

CARLO KRAMMLING

ROBIN SONDERMANN

KATHARINA MARIE SCHUBERT

NO DOGS ALLOWED

DIRECTED BY STEVE BACHE
WRITTEN BY STEPHAN KÄMPF

BASED ON
A TRUE STORY



PRESSKIT

"NO DOGS ALLOWED" PRODUCED BY SCHIWAGO FILM CO. PRODUCED BY ZDF - DAS KLEINE FERNSEHSPIEL WITH THE SUPPORT OF MFG BADEN-WÜRTTEMBERG

STARRING CARLO KRAMMLING, ROBIN SONDERMANN, KATHARINA MARIE SCHUBERT, SITHEMBILE MENCK, BINETA HANSEN, SEAN DOUGLAS & SAMMY SCHREIN CASTING BY JOHANNA HELLWIG
FOUNDING SONS SIRIUS KESTEL MUSIC BY ANDREAS PFEIFFER EDITOR MAXIMILIAN MERTH SOUND BY MARKUS REBHOLZ MAKEUP ARTIST CHARLOTTE FLECK COSTUME DESIGNER STEPHANIE ZURSTEGGE PRODUCTION DESIGNER ANIKA KLATT DIRECTOR OF PHOTOGRAPHY MANUEL MEINHARDT
PRODUCTION MANAGER ANNA TZELLOU EXECUTIVE PRODUCER ANNA-KATRIN WINKLER COMMISSIONING EDITOR MELVINA KOTIOS PRODUCERS FELIX RUPLE, MARCOS KANTIS & MARTIN LEHWALD WRITTEN BY STEPHAN KÄMPF DIRECTED BY STEVE BACHE

SCHIWAGO FILM

DAS KLEINE FERNSEHSPIEL

MFG BADEN-WÜRTTEMBERG



SYNOPSIS

GENRE // Drama, Coming-Of-Age

DURATION // 106 Minutes

In order to finally talk to someone about his pedophile tendencies, 15-year-old Gabo becomes friends with the much older Dave. But the adult wants to live out his own sexual fantasies with Gabo. When Dave is arrested on suspicion of statutory rape, Gabo must suddenly decide whether to testify against his mentor and risk exposing his own secret.

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IS HE AN OFFENDER OR IS HE A VICTIM?

PRESS NOTE

In their debut feature film **NO DOGS ALLOWED**, director Steve Bache (Student Academy Award nominee, BAFTA Student Award nominee) and screenwriter Stephan Kämpf tackle the provocative taboo subject of pedosexuality by using the unique perspective of a pedophilic teenager to consciously question societal prejudices about this inclination.

With his sensibility direction, Steve Bache delivers a stirring coming-of-age drama that takes its characters and themes seriously and translates Stephan Kämpf's multi-layered screenplay into impressive pictures. Surrounded by a terrific ensemble of successful actors, including Robin Sondermann and Katharina Marie Schubert, up-and-coming actor Carlo Krammling delivers an outstanding, intensely oppressive performance, revealing a fragile and multi-faceted character.

NO DOGS ALLOWED is an emotional, stirring film that will stay with the audience long after it has been seen.



PREMIER // PÖFF Tallinn Black Nights Film Festival 2024

MUST SEE // unique and authentic look at a taboo subject fraught with prejudice

TRENDING // unembellished, confrontational coming-of-age drama

UNIQUE IP // Pedophilia in teenage years

DISTRIBUTION // Festivals, Cinema, TV, VoD, educational film

NODOGSALLOWED

Germany 2024 - 106 min - German with English subtitles - DCP - Scope 2.39:1 - Dolby Surround

starring	Director - Steve Bache
Carlo Krammling	Screenplay - Stephan Kämpf
Robin Sondermann	Cinematography - Manuel Meinhardt
Katharina Marie Schubert	Editing - Maximilian Merth
Sithembile Menck	Original Score - Andreas Pfeiffer
Bineta Hansen	Production Design - Anika Klatt
Sean Douglas	Costume Design - Stephanie Zurstegge
Sammy Schrein	Makeup - Charlotte Fleck
	Sound - Markus Rebholz
	Sounddesign - Sirius Kestel
	Casting - Johanna Hellwig

Editor - Melvina Kotios

Producers - Felix Ruple, Marcos Kantis, Martin Lehwald

a Schiwago Film GmbH production

in co-production with ZDF - Das kleine Fernsehspiel

founded by MFG Baden-Württemberg



„THAT MAKES
NO SENSE AT ALL.“

- Gabo



STEVE BACHE

DIRECTOR

VITA

Steve Bache initially worked as first assistant director for various film and television projects, including the Berlinale winner SYSTEMSPRENGER by Nora Fingscheidt.

He graduated from Filmakademie- Baden-Württemberg in 2021 and is working as writer and director. During his studies, he made successful short films, such as the animated film EYE FOR AN EYE (STUDENT ACADEMY AWARD Nomination 2016) and FATJONA (BAFTA Student Award Nomination 2022).

NO DOGS ALLOWED is his first feature film.



SCREENWRITER

STEPHAN KÄMPF

Stephan Kämpf was born in 1991 in Frankfurt/Main, Germany. After making his first short films and gaining experience in the advertising industry, he wrote a screenplay about his experiences in military service. His short film CAMOUFLAGE, about coming out in the German Armed Forces, went on an international festival tour in 2013 and premiered at the Palm Springs ShortFest.

Since 2014 he studies screenwriting at the Filmakademie Baden-Württemberg. During his studies, he dealt with topics such as domestic violence and experimented with different formats such as animation and mockumentary. 2022 he graduated with the screenplay for NO DOGS ALLOWED.

VITA

**„DO YOU THINK I WOULD BE
SO UPSET IF I **HATE** YOU?“**

- Mother Susanne





CREATIVE NOTE

According to research by the Charité in Berlin, the first signs of a pedophilic tendency can be found as early as puberty. Every pedophile was once young, fell in love for the first time like all of us, wondered if the other person felt the same way, and played out sexual fantasies in his head.

During several years of research, we met 'Mojo' in an anonymous chat. A fifteen-year-old boy who told us about his fantasies, fears and confusion. A young person who doesn't know what he really wants, what is right and what is wrong. He has desires he doesn't want to share with anyone. Except with an older man he met on the darknet and calls 'mentor'. And how this man, it seems, gains more and more influence over the boy. Mojo falls deeper and deeper into a relationship of dependency with the older man, eventually becoming sexually involved with the adult. In return, his mentor gives him a hard drive with child pornography and tells him not to go to a counseling center because, in his opinion, he will be manipulated into killing himself. The 15-year-old teenager is trapped in this tension because his mentor is the only person he can confide in.

“There are people who would like to see me dead.” - Mojo

While we are still in contact with Mojo, events are unfolding. Less than a year after our first contact, his mentor is arrested by the police on suspicion of molesting another boy who was 13 at the time of the crime. Our interviewee is visited by the police because he is believed to be another victim of the accused. But Mojo refuses to make a statement because he is afraid that his mentor will betray him and his pedophilic tendencies. The teenager faces months of uncertainty because the German justice system does not allow witnesses to refuse to testify - unless they incriminate themselves, which only makes Mojo more suspicious.

Finally, he is persuaded to undergo several weeks of therapy to help him come to terms with his relationship with the adult. Eventually, he finds the courage to face his feelings and testify against his mentor.

Mojo's story also touched us as a creative team because screenwriter Stephan Kämpf himself had an intimate relationship with an older mentor when he was 15. Russ, who was 42 at the time, was the first person he could openly talk to about his homosexuality. It was a shared secret that brought them closer. Stephan felt understood and was able to have conversations with Russ that would have been unthinkable with his parents or classmates. Russ also gradually approached him sexually and wanted to show him, who had no experience, how kissing works, how sex works. One question haunted Stephan for years: Was he going along because he wanted to or because Russ wanted to? At 15, Stephan was blind to the depth of his emotional dependence and the power imbalance.

We also want to explore this abuse of power in our movie. Not only between the fifteen-year-old Gabo and a child, but also between Gabo and his older mentor.

The teenager Mojo was not our only interviewee. Another young person told us about his fantasy of having an equal relationship with a child - at eye level. His fantasy did not involve abuse or oppression. But at the same time, he knew that there was a power imbalance in reality and that if he wanted to act on this fantasy, he would exploit that power.

We have talked to many pedophiles, both young people and adults. These conversations have also shown us that it is difficult to live with these feelings. But it is possible to find a way to deal with them. Even if it means a lot of self-control, therapy and sometimes loneliness. We want the audience to leave our movie with that perspective.

NO DOGS ALLOWED is not a movie about how to become an abuser. It's about how not to become one.

Steve Bache, Director



Stephan Kämpf, Screenwriter



„THAT’S ALL I CAN DO.
DO **NOTHING.**“

- Gabo





Schiwago Film GmbH was founded in Berlin in 2000 by Martin Lehwald and Michal Pokorny. 2007 Marcos Kantis joined as an executive producer and partner. Since 2020 Martin Lehwald and Marcos Kantis are the co-managing directors and executive producers of Schiwago Film GmbH.

Schiwago's portfolio includes a wide range of feature films and short films, many of which have won several awards. Its greatest success to date came in 2012 with the feature film *A COFFEE IN BERLIN*. Other outstanding Schiwago productions such as *LARA* (2019), *STYX* (2018), *MUXMÄUSCHENSTILL* (2004) and *TOUBAB* (2021) also complement the film production's portfolio as internationally acclaimed and award-winning films. With TV film series such as *OSTFRIESLANDKRIMIS*, *FLUSS DES LEBENS* and *TATORT*, Schiwago has established itself in the German media landscape as an esteemed production company. With currently produced international co-productions such as *INSIDE* (2023) and *AMERICA* (2021) Schiwago Film GmbH continues to open the global market of film productions.

The promotion of young directors and up-and-coming talents is just as much a focus at Schiwago Film as successful regular collaborations with established filmmakers. The company philosophy lies in the realization of ambitious, sophisticated, and varied material and in the close cooperation with authors and directors already in the early development phases of the films. Schiwago's portfolio includes a wide range of feature films and short films, many of which have won several awards.

Its greatest success to date came in 2012 with the feature film "*A COFFEE IN BERLIN*" (also titled *OH BOY*) by Jan-Ole Gerster, which won many prestigious awards, such as six *LOLAS* – German Film Award, including "Best Feature Film" in Gold, "Best Screenplay," "Best Director" in 2013 and was named Best Newcomer Film at the European Film Awards. *LARA* (directed by Jan-Ole Gerster) was nominated for the German Film Award in the category "Best Film" at the 37th Film Fest Munich in 2019, in addition to the Förderpreis Neues Deutsches Kino and the Fipresci Award.

As a recent success, *TOUBAB* (directed by Florian Dietrich) won three prizes at the 30th Filmkunstfest MV (NDR Director's Prize, Best Acting Performance, Audience Award), the Audience Award of the 37th Warsaw International Film Festival, several Audience Awards and the Award „best Duo“ (Farba Dieng and Julius Nitschkoff) at German Actors Award 2022.



„LET’S JUST...YOU KNOW
TALK MORE!“

- Sebbo



INTERVIEW

WITH STEVE BACHE & STEPHAN KÄMPF

The topic of 'paedophilia' is quite controversial. What drove you to make your first feature film about this topic of all things?

Bache: In October 2012, a German magazine posted a rather provocative question on its Facebook account: 'How should you deal with a paedophile?' The comments under this post went into overdrive, as the main point was that these people should either be locked up in prison forever or at least castrated. A few days later, the magazine then published the response that paedophiles should be helped instead and that a special therapy programme had been set up at the Charité in Berlin for this purpose. The post and the comments were the first time I had come into contact with this topic. And I found it very fascinating how society deals with this topic, or rather how many prejudices there are about it. I mean, most people immediately think of the cliché of a man in a trench coat creeping suspiciously around a kindergarten when they hear the word 'paedophilia' and believe that all abusers are paedophiles and therefore every paedophile must also be a potential abuser. This dissonance at least led to my initial interest in this topic, because I always try to question the view of certain topics in my films and examine new perspectives. But for a relatively long time, I didn't know what kind of story there was in this topic, because I didn't want to tell the classic narrative of the evil paedophile who can't control his addiction. That was too simple for me.

What has changed?

Bache: In 2019, I discovered an article in another newspaper about a 15-year-old schoolboy who tried to come to terms with his paedophile tendencies with the help of his mother and the therapy programme in Berlin. That was the first time I thought how exciting it would be to tell the story of a young person who, from a social point of view, is still innocent - in other words, still a child himself. You're in the middle of puberty and realise that you're different and don't have the same preferences as your friends. You make up lies to avoid attracting attention or withdraw completely into your imagination. But how is a teenager in the middle of puberty supposed to teach themselves that they should never live out their fantasies? We always want to encourage young people to be true to themselves and follow their dreams. But what if their dreams are about children? These were the really exciting questions that made me look at the topic in a completely new way and which, in my opinion, cannot be solved with simple answers.

In the opening credits and in your press material, you make it very clear that the film is based on a true story. What's that all about?

Bache: After reading the article in the newspaper and developing an initial idea paper, my project supervisor at the Filmakademie at the time, Thomas Schadt (director of the Filmakademie Baden-Württemberg), encouraged me to do more in-depth research. I then published calls for interviews in the forum 'Schicksal & Herausforderung (Destiny and Challenge)' - the largest German forum for people with paedophile tendencies that you can find on Clearnet. And a 15-year-old boy got in touch with me in response to this call - I'll call him 'Mojo' here. He wrote me a message using a pseudonym and a fake e-mail address and said that we could talk via a chat portal where you can write to each other anonymously. And in our first conversation, he told me that he had an older 'mentor' who he had met on the Darknet. At that moment, I knew that I had a very complex story ahead of me and that I needed someone with whom I could work on this material together. I then approached Stephan about it and he was just as fascinated by the ambivalence that 15-year-old Mojo found himself in as I was. We then conducted the next interviews together - but always anonymously.



But did the relationship with this 'mentor' in real life develop in the same sexual direction as portrayed in the film?

Kämpf: Yes, it was even more drastic in the real story than we portray in the film. At the second meeting, the mentor offered a hard drive with abusive images of children if the young person agreed to have sex with the adult. Mojo accepted this offer, but always made it clear that he felt no sexual attraction to his 'mentor'.

Bache: During the conversations, we repeatedly tried to make it clear to him that this relationship was not good, that he was in a power dynamic that was not good for him. He also recognised and accepted our arguments, but he always believed he was above it and still in control of the situation. We couldn't do much more because he always remained anonymous. We didn't even know which city he lived in and we still don't know what he looks like.

Kämpf: That was also the big challenge of the film. On the one hand, we clearly condemn the abuse of power and sexual abuse, but we didn't want to portray Mojo as completely immature, because that wouldn't do the teenager any justice at all. He believes that he has everything under control. And I mean, what kind of feeling is it when such an experienced man, who is successful in life, comes over as soon as the teenager snaps his fingers? That's also a certain power that Mojo has over his mentor, which is honestly also the perfidious game of the adult. I experienced something similar in my youth and was able to tell him about my own experiences.

In what way have you had similar experiences?

Kämpf: I also had an intimate relationship with an older 'mentor' when I was 15. Russ, 42 by the time, was the first person with whom I could talk openly about my homosexuality. It was a shared secret that brought us close together. I felt understood and was able to have conversations with him that would have been unthinkable with my parents or classmates. He also gradually approached me sexually, wanted to show me, who had no experience, how kissing works, how sex works. But at 15, I was blind to how deep my emotional dependency was and how great the power imbalance was.



Does your interviewee know how strongly the story in the film is based on his person?

Bache: Yes, we were very open about our plans and also developed our script in parallel to our discussions with him. Originally, we didn't want to tell 'his' story at all, but just use his experiences as a template. However, his story then actually had a very active influence on the story we tell in our film.

How is that?

Kämpf: After the first three interviews, we had a longer conversation with Mojo every few months and about a year later he told us that two weeks earlier the police had been at his door because his mentor had been arrested on suspicion of sexual abuse of minors and Mojo's contact details had been found on his mobile phone. The police then assumed that the teenager was another victim and wanted to get him to make a statement. However, Mojo was far too afraid to testify against his mentor and refused to co-operate - which of course made him look even more suspicious. This twist ultimately opened up such a big world for us that we knew straight away that we had to work the story into our script.

The character of 'Gabo', who is based on her interview partner, is told in a much more innocent way. After all, he didn't accept a hard drive with images of abuse. Why did you decide to leave out this part of the teenager's guilt?

Bache: There are things that are very difficult to accept as a viewer. For example, we now accept all kinds of anti-heroes, but as soon as it's about a paedophile sex offender, a line is crossed. We don't want to question this boundary, but rather tell the viewer that there are young people who discover a paedophile tendency during puberty. Of course, we could have sketched Gabo even more guilty, but as our film is the first of its kind to take a more neutral look at this topic, we wanted to take small steps first so as not to lose the viewer.

Kämpf: Basically, of course, we left a lot of things out of the film. I always find it difficult when you're telling the story of a real person, because there are so many perspectives and elements that you can't manage to tell in 100 minutes. You have to make very clear decisions in order not to lose focus. But we had the idea of presenting the viewer with a character who initially seems innocent, but of course there is much more buried within him. This guilt, if you want to call it that, is different in our case than in the original. At the end of our film, there is this key scene where the chats that Gabo has written with his mentor are read out, in which he expresses very blatant and very explicit fantasies towards the 8-year-old boy with whom Gabo is in love. We wanted to show that he is also capable of crossing boundaries in his fantasies. And ultimately it's also a question for the viewer: how much can we condemn the teenager for having these fantasies, even if he clearly states that he never wants to live them out?

But the fantasies could be read as guilt?

Bache: To be honest, during the creation process we didn't really agree on when the question of guilt actually begins. Is a person with paedophilic tendencies even allowed to have fantasies? At what point are these fantasies punishable? We really struggled with these questions, but in our opinion this is also what makes the film so exciting for the viewer, because the answer to this question harbours a certain duality and will be seen differently by everyone.

Kämpf: We are not interested in providing an answer as to how society or paedophiles should deal with these fantasies - research is not yet advanced enough for that. But it is clear that people with a paedophilic tendency run the risk of isolating themselves and becoming lonely inside due to the stigmatisation, which can ultimately lead to great psychological pressure. Many then feel like a monster and only flee even more into isolation, which in turn means that there is no one to support them. All social control is lost and then, of course, it is very easy for such people to commit offences.

Bache: And this is exactly where we want to start with our film. We want to show what happens when you feel so stigmatised by your problems that you end up looking for help in the wrong places. Ultimately, our film is not about how to become a perpetrator, but rather about how not to become one. Our film is intended to contribute to social discourse and show what happens when these people are abandoned to isolation.

The question of whether the character of 15-year-old Gabo will become the perpetrator remains very open at the end of the film. How did you decide to end the film like this?

Bache: That's the real question for the audience: What do one think at the end of the film? Will Gabo become a perpetrator or will he remain strong?

Kämpf: For me, that was also the new approach that our story offers. Most films on this subject always follow a very fatalistic path, in which the characters with paedophilic tendencies must necessarily become perpetrators and in the end see no way out, or if they do then only by killing themselves. At least we remain open to the question of what will happen to Gabo. There is some hope that Gabo can manage not to become an offender. However, the film also shows that part of the responsibility lies with society in the way it treats people - the family and the environment of those affected are an important anchor.



You talk about the safety mechanisms that are supposed to protect people with paedophilic tendencies from themselves. Does the scene with the self-help hotline be seen as a criticism of existing therapy programmes?

Kämpf: No way. I really wish our main character had just made an appointment, but then the film would have been over. But in reality, a lot of people are afraid of being stigmatised if they go to a therapist or being branded as ill at a counselling centre. And in the real story, our interviewee Mojo was also talked out of going to a therapist by his mentor. He was told he would only get his head washed. If there is one message in our film, then it is the very clear plea for more prevention.

What really stands out in a very positive way is how you manage not to reproduce any images of abuse or that you did not sexualise the 8-year-old boy with whom the main character is in love. How did you approach this?

Bache: That was actually the biggest difficulty for me, because it's really complicated to make it plausible that Gabo is in love with his best friend's 8-year-old brother without showing the image he has of the boy. Because then we would have reproduced the fantasy or the image that could later serve as a screenshot for other people with paedophilic tendencies. But it was still our job to make the infatuation comprehensible without

simply putting it out there as an assertion. Of course, we could have staged the infatuation quite clearly. Then you could have shown the little brother in a beautiful summer light, just in swimming trunks, with soft focus and dreamy music, but it was our attempt to tell a film about this subject without reproducing such images or telling stories about characters that come across as one-dimensional or as the symbolisation of a cliché.

The character of the mentor 'Dave' is definitely not told as a one-dimensional villain. You have portrayed him as very ambivalent, not to say sympathetic. Do you have to sympathise with a paedophile offender?

Bache: It's not about whether you should sympathise with an offender, but about getting as close as possible to Gabo's perspective. And in order to get into this perspective and understand him, we have to show how the young person sees his mentor, namely as a super nice and likeable person. That's why he gets involved with the adult. If we had shown Dave as the villain and manipulator that he is, you would have wondered the whole time why Gabo gets involved with him and whether he is too stupid or too naive to see who his mentor really is. But we didn't want to do that. We wanted to show much more how such cases of abuse occur - namely because you think, 'Oh, he's a really nice guy.' And suddenly, at that one moment, a line is crossed and you are so completely overwhelmed by the situation that it takes quite a while - in our case the length of an entire film - to actually understand what has happened.

Kämpf: It should also be noted that Dave is not a paedophile, as research now makes very clear distinctions in this regard. In professional circles, Dave's inclination is much more commonly referred to as 'hebephilia' - the sexual responsiveness to children and adolescents whose physical maturity already shows signs of puberty.

One gets the impression that you have also worked very correctly from a professional point of view. It's a lot about forensic work and the legal perspective on sexual abuse and people with paedophilic tendencies. Did you also research the police environment?

Kämpf: Yes, my flatmate at the time worked for the criminal investigation department and was able to give me some insights into the work. But we also took some dramaturgical liberties. It wasn't so important to us to explain the police work too meticulously, but rather to be meticulous about the subject of paedophilia and to know exactly what we wanted to tell.

There is also a sexual assault between Gabo and Dave in the film. Was there a lot of discussion about how clear or blurred the teenager's reaction to his mentor's sexual assault was?

Kämpf: Gabo clearly says 'no' to Dave's sexual advances. But when Dave continues to put pressure on him, at some point he no longer protests, he's in a state of shock and simply lets it pass. We didn't want to portray his defence too vehemently, because the fact that he says 'no' once at the beginning must of course be enough. But Dave also tries to make Gabo feel guilty by saying things like: 'Hey, I'm satisfying your needs, now you can give me something in return.' - which, by the way, is a sentence I heard myself when I was 15. Phrases like that are very popular with abusive men.

You can definitely tell that many of the characters' own experiences have been incorporated into their development. The mother also feels very authentic, but at the same time she is not a likeable character. Why did you tell the mother like this? You could also have told the story of a caring mother.

Kämpf: There are various reasons for this. Firstly, I think that all the characters in the film have a life of their own. They don't just fulfil functions, they have a character and they can be edgy or difficult. The reason why we told the mother in the way we did in the film, in terms of Gabo's story, is that we wanted the viewer to understand to some extent why Gabo turns to someone like Dave. At best, you understand that Gabo naturally feels comfortable, perhaps even relieved, when someone listens to him and shows him a certain empathy for his worries.



The beginning of the film is also very much characterised by the interactions between the young people. There's a lot of youthful language and wordplay, which is of course sometimes crude and in many parts is even comical. Did you ask yourself whether it is legitimate to include such humour in such a serious topic?

Bache: We didn't explicitly ask ourselves this question, but it was very important to us to bring a certain humour into it - especially to make the story more approachable. You shouldn't get the impression that we're moving in an artificial world and that the people aren't all deeply sad beings, but also have other sides.

Kämpf: I also found it appealing to see scenes that you might see in any coming-of-age film. You see the boys gambling or talking about girls, and we simply put these scenes, which are so familiar to us, into a different context and suddenly you look at these images from a completely different perspective.

Were you also worried that this could create a suspicious situation? In other words, that every young person who socialises with younger people might have a sexual desire?

Bache: We have never talked specifically about whether this is a possibility, because in our research we have always been confronted with the fact that there are possibly so many people with paedophilic tendencies that each of us could know at least one person in our environment who's got this tendency. There are simply no clear figures on this because the number of unreported cases is so high. And then, of course, the tendency can sometimes be less pronounced and sometimes more pronounced. In this sense, however, it was very important to us to portray Gabo as a character who doesn't stand out. He's a completely normal boy, funny, popular and cool in the classic sense. We didn't want to show the typical 'basement kid' who starts doing bad things because nobody pays attention to him. A paedophile tendency is not noticeable, you can't see it in a person's face. Our interviewee Mojo, as well as another young person we were in contact with, are very well integrated into their social environment. They don't stand out as oddballs.

Do you believe that it is possible for people with paedophilic tendencies to communicate them openly at some point?

Kämpf: That's a super difficult question. We met this other teenager who told three of his friends about his addiction. After that, he only had one friend. But he was relatively relaxed about it. It was important to him that there was someone who accepted him. In a perfect world, friends and family around you would know about your addiction so that you can be supported emotionally.

Bache: That is also the contribution we want to make with our film. At the moment, most people would probably keep their distance if a friend were to come out to them as a paedophile. In the best-case scenario, our film will now have an influence on how people react in such situations. And it is precisely because of the stigma attached to this topic that people are unable to open up - the keyword here is 'isolation'. I'm not saying that paedophilia should become the norm or be destigmatised, not at all. Paedophilia is a problematic tendency, but ideally this film can be a basis for education that people can remember when they are confronted with the topic.

Kämpf: What we want to say: Child abuse is a problem in our society that is not going away and the solutions we have so far have not been very effective. Anyone who really takes this issue seriously should think about how we can do more to prevent it.

Are you prepared for how the film will be received?

Bache: So far, the feedback has been very positive. Probably mainly because most people who would describe themselves as enlightened understand that we want to deal with the issue respectfully and not trivialise it. I think you can sense that we want to address the way people who are struggling with this addiction are treated. We are telling a story about what happens when a character like Gabo is too afraid to open up - be it to his family or a therapist - then he starts to find someone else on the darknet. And he won't say: 'Watch what you're doing', but rather: 'Here's a hard drive and let's go.'

How did those around you react when you found out that you were making a film about this topic?

Bache: I have to say that I was really scared to tell my parents about it. After all, it's my first big film. But it was totally ok for my family, they were rather impressed that I was taking on this topic and what I had to say about it. They thought it was rather brave to deal with it.

Kämpf: At first, people around me were a little confused as to why I was making this film. I had to explain what we wanted to do and why we wanted to tell this story. There were questions as to why we were identifying with a paedophile, but after I explained my motivation, there was a certain amount of interest.

What reaction would you like to see from the audience?

Kämpf: My wish is that viewers will watch the film to the end and not switch off, because it is a challenging topic. Of course, the best thing would be for every viewer to ask themselves how they would react if they were confronted with a paedophile in their own environment. Would you react like the mother? Or would you react like the sister? Whatever answer you come up with, it would be great to at least have thought about it.

Bache: I think I would be happy if the film stimulates discussion and sticks with the viewer. There are so many situations where I am confronted with different topics and then remember certain films that have shown me a new perspective on the topic in question. I hope that our film can be precisely this new perspective for viewers in the future. When you find yourself at the next discussion, you will hopefully think of our film and start to differentiate a little more. If that happens, then we've done our job.

One last question at the end: Where does the title 'No Dogs Allowed' come from?

Bache: You know those signs you see at the entrances to playgrounds that say no dogs allowed on the premises? And which people are equally unwelcome in playgrounds? That's right - people with a paedophile tendency. With 'No Dogs Allowed', we want to allude to the social rejection of paedophiles. If possible, we as society would very much like to suppress the problem by closing our eyes. We want to pick up the viewer's basic attitude and then confront them with the perspectives and shades of grey that we deal with in our film. As I said, we don't want to destigmatise the subject of paedophilia, but as Stephan rightly said: the problem doesn't go away just because you close your eyes to it. The main task is how we can prevent children and young people from continuing to become victims of sexual abuse. And in our opinion, this is only possible if people with paedophilic tendencies are not left with themselves, but instead work with them to find solutions to get their tendencies under control so that they do not become the abuser.

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