film Awards, Bavarian Film Awards, German Television Awards, Grimme Awards, Golden Camera Awards, and many more. In 2019, Becker was awarded the Bernd Eichinger Prize at the German Film Awards.

Martin Moszkowicz (*Executive Producer*)

Martin Moszkowicz was CEO of Constantin Film AG until February 2024 and, in addition to corporate management and strategy, was responsible for film and television production, film acquisitions, marketing & press, corporate communications, and legal affairs. In addition to his activities at Constantin Film, Martin Moszkowicz was a member of the executive board of the Film & Television Production Alliance. In 2019, he was appointed honorary professor at the University of Television and Film Munich. Martin Moszkowicz has been working as a producer since March 2024. He has received

he has received countless prizes and awards, including the Carl Laemmle Producer Award (2024), the most prestigious award for producers in Germany.

As a producer, executive producer, and co-producer, Martin Moszkowicz has been responsible for numerous nationally and internationally successful feature films and has been involved in more than 300 productions. His most recent projects include DAS PERFEKTE GEHEIMNIS (2020), CONTRA (2021), FREIBAD (2022), CHANTAL IM MAERCHENLAND (2023), IN THE LOST LANDS (2024), DER SPITZNAME (2024), THOSE ABOUT TO DIE (2023); SONNE UND BETON (2023), SEPTEMBER 5 (2024).

Oliver Berben (*Executive Producer*)

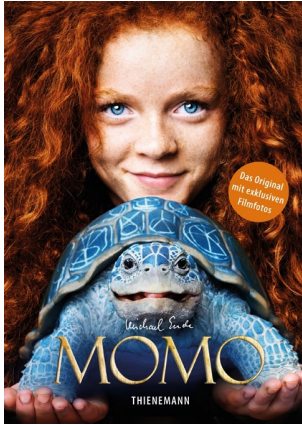
Oliver Berben has been CEO of Constantin Film AG since March 1, 2024.

He studied electrical engineering and aerospace engineering at the Technical University of Berlin. After gaining initial experience in the advertising industry, he founded MOOVIE GmbH in 1996, which has been a subsidiary of Constantin Film AG since 1999. In 2009, Oliver Berben also took over the production division in the management of Constantin Film Produktion GmbH. In January 2017, he was appointed to the Executive Board of Constantin Film and established the newly created Executive Board department for TV, Entertainment, and Digital Media.

Oliver Berben has produced more than 200 television and feature films as well as series. These include feature film productions such as ELEMENTARTEILCHEN (2006), DIE PÄPSTIN (2009), DER GOTT DES GEMETZELS (2011), FRAU MÜLLER MUSS WEG (2014), ER IST WIEDER DA (2015), DAS PUBERTIER (2016), and DIESES BESCHEUERTE HERZ (2016). In the television and

streaming sector, he was responsible for "Die Protokollantin" (2018), "Parfum" (2018), "Gott" by Ferdinand von Schirach (2020), "Das Unwort" (2020), "Ferdinand von Schirach: Feinde" (2021), "Wir Kinder vom Bahnhof Zoo" (2021), "Ferdinand von Schirach - Glaube" (2021), "Eldorado KaDeWe - Jetzt ist unsere Zeit" (2021), "Der Palast" (2022), "Die Wannseekonferenz" (2022), and the global Netflix hit and Emmy winner "Dear Child" (2023). He is currently producing "Good Luck, Have Fun, Don't Die" and "Regretting You."

BOOK ABOUT THE FILM



To accompany the theatrical release, the original is being published as a limited edition with many film photos by Thienemann Verlag.

"Momo" by Michael Ende, ISBN 978-3-522-20406-4, 288 pages, 15 euros, ages 12 and up, Thienemann Verlag, published on September 8, 2025.

SONG FOR THE FILM

With **"One More Day (Original Motion Picture Soundtrack "Momo")"** (presave / listen here: <https://maloulovis.lnk.to/THOneMoreDay>), a very special song will be released on **September 19, 2025**, which will not only touch the hearts of music lovers, but will also be part of the soundtrack to the lavishly produced remake of Michael Ende's international bestseller MOMO (theatrical release: October 2, 2025, *Constantin Film*). For this special occasion, up-and-coming singer-songwriter **Malou Lovis** has teamed up with none other than **Tokio Hotel**—her first collaboration with another artist, and with a globally acclaimed band at that.

"I was immediately excited when I heard about the opportunity to be part of the soundtrack for the new 'Momo' film adaptation. The story has been with me for a long time: it's probably the book my parents read to me the most, and our family dog was even named after Momo," Malou says of her personal connection to MOMO. Tokio Hotel frontman **Bill Kaulitz** was also instantly convinced: *"The song got under my skin right away. When Malou sent me the demo, I knew immediately that I had to be part of it. The song has something tragic and dark about it, and at the same time there is a lot of hope. I always try to live every day as if it were my last – but who can do that all the time? The song is a little reminder."*

Malou and Bill already shared the stage during **Tokio Hotel's European tour** in spring 2025, performing songs by the band and celebrating the release of Malou's debut album **"things i wrote down last night"** (release date: March 7, 2025, *Embassy of Music*, [listen here](#)). The idea of bringing their journey together into the studio was obvious – and logical. The result is an emotional ballad about the preciousness of time – about moments that you often only recognize once they are over.

CONTACTS

DISTRIBUTION

Constantin Film Distribution GmbH

Sabrina Gianni

Feilitzschstraße 6

80803

Munichsabrina.gianni@constantin

-film.de Tel: 089-44 44 60-0

PRESS AGENCY

Just Publicity GmbH

(TV, print, radio PR)

Anja Oster, Linda Heckel & Leonie

Bayer team@just-publicity.com

Tel: +49 30 – 26 39 59 590

Just Publicity Online GmbH

(online PR)

Nina Schattkowsky & Philipp

Stieg info@just-publicity-

online.com

Tel:

Press material is available online at

<http://presse.constantin.film>

Further pages about the film_

<https://constantin.film/kino/momo/>