



75th Internationale
Filmfestspiele
Berlin
Panorama

THE GOOD SISTER

Sarah Miro Fischer

A close-up, profile shot of a woman with dark hair tied back, looking down. A heavy metal chain is wrapped around her neck. The background is blurred, suggesting an outdoor setting.

Synopsis

Rose has a close bond with her much loved older brother Sam. When a woman accuses Sam of rape, Rose is asked to testify in an investigation against him. This is a test of both their relationship and her moral integrity.

THE GOOD SISTER

A man and a woman are shown in a dense, green forest. The woman, on the left, has long brown hair and is wearing a white t-shirt and shorts. She is carrying a large, dark blue backpack. The man, on the right, has dark hair and is wearing a light-colored t-shirt. They are both looking down and appear to be navigating through the thick foliage. The lighting is soft and natural, suggesting a daytime setting in a wooded area.

Interview with Sarah Miro Fischer

THE GOOD SISTER

Why did you want to talk about siblings?

There are several reasons – one of them is that you share so much with your brothers and sisters. You share the same parents, social class, you grew up in the same place. Rose's brother is accused of a crime. She's known him her entire life, she's relied on him multiple times. All of a sudden, she is seeing a part of him she's never seen before. She has to re-evaluate her whole way

of looking at people, but also of looking at herself. Because if you can't trust your own flesh and blood, who can you trust? Once you lose that confidence, the next question that pops into your head is this: "Am I also capable of doing what he did? What's the thing that made him do it and do I have it as well? And if not, what's the difference between us?"

There is this idea that family should always come first, that you should protect the people you love, no matter what. Rose starts questioning it.

We want to see family as something you can always fall back on. These people are supposed to support you – at least that’s the idea. But what happens when there are opposing interests within this cozy nest? I wanted the cinematography to mirror Rose’s mental state. Their home starts to feel claustrophobic because there’s no space for their respective desires. At one point, it feels like the walls are literally closing in on her. By supporting

her brother, Rose would have to sacrifice her own identity. She can’t be herself anymore – unless she decides to live her own truth. I was thinking a lot about these kinds of conflicts and what’s the easiest way for this family to move forward. And who gets to decide how to do it? You can stop talking to your brother, but he will be there on Christmas day. You can’t really escape from your family. It’s engraved in you and it’s a part of your history.



Rose, played by Marie Bloching, isn't exactly strong. She's lost, she hasn't figured out her life. What made you want to follow her?


In her own family, she's always been the so-called "problem child." I found it intriguing that she's not career-driven or super independent. We are used to seeing strong women like that in films these days, but I wanted to show someone who's really confused. She's still searching. We meet her in a moment of weakness, but it doesn't mean she is weak. She is able to come to her brother and ask for help, rest her head on his shoulder. I think she relies on others a little too much – it's clearly a very thin line. In some ways, they have a co-dependent relationship.

She's used to being this little girl, protected by her older brother and then she has to challenge something that was seemingly set in stone. Rose is impulsive, she often acts before she thinks. I guess I wanted her to be able to make mistakes. It's a very layered conflict she has to navigate. She's not one of those people who know exactly what they want and how they can get there. She's flawed, but she learns to listen to her own voice. She might lose her brother, but she regains her sense of self.

**Her brother says: “I’m not a monster.”
So often, we tend to think of people who sexually
abuse others as dangerous strangers,
but it can be someone you know and even love.
Do you think it’s even harder to accept?**

We want to believe that we can immediately spot “bad” people. It doesn’t work like that in real life. We hear horrible stories about, say, some Hollywood producer and we go: “Ok, I won’t watch his films ever again.” It’s easy to do that when it’s someone you don’t even know. It doesn’t change your own life. The closer you are, the more difficult it gets. When something is right in

front of you, sometimes you don’t even see it. But I believe that in order to progress as a society, and to heal, we need to take a closer look at ourselves. Thanks to #MeToo, we’ve learned how to give survivors of sexual violence more space, which makes me really happy, but it’s time for the next step. We also need to look at the perpetrators. Unless we acknowledge they can be



a part of our inner circle, nothing will ever change. We will just continue blaming “the others.” When people we love are accused, we will claim it was just a misunderstanding or that the victims are confused. But the truth is, it can be anyone. It can be a normal person, not just a scary stranger in an alley. I’m not saying you shouldn’t trust anyone, but we should question the way we judge people sometimes.

During our research, my co-writer [Agnes Maagaard Petersen] and I realised that there are countless support organizations for victims of violence, but very few that help perpetrators understand and change how they behave. I think we found one. As a society, we still put almost all the weight of dealing with the aftermath of such violence on the victims. It doesn’t feel balanced.



**Your characters have so many layers.
How did you work with your actors?**

I love working with actors. I think it's one of my favorite things. I like to prepare a lot and rehearse, getting to know them, and trying to understand how they process information. With Marie and Anton Weil, who plays Rose's brother, we made sure they had time to establish a relationship. You had to believe they share all this history. It also helps when you give them space

for secrets. The actors should always know something they don't share with others. In the end, it's mostly up to them to make their character feel complex. Working with Marie was so beautiful because she is intuitive and present. She knows what to show and what to hide, and she balances it out with such ease. It seems to come naturally to her and it's really impressive.

In one scene, Rose is being interrogated. Her brother's accuser saw her when she was leaving the flat. Have you talked to the people who have experienced abuse or those you help them find justice?

I have experienced sexual violence myself. I know there are many steps in trying to process this journey and for me, personally, at some point, it became important to see the perpetrator as a human being. This way, he didn't have power over me anymore. He wasn't some monster I wouldn't stand a chance confronting. We did a lot of research for this film. We interviewed a friend of a sentenced rapist,

psychologists, social workers, you name it. Before the shoot, I talked to police officers and investigators who deal with sexual violence, too. They gave me insights on how to conduct an interrogation. I made a little case study and, in the end, asked them to read that particular scene and comment on it – they told me how they would formulate certain questions, what they wouldn't do in this situation.

You leave an open ending, but would you like to encourage your viewers to act? To speak up, instead of staying silent?

Rose is not directly involved in this conflict and yet she's the protagonist. When I was first presenting the film as a work-in-progress, people seemed very interested in this perspective. She's not the victim, she's not the perpetrator. How will it work? But it resonates because everyone has been in her position at some point. Her brother doesn't hurt her, he does it to another woman, but his actions still reverberate

in her entire body. What he does affects her life. It opens up something she didn't even know was there. I think my main goal with this film is to start a discussion. So many people believe they don't have any power. They see something bad happening and they think: "I can't do anything about it. What difference does it make if I'm just an innocent bystander?" It's not true. We all have the power to change things.

Marta Bałaga

A photograph of two women sitting on a light-colored surface against a plain, light-colored wall. The woman on the left is wearing light blue medical scrubs and has her head resting on the shoulder of the woman on the right. The woman on the right is wearing a black halter-neck crop top and grey trousers, with her hand resting on the other woman's hand. The overall mood is intimate and supportive.

Director's Statement

THE GOOD SISTER

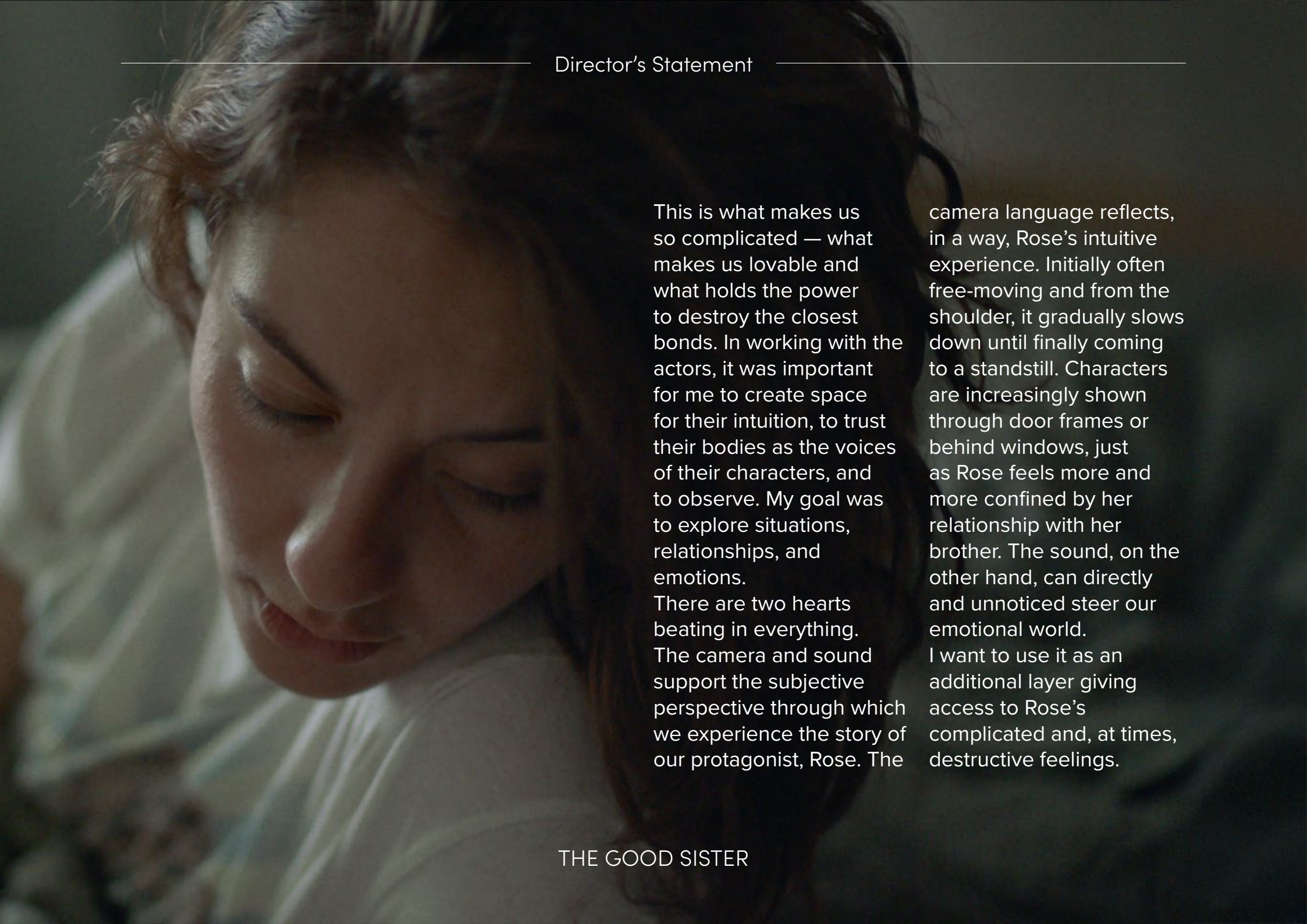
The inconspicuousness that stirs something deep within us. At the core of THE GOOD SISTER lies a sibling relationship. I am fascinated by sibling stories because they provide space for basic questions like: What unites us? What separates us?

The inspiration for this film sprouted several years ago during a demonstration. Banners bearing the question „Why do I know so many victims, but no perpetrators?“ caught my attention and lingered. As long as we label abusers as monsters, it will be impossible for

us to recognize them in our midst — as friends, colleagues, and brothers. The closer the person, the more challenging it is to see clearly. Rose's closest person is her brother Sam. I am very interested in the humanity of my characters.

I like to express this interest by placing great importance on physical expression in the staging. Using body language as an independent means of communication allows us to tell two stories in parallel that sometimes would be individually contradictory when spoken.





Director's Statement

This is what makes us so complicated — what makes us lovable and what holds the power to destroy the closest bonds. In working with the actors, it was important for me to create space for their intuition, to trust their bodies as the voices of their characters, and to observe. My goal was to explore situations, relationships, and emotions.

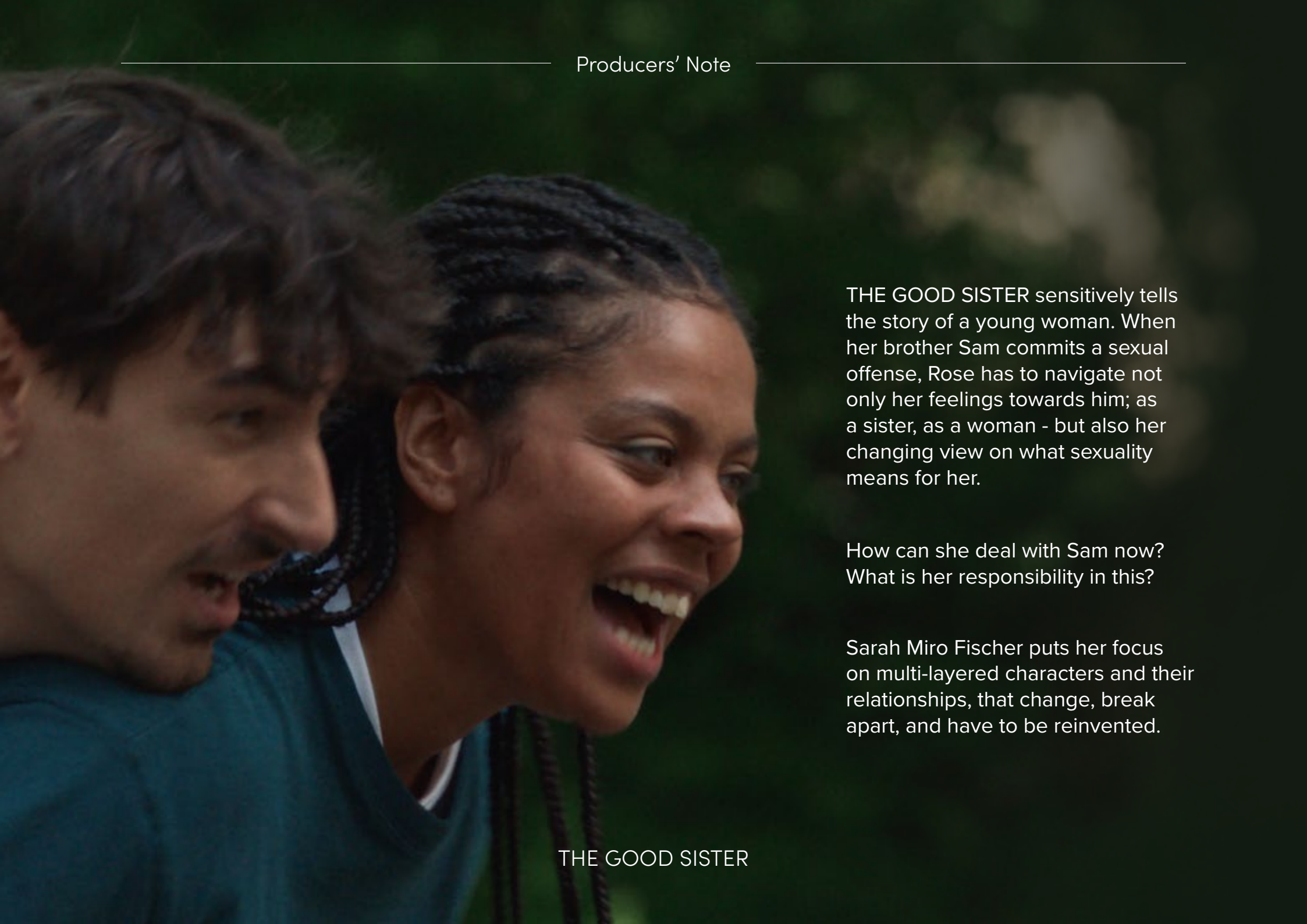
There are two hearts beating in everything. The camera and sound support the subjective perspective through which we experience the story of our protagonist, Rose. The

camera language reflects, in a way, Rose's intuitive experience. Initially often free-moving and from the shoulder, it gradually slows down until finally coming to a standstill. Characters are increasingly shown through door frames or behind windows, just as Rose feels more and more confined by her relationship with her brother. The sound, on the other hand, can directly and unnoticed steer our emotional world. I want to use it as an additional layer giving access to Rose's complicated and, at times, destructive feelings.



Producers' Note

THE GOOD SISTER



THE GOOD SISTER sensitively tells the story of a young woman. When her brother Sam commits a sexual offense, Rose has to navigate not only her feelings towards him; as a sister, as a woman - but also her changing view on what sexuality means for her.

How can she deal with Sam now?
What is her responsibility in this?

Sarah Miro Fischer puts her focus on multi-layered characters and their relationships, that change, break apart, and have to be reinvented.

Most stories stop after the decision of right and wrong and the guilty verdict of the perpetrator - not so THE GOOD SISTER. This film takes a critical step further and asks about the consequences of these issues. Being told through the eyes of Rose, it focuses on what kind of impact a sexual assault can have on a family, or a sibling relationship. Sexual violence is a persistent and omnipresent problem in our society, the consequences of such acts are far-reaching and traumatic. This makes it all the more important not to let it become a taboo

subject, but to deal with it cinematically, as THE GOOD SISTER does. Sarah was able to concentrate a lot on intensive work with the ensemble before and during the shoot of THE GOOD SISTER, as well as on developing a precise visual language that carries and amplifies the emotional levels of the material. Together with DP Selma von Polheim Gravesen, she developed images for delicate emotional storytelling with the help of restrained visual language and a calm narrative rhythm.





Bios

THE GOOD SISTER



photo: Tobias Blicke

MARIE BLOCHING

born in 1996, is a versatile and captivating German actress. After graduating from the renowned Otto Falckenberg School in Munich (2016–2020), she gained valuable stage experience in innovative productions. These include *Broken Brecht* (2021) and the performance *Etude for an Emergency* (2020) at the Münchner Kammerspiele. She gained wider recognition through her role as Lia in the Amazon

series *Die Discounter*, in which she has been starring since 2021. Her performance has been highly praised by both critics and audiences. Marie also stars in the RTL+ series *Angemessen Angry*, which has been nominated for the 61st Grimme Award 2025 in the Fiction category. In the film *The Good Sister*, premiering at the 2025 Berlinale, she takes on the lead role of Rose.



ANTON WEIL

born in 1989 in Berlin, is an actor, author, musician, and voice artist. He studied acting at the Berlin University of the Arts and frequently performs as a guest at various theaters. Internationally, he gained recognition for his role in the queer Italian-Greek co-production *The Man with the Answers*, which was screened at festivals worldwide. In 2025, he will appear at the Berlinale with *The Good Sister*.

His debut novel *Super Lonely* was published in 2024 by Kein & Aber. Additionally, he created the podcast *Schöner Scheitern* (featuring guests such as Sandra Hüller, Hengameh Yaghoobifarah, and Trystan Pütter) and released his debut album *GROLL* in 2021 under the artist name WEIL. This was followed by the EPs *O STRASSE* in 2023 and *Flyby* in 2024.



SARAH MIRO FISCHER

born in 1993, first studied film at the conservatory at Escuela Nacional de Cine, in Bogota, Colombia. After returning to Germany, a script development internship and various projects in set management and as 2nd AD followed. Since October 2018 she has studied at German Film

and Television Academy Berlin. She has worked with short films as artistic consultant and scriptwriter, and directed a short film Spit (2021). It won a special mention at the New York Imagine This Women's International Film Festival in 2022. THE GOOD SISTER (2025) is her first feature film.



JANNA FODOR

Janna Fodor was born in 1994 in Freiburg. She completed her BA in Scenic Arts at the University of Hildesheim in 2017. During and after her studies, she worked at various theaters in Freiburg and Berlin, a photography museum in Tokyo, and with various film and television production companies, including Schiwago Film, Komplizen Film,

and Gebrueder Beetz Filmproduktion. Since 2019, Janna has been studying Film Production at the German Film and Television Academy Berlin. She was a recipient of the VFF Young Talent Development scholarship. Her short film, **SENTIMENTAL STORIES**, premiered at the Venice International Film Festival in 2023.



NINA BAYER-SEEL

completed her bachelor's degree in business administration in Berlin. During and after her studies in economics, she worked for various production companies on national and international film and series projects. Her graduation film AUF PLATTE dir. Pascal Schuh at the Film University Babelsberg KONRAD WOLF was nominated for the Student Academy

Award 2022. With extensive involvement in over 20 projects, mainly in production, she has gained a wealth of experience. She is currently acting as a producer for the film THE GOOD SISTER dir. Sarah Miro Fischer, and is involved in the development of the documentary film project WAR AND PLASTIC SURGERY by Syrian director Yara Khalil.



AGNES MAAGAARD

(1995) is a Danish scriptwriter, currently working in both Copenhagen and Berlin. In 2018 she started studying directing at Deutsche Film- und Fernsehakademie Berlin. Her short film *THE SKY IS A SQUARE* (2022),

a magical tale about growing up amid a climate crisis, has screened at festivals worldwide and won Special Mention at NaturVision Film Festival and Best Short Fiction at the Tbilisi Student Film Festival.



SELMA VON POLHEIM GRAVESEN

born in Berlin in 1991, is a Danish/German cinematographer, studying at DFFB since 2018. Between 2012 and 2018 she worked as a freelance Camera Assistant on Film and Television Productions. Since her studies in Cinematography at the DFFB, she has

made several short films under her direction of photography. The movies she worked on were selected by various film festivals such as the Max Ophuels Prize Film Festival, Premiers Plans, Leuven International Short Film Festival, and more.



ELENA WEIHE

is an editor whose work includes DRIFTER (2023) dir. Hannes Hirsch and BEFORE WE GROW OLD (2019) dir. Thomas Moritz Helm, which both premiered at Berlinale. During her studies at the German Film and Television Academy Berlin (2018-2023), she expanded her passion for sound design on several

short films, among them VOLVER AL SUL (2022) dir. Sofia Ayala. Further, she made a radio play SABINES HAND (2020) that won several audience and jury prizes at festivals. She worked as a sound designer on SPEAKING OF BERLIN, a storytelling podcast series by the language learning app Babel.



Credits

THE GOOD SISTER

WORLD PREMIERE

Berlin International Film Festival
(Panorama)



FILM INFORMATION

Original Title: Schwesterherz
International Title: The Good Sister
Genre: Drama
Duration: 97 min
Production Countries:
Germany, Spain
Production Year: 2025
Language: Languages:
German, English
Shooting Format: Digital
Aspect Ratio: 2:1 in 2K DCI FLAT
Sound: 5.1

THE GOOD SISTER

CREW

Director: Sarah Miro Fischer
Screenwriter/s: Sarah Miro Fischer,
Agnes Maagaard Petersen
DOP: Selma von Polheim Gravesen
Production Design: Alina Dunker
Costume Design: Polina
Shpazhnikova
Sound on set: Alex Feldman
Sound design: Jakob Mäsel
Editor: Elena Weihe
Music / Composer: Francesco
Lo Giudice

PRODUCERS

Janna Fodor
Nina Sophie Bayer-Seel

CO-PRODUCERS

Sarah Miro Fischer
Lukas Koll
Sebastian Herbst
Luis Collar
Jorge Moreno

CAST

Marie Bloching
Anton Weil
Proschat Madani
Laura Balzer
Jane Chirwa
Aram Tafreshian
David Vormweg

PRODUCTION COMPANIES

German Film- and Television
Academy Berlin GmbH (DFFB)
Arkanum Pictures
Nephilim Producciones

WITH FINANCIAL SUPPORT OF

Medienboard
RBB
Young Talent Foundation Berlin

THE GOOD SISTER

WORLD SALES

New Europe Film Sales
Puławska 152/5
02-670 Warsaw, Poland
www.neweuropesales.com

FESTIVALS

Natalia Dabrowska
festivals@neweuropesales.com
+48 698 903 038

INTERNATIONAL SALES

Jan Naszewski
+48 600 173 205
jan@neweuropesales.com
Katarzyna Siniarska
+48 698 900 936
kat@neweuropesales.com

INTERNATIONAL PRESS

THE PR FACTORY
www.theprfactory.com

Barbara Van Lombeek
barbara@theprfactory.com
+32 486 54 64 80

Marie-France Dupagne
mariefrance@theprfactory.com
+32 477 62 67 70

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
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THE GOOD SISTER