

RONALD ZEHRFELD

MOHSIN AHMADY



# INBETWEEN WORLDS

A FILM BY  
**FEO ALADAG**





**SYNOPSIS**



German soldier Jesper signs up for a mission in Afghanistan, despite having lost his brother during an operation in the war-torn country. Jesper and his squad are assigned to protect a village outpost from increasing Taliban influence. With the help of young and inexperienced interpreter Tarik, Jesper seeks the trust of the local community and the allied Afghani militia. More than ever, he discovers the immense differences between the two worlds. When the lives of Tarik and his sister Nala are threatened by the Taliban, conflicted Jesper is torn between his military obligations and his conscience.

**COMMENTS FROM  
WRITER-DIRECTOR  
FEO ALADAG**



## ORIGIN OF THE PROJECT

I remember my feelings looking at a newspaper photograph showing a German soldier in Afghanistan back in 2002/3. It seemed like an entirely new image – a fighting German soldier deployed in a war-torn country in combat uniform, fully armed. It made me think about Germany's attitude towards its military. Why was there no contemporary German movie featuring German soldiers in action? The Third Reich dominates storytelling in German cinema in regards to Germany's soldiers. It seemed time to shift perspective and move beyond the trauma. It's vital to communicate, to tell stories, to trigger some sort of dialogue and empathy by generating options of identification. Too much of too unreflected "United We Stand" makes me shiver, but too little respect for commitment and bravery make me feel worse. It somehow seemed unfair to me how the work of German soldiers was being reflected in German society. This was my starting point. During the two years of my intense research on this project I became more and more intrigued by Afghanistan and its people. The more I educated myself on the needs of all sides of this conflict, the clearer it became to me where to look for the core of my story.

## SENDING A SIGNAL

*Inbetween Worlds* was actually shot primarily on location in northern Afghanistan, around the cities of Mazar-e-Sharif and Kunduz. This

was necessary for the highest authenticity in environment, cast and atmosphere. I believe this always fuels the story and the environment you're creating and always reflects back into the finished output. It was also my hope that by working together closely with an Afghani team and cast and the Afghani officials who helped secure our shooting, we could send a signal that peaceful and fruitful cooperation on a cultural level between Afghanistan and a Western country was indeed possible. During research, I made three trips to Afghanistan, each time for two to three weeks. I



spent another four weeks of preproduction there, plus the five weeks of the shoot. This project challenged me in many ways. Most used and most important I guess was my ability to really passionately live and work for what I felt strongly about, to hang in there until we succeeded in what we wanted to achieve. My stubbornness, my curiosity and my love for and interest in people helped me a great deal.

## TRIPLE THE UNCONTROLLABLE

I always had the impression it would not have been

easy to find other producers to bring on board and work on this film – at least not in Germany – since most were scared off by the risk, financial and otherwise, such a production does involve. Such a production is vulnerable and dependent on daily events and politics. Everything can run smoothly on Monday, then suddenly Tuesday morning your production could be dead due to circumstances beyond your control. That's usually not the working environment a producer or director looks for. Filmmaking involves enough risks already. It's better to think twice before you triple the amount of uncontrollable incidents and circumstances. I absolutely understood and I would not have wanted to burden this risk to any other production company than my own (Independent Artists).

## LIVING WITH GERMAN SOLDIERS

*Inbetween Worlds* is an original story inspired by real life incidents woven together to fit the dramatic arc of what I wanted to convey. My research began with lots of reading about the German army and Afghanistan, then I started meeting with people and listening to their stories. It didn't take me long to realize that I needed to go to Afghanistan in order to learn more. I knew that I would have to get to Afghanistan in a way that would allow me to live with German soldiers for a short while, go out on patrols with them, feel their fear, their hopes, their frustration, eat their food, smell the fuel in the vehicles and learn about

what it means to serve in such an environment. I ended up on an 8-hour patrol march carrying 40 kg on my 50 kg body. I observed the environment and made my first contact with locals. I was determined to learn as much as I could about what it felt like to be deployed in a war zone like Afghanistan. My travels generated both strong impressions and also even more questions.

### **SECURITY WAS ISSUE NUMBER ONE**

The idea of shooting a movie in Afghanistan is as difficult as one might imagine. But maybe in different ways than one would anticipate beforehand. First, there are the physical challenges put on a crew coming from a Western country. It's not easy for a film crew to live in an army camp. I lived outside with my daughter, since children are not allowed in German army camps. It was probably somewhat easier for us because we were free to have a natural interaction with the local population. Perhaps the most difficult part of shooting in Afghanistan are the security issues that must be dealt with for a foreign crew. Security was issue number one and my main concern while prepping and shooting. We had to all be safe at any given point of time – at least as safe as we could determine it. It was a lot about evaluating what's worth trying and what simply would be too risky of me to lead my team into. Making sure you have a reliable security system is tricky. It involves a lot of communication, politics, networking, connecting all sides in

order to have every possible access to information about the daily status of the security estimations in the area. This involves intel from the ISAF (International Security Assistance Force) troops (both German and US), and, of course, the ANA (Afghan National Army). I made sure we were all well protected by the ANP (Afghan National Police) as well as by other forces in the area.

### **COMBAT**

In the combat scene, Jesper and his team get attacked by Taliban forces and are assisted by



the group of Arbakis, civilian fighters they are working together with. We had scouted a fantastic location for this scene over many weeks in a village we were to shoot some scenes before. I rehearsed this on location with my military experts, actors and my team. We had a full choreography accordingly to the script. I had blocked it based on this location. Thirty-six hours before we were to film this scene we lost the location due to security concerns. We got intel that it would be better not to come back to this location. So we had to find a new location. There was no way to

change the schedule. We had to do it this exact day. We found the new location, had to apply the blocking, be flexible and still stick to our plan and to my vision of this scene. It was tricky. The entire village helped us and the main explosion ended up being facilitated by our Afghani partners. We shot with three cameras and at times with four. We had to shoot everything in one day. Needless to say that physically it was exhausting. It was a very intense day of filming, as often cruelly running against the clock. Some villagers needed to flood a part of the location around lunch time because the village needed water, so we were not only up against our schedule but also up against parts of our location being flooded. It was a wild day and we often think of it. Lots of things that we today laugh about played it hard on us that day back in May 2013. But bottom line I greatly enjoyed this day of filming. As crazy as it was we also did have fun – much more than I ever would have thought we would have.

### **TRYING TO MAKE SENSE OF EVERYTHING**

Actor Ronald Zehrfeld has a powerful physical appearance that made him look right for the part, but his sensitivity and vulnerability are what I was convinced would bring Jesper's inner conflict to life. When local civilian lives are endangered, Jesper is torn between his own conscience and army regulations. He has to decide to either follow the rules, his orders, in the name of the system of which he has been part for so long

and which is such a great part of his being, or to trust his own values, his own conscience and what he believes in – knowing he will have to face the consequences which might result from such a decision. Part of a soldier's duty is to follow orders. They are willing and trained to take the consequences. But in my research, I realized that there is no typical soldier. I met so many different types and they all behaved differently in situations down there.

Jesper is a well-trained, experienced soldier, a captain in charge of his team with whom he has been working during the last years. This is Jesper's second deployment to Afghanistan. He is returning with quite a heavy load on his shoulders: his brother was a soldier killed in Afghanistan three years ago. Jesper had every reason in the world not to come back. Still he does. He's still trying to make sense of everything. He wants to feel as if his brother's death in service made a difference at least. That's usually all we have if we lose someone in a situation like a war mission – we want it to make some sense, have some meaning.

### THE AFGHANI CAST

We went through a traditional casting process in Kabul and found two of our actors to play Haroon and Fela. I cast Mohsin Ahmady (as Tarik) and Saida Barmaki (as Nala, Tarik's sister) from off the street in and around Mazar-i-Sharif. While in a nearby village on the last scout before

the shoot, I saw Mohsin standing near me with his four-year-old nephew. He said hi and I fell for him, knowing he was Tarik. Again while location scouting, I first saw Saida at the university in Mazar where she studies.

In *Inbetween Worlds*, Jesper helps Tarik when he is threatened by the Taliban for working with Western troops. Unlike other countries, Germany does not automatically grant visas to all foreign personnel who are threatened by the Taliban because of their Western collaboration. This enraged me and I consider it gravely unfair to not



take on the responsibility. I am urging for German law in this regard to change quickly. Instead of long and complicated procedures to prove endangerment, there should be a more open door for our allies. This was a very important issue to me and that's why I created the storyline around this issue. Similarly to the character of Tarik, we keep a close eye on actor Mohsin Ahmady, in case he might get threats because of our work. For the moment, things are fine. But of course this might change any day, so it is important to monitor in case it is necessary to act on his behalf.

### INBETWEEN WORLDS

The title makes reference to many situations in the story – to soldier Jesper's inner conflict, to the cultural place interpreter Tarik's new job puts him, to a Western country's involvement in Afghanistan, and even to Afghanistan itself. They are all somewhere in between. In between following orders and following one's own conscience. In between the vastly different cultures of Afghanistan and Germany. In between the Afghanistan of the past and the Afghanistan of the future. In between a past with certain rules and a future with certain hopes and opportunities. A place to be called "inbetween worlds."

Being in between cultures played a big part in the story, but also in how we created this film. Eventually, we discovered that there were more similarities than differences on the human level. There was a lot of respect, loyalty and humor involved in the making of this film. If this film makes a political statement, it is probably the hope that the sacrifices on all sides may lead to a somewhat better future for Afghanistan and its people. All of this must not have been in vain. I dearly hope Afghanistan will continue to grow into a healthy democracy, into a country with a structure based on the standards of the international community. And that the work of all sides, soldier or civilian, will have made a difference on this path, surely still a long one ahead. In this context, *Inbetween Worlds* does make a political statement.

**GERMANY IN  
AFGHANISTAN**



In 2014 German troops will withdraw from Afghanistan after more than a decade, leaving behind them a country without peace and many former-employee locals whom the Taliban view as collaborators allied to the occupying powers.

November 24, 2013 : A month after the withdrawal of the German Army from Kunduz, a former interpreter was killed in the provincial capital of Northern Afghanistan. His name was on a list that would have allowed him entry into Germany. To date, it has not been proven whether his death is connected with his work for the ISAF. 300 Afghans who are concerned for their safety have asked for permission to move to Germany. Germany plans to bring at least 182 local Afghan personnel and their families to Germany for their safety.

Afghanistan is one of those countries which lies on the dark side of the globalised world. Its most recent history is one of poverty and famine, war and violence. The Soviet occupation in 1979 was followed by the rule of the Mujahedeen and the Taliban, and, since 2001, the US-led intervention. To date, neither communist, Islamic nor Western models have led to a lasting political order. The conflict with the Russians was followed by another bloody civil war. In 1994 the Taliban first appeared on the scene, seized Kabul in September 1996 and, declaring the country the Islamic Emirate of Afghanistan, instigated a reign of terror.

The 9/11 Al-Qaeda attacks on New York and Washington lead to American intervention in Afghanistan. The US consider themselves at war. The NATO Council state on September 12, 2001, that, in accordance with the collective defence clause of Article 5 of the North Atlantic Treaty, the terrorist attacks are to be seen as an attack on all parties of the alliance. The US demand that the Taliban in Afghanistan hand over Al-Qaeda leader Osama Bin Laden. When this demand is rejected, the US armed forces start air strikes on Al-Qaeda and Taliban bases on October 7. Infantry soldiers follow, fighting alongside indigenous militia.



On 20 December 2001 the UN Security Council adopt resolution 1386, authorising “the establishment of an International Security Assistance Force...”. On this basis, on December 22, 2001, the German Parliament authorise Germany to become a part of the International Security Assistance Force. On January 2, 2002, the advance unit of the ISAF meet in Kabul. By January 14, 2002, German soldiers are on patrol in Kabul for the first time. This is the

beginning of what remains the largest ever overseas deployment of the Bundeswehr.

Since then, over 120,000 German soldiers – men and women – have been deployed in Afghanistan, tasked with helping to rebuild the country. According to official accounts they have protected the Afghan people from numerous threats. To date, 54 German soldiers have lost their lives. The current ISAF mandate remains in place until February 28, 2014. The ISAF troops will leave the country by the end of 2014, at which point there will be a smaller follow-up mission to continue to train the Afghan security forces. Germany is to deploy up to 800 soldiers in this mission.

In April 2014 the Afghan people will vote for a new president for a third time since, in line with the constitution, the incumbent Hamid Karsai may not stand for re-election. Concurrently, talks are being held in Doha with the Taliban. The country is facing an uncertain future. There is every danger that Afghanistan will descend into chaos again. There is uncertainty, in particular, for those Afghans who assisted the ISAF. Following the planned withdrawal of ISAF troops, demonstrations were held by Afghan interpreters, who the Taliban view as traitors for having worked for the security forces. The interpreters now live in fear of reprisals.

**RONALD ZEHRFELD**  
**JESPER**



*“I still find it hard to believe that we shot a film in Afghanistan – in an area of conflict. In a country which is historically, politically and culturally so complex and contradictory, and yet draws you in and makes such an impression on you. But yes, we were there and we shot a film. Looking back at the time I feel proud, happy, sad and hopeless all at once. We are worlds apart, and yet we are not. There are so many differences and so many similarities. It will certainly take me time to relate my experiences there to the rest of my life so far. There is a saying in Afghanistan ‘You have the clock and we have the time.’ I got so much from the filming and the experiences that went with it and I am very grateful for that. Everyone who was a part of this film and put their heart and soul into it – on both the Afghan and German sides – sensed that this is more than a film, and that forms a bond between you.”*

Born in Berlin in 1977, this outstanding actor graduated from the prestigious Ernst Busch Academy of Dramatic Art. It was while he was studying there that he was discovered by one of the great names in theatre, Peter Zadek. He subsequently took on leading roles in German theatre. Following his studies he first worked exclusively in theatre, principally with Zadek at the Berliner Ensemble, the St. Pauli Theater in Hamburg and the Deutsches Theater Berlin.

His film debut was then in Dominik Graf’s *The Red Cockatoo* (*Der rote Kakadu*). In 2009 he appeared on the big screen again in the role of Klaus Störtebeker in Sven Taddicken’s *12 Paces Without A Head* (*Zwölf Meter ohne Kopf*). In 2010 he worked with Dominik Graf for a second time, in the acclaimed and award-winning *Im Angesicht des Verbrechens* (*In the Face of Crime*).

He appeared in Christian Schwochow’s *Cracks In The Shell* (*Die Unsichtbare*), Toke Constantin Hebbeln’s *Shores Of Hope* (*Wir wollten aufs Meer*) as well as giving an impressive performance as the male lead in Christian Petzold’s feature film *Barbara* alongside Nina Hoss. *Barbara* premiered in competition at the Berlinale in 2012 and in the same year Ronald Zehrfeld was nominated in the category Best Actor in the German Film Awards.

In 2013 he was in the tragi-comedy *Finsterworld*, directed by Frauke Finsterwalder. Soon to come are Dominik Graf’s historical love-story *The Beloved Sisters* (*Die geliebten Schwestern*), Which will be shown at the Berlinale 2014, as well as Christian Petzold’s *Phoenix* and *Rico, Oskar und die Tieferschatten* (Director: Neele Vollmar).

## SELECTED FILMOGRAPHY

- 2014 *Inbetween Worlds* (dir. Feo Aladag)
- 2014 *The Beloved Sisters* (dir. Dominik Graf)
- 2014 *Rico, Oskar und die Tieferschatten* (dir. Neele Vollmar)
- 2014 *Phoenix* (dir. Christian Petzold)
- 2013 *Finsterworld* (dir. Frauke Finsterwalder)
- 2013 *Das unsichtbare Mädchen* (dir. Dominik Graf)
- 2012 *Shores Of Hope* (dir. Toke Constantin Hebbeln)
- 2012 *Barbara* (dir. Christian Petzold)
- 2012 *Cracks In The Shell* (dir. Christian Schwochow)
- 2010 *Im Angesicht des Verbrechens* (dir. Dominik Graf)
- 2009 *12 Paces Without A Head* (dir. Sven Taddicken)
- 2006 *The Red Cockatoo* (dir. Dominik Graf)



# CAST



**MOHSIN AHMADY**  
as **Tarik**

Mohsin Ahmady comes from the village Gore Mar in the Mazar-i-Sharif district. The 18-year-old Afghan, who does not know his exact date of birth, has had first-hand experience of what it means to grow up in Afghanistan. In 2002, while still a pupil at the Gore Mar High School, he had to deal with the death of his father, a former member of the Taliban. Since then, as an eldest son, he has worked in order to earn money for his family and taken every opportunity to advance his education.



**SAIDA BARMAKI**  
as **Nala**

Saida Barmaki was born in 1992 in Aziz Abad near Mazar-i-Sharif. As a young girl, she and her family emigrated to Pakistan, where she attended the IQRA Islamic Public School. In 2002 her family returned to Mazar-i-Sharif and have lived there ever since. Barmaki works as a primary school teacher and teaches Farsi, English and drawing. Alongside her work as a teacher she is studying IT at the Balkh University.



**ABDUL SALAM YOSOFZAI**  
as **Haroon**

Abdul Salam Yusoufzai is an Afghan actor, although professionally his principal occupation is in management at 'Afghan Film' in Kabul. He also regularly works on film sets in Afghanistan in technical and organisational roles. His first film appearance was in the international production *Earth And Ashes (Khakestar-O-Khak)* (2004, directed by Atiq Rahimi). His greatest success to date has been in the role of Assef in *The Kite Runner* (2008, directed by Marc Forster). In Afghanistan his various roles in TV series make him a well-known face. He and his family currently live in Kabul.



**FEO ALADAG**  
**PRODUCER**  
**WRITER**  
**DIRECTOR**



Feo Aladag was born in Vienna in 1972. From 1990 until 1995 she studied acting in Vienna and London and Communication studies and Psychology in Vienna. In 2000 she gained her doctorate. Alongside this, she worked as a film critic and columnist for Austrian newspapers.

From the mid-90s she has appeared on stage and in front of the camera – in German and British feature films and TV movies as well as in a number of episodes of ARD's crime series Tatort, for which she wrote the scripts. She completed two years of study at the DFFB (German Film and Television Academy) and attended numerous master classes and

seminars in directing, acting and scriptwriting at the European Film Academy.

In 2005 Feo Aladag founded the Berlin-based Independent Artists Filmproduktion and worked on its first project, *When We Leave (Die Fremde)*, as producer, writer and director. The film won 47 national and international awards including two German Film Awards (Best Film, Best Lead Actress), the Berlinale's Europa Cinema Label Award and the German Critics Award in seven categories. In 2011 *When We Leave* was submitted as the German entry for the 83rd Academy Awards in the Foreign Language Film category.

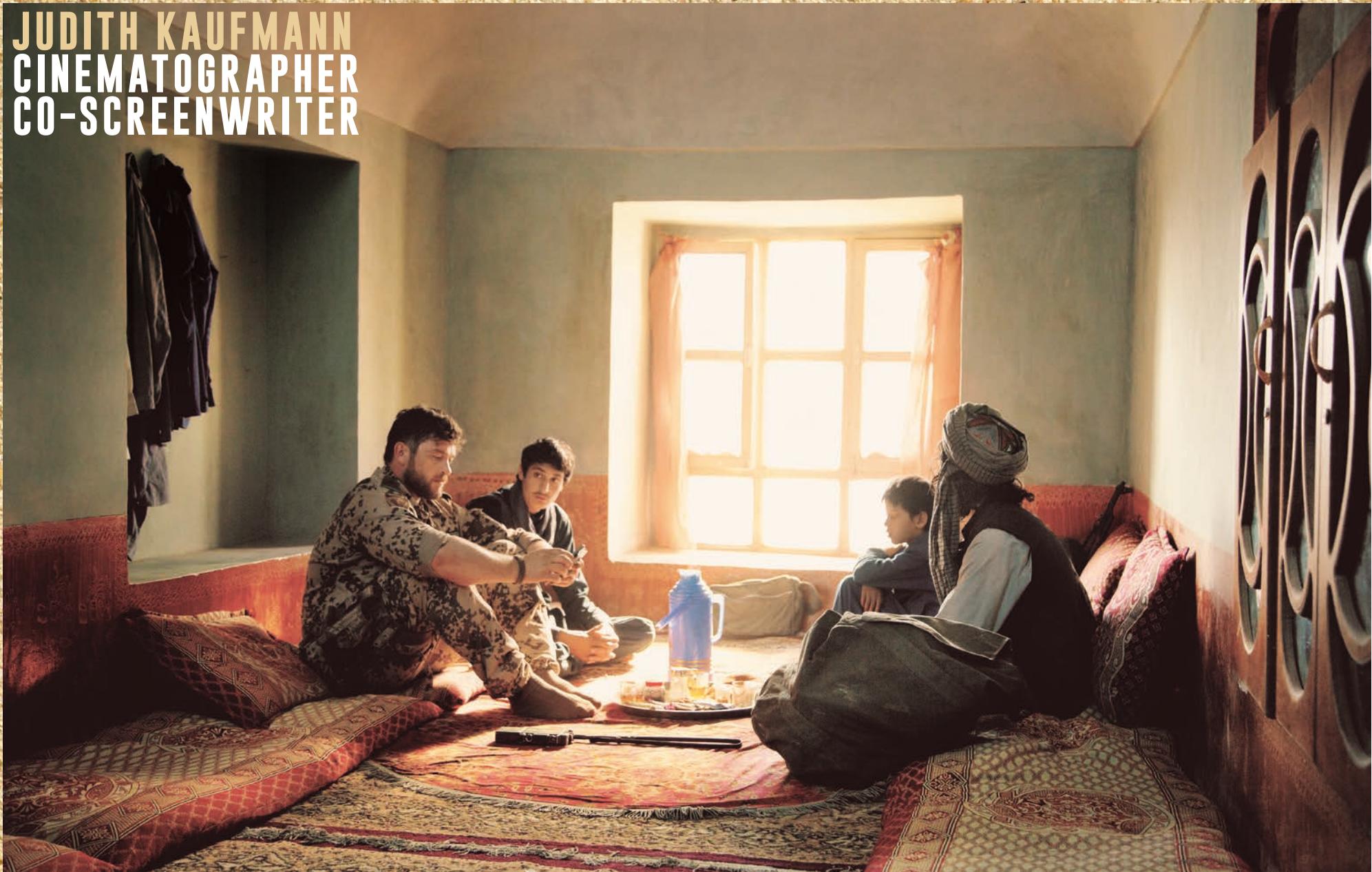
*Inbetween Worlds* is Feo Aladag's second feature film which she has once again produced, written and directed.

## FILMOGRAPHY

- 2014 *Inbetween Worlds*  
(production, screenplay, direction)
- 2010 *When We Leave*  
(production, screenplay, direction)



**JUDITH KAUFMANN**  
**CINEMATOGRAPHER**  
**CO-SCREENWRITER**



Judith Kaufmann was born in Stuttgart in 1962 and is now one of the most well-known camera women in Europe. She was interested in photography from an early age and following on from her Abitur she gained a place at the School of Photography, Optics and Film (SFOF) in Berlin. For around ten years she worked on a number of film and TV productions as camera assistant – under Gernot Roll, Raoul Coutard and Heinz Pehlke, et al., before becoming head camera woman in 1991. In 1992 Kaufmann was second camera in Wim Wenders' *Faraway, So Close! (In weiter Ferne so nah)*.

In 2000 she filmed *Forget America (Vergiss Amerika)* and in 2001 *Engel & Joe* with director Vanessa Jopp, Lars Büchel's *Now Or Never (Jetzt oder nie)* And, in 2002, Züli Aladag's *Elephant Heart (Elefantenherz)* with Daniel Brühl in the lead. She received the Bavarian Film Award for her camerawork on the pugilist drama. In the same year, she was cinematographer for Chris Kraus' *Shattered Glass (Scherbentanz)*, For which she was awarded the German Camera Award.

In the ensuing years Kaufmann has been cinematographer on a host of successful German films. Among them, Lars Büchel's *Peas At 5:30 (Erbsen auf halb 6)* (2004) and Marco Mittelstaedt's *Jena Paradies* (2005).

For her second collaboration with the director Chris Kraus, *4 Minutes (Vier Minuten)* (2007), she was nominated for the German Film Awards. In 2010 she was honoured with the German Camera Award as well as the German Film Critics award for her impressive cinematography on *When We Leave (Die Fremde)*. In 2011 she received the DEFA Foundation award for the promotion of German cinematic art, and in 2012 she both received the German Television Award for *Das Ende einer Nacht* (directed by Matti Geschonnek) and was also given an honorary award by the board of the German Camera Award.

The feature film *Two Lives (Zwei Leben)*, for which she also has a screenwriting credit, is Germany's 2013 submission for the 86th Academy Awards in the best non-English language film category.

*Inbetween Worlds* is the second collaboration between Judith Kaufmann and Feo Aladag, their first being *When We Leave*.

## SELECTED FILMOGRAPHY

- 2014 *Inbetween Worlds* (dir. Feo Aladag)
- 2014 *Freistatt* (dir. Marc Brummund)
- 2013 *Traumland* (dir. Petra Volpe)
- 2013 *Sein Letztes Rennen* (dir. Kilian Riedhof)
- 2012 *Two Lives* (dir. Georg Maas)
- 2011 *If Not Us, Who?* (dir. Andres Veiel)
- 2011 *The Look. Charlotte Rampling*  
(dir. Angelina Maccarone, for the chapter 'Exposure' with Peter Lindbergh)
- 2010 *When We Leave* (dir. Feo Aladag)



CAST & CREW



## MAIN CAST

Jesper *Ronald Zehrfeld*  
Tarik *Mohsin Ahmady*  
Tarik's sister *Nala Saida Barmaki*  
Haroon *Abdul Salam Yosofzai*  
Colonel Haar *Burghart Klaußner*  
Oli *Felix Kramer*  
Petze *Pit Bukowski*  
Tekl *Tobias Schönenberg*  
Sepp *Roman-Timothy Rien*  
Zia Khan *Abdul Sabor Rasooly*  
Malik Habib *Sher Aqa*  
Fela *Ali Reza*

## MAIN CREW

Produced, written & directed by *Feo Aladag*  
Cinematography, Screenplay co-writer  
*Judith Kaufmann*  
Advisor, Screenplay co-writer *Matthias Kock*  
Production design *Silke Buhr*  
Costume design *Gabriela Reumer*  
Hair and make-up *Paula Leupold*  
Sound *Max Thomas Meindl*  
Editing *Andrea Mertens*  
Music *Jan A.P. Kaczmarek*,  
Additional Music *Karim Sebastian Elias*  
Sound design *Guido Zettier*  
ReRecording Mixer *Stefan Korte*

Line producer *Karsten Aurich*  
Produced by *Independent Artists Filmproduktion*  
Co-produced by *Geißendörfer Film- und Fernsehproduktion (Hans W. Geißendörfer), ZDF (Daniel Blum), Arte (Prof. Dr. Andreas Schreitmüller), ZDF / Arte (Olaf Grunert)*

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INDEPENDENT ARTISTS  
FILMPRODUKTION

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Gemeinschaftliche Filmförderung  
Gemeinschaftliche Filmförderung

ZDF

arte

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## TECHNICAL DETAILS

Running Time/ fps – 102 Min. + 43 Sek. / 24fps  
Shooting Format – 2K Alexa  
Screening Format – DCP  
Aspect Ratio – 1:2.39 Cinemascope  
Sound Format – 5.1  
Original Version – German, English, Dari, Pashto  
Subtitles – German, English

## WORLD SALES

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