

THANKS  
FOR  
NOTHING



# THANKS FOR NOTHING

Produced by **Schiwago Film** and **Filmuniversität Babelsberg KONRAD WOLF**  
in coproduction with **ZDF - Das kleine Fernsehspiel**  
with the support of **Medienboard Berlin-Brandenburg**  
in collaboration with **Young Talent Foundation Berlin**

**Germany 2025, 108', German, 1.85:1**  
**Black Comedy, Coming of Age**

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# THANKS F O R NOTHING

Okay, what would you do if  
your best friend tries to kill herself,  
another one is being deported,  
the third is in a manic episode,  
the fourth has stopped speaking,  
and your corrupt social worker is unsuccessfully  
trying to cover it all up from child services?



# LOGLINE

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Katharina, Ricky, Malou, and Victoria are four teenagers living in a group home: a place they've crafted in defiance of everything—parents, school, and society's rules. With the dubious guidance of their social worker, Ballack, they've created their own little anarchic utopia. But Katharina, sick of the world and its expectations, is determined not to survive past 18. With her birthday looming in two weeks, her friends are scrambling to keep her suicide attempts under wraps, terrified that exposing the truth will destroy the only semblance of "home" they've ever known.

In this darkly comedic tale of rebellion, abandonment, and surviving the absurd, THANKS FOR NOTHING is the kids' collective FU to the adults who've abandoned or failed them.



## SYNOPSIS

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Katharina has always had a morbid fascination with death and a deep aversion to "growing up." She never actually planned to make it to 18—but now her birthday is just two weeks away. Her father cheated on her mother and left to start a new family. Classic. After that, her mother sent her to various all-girls boarding schools, from which she was expelled for multiple—and impressively creative—suicide attempts. Eventually, she was placed in assisted living, because even there, no one knew how to handle Katharina anymore.

**Lea Drinda** began her acting career in 2017 with the HFF short film *DIE LETZTEN KINDER IM PARADIES*. In 2019, she appeared in her first television roles in *DIE PFEFFERKÖRNER* and *LETZTE SPUR BERLIN*. Her breakthrough came with the role of "Babsi" in the series *WIR KINDER VOM BAHNHOF ZOO*. In 2022, she took on the title role in *BECOMING CHARLIE* (ZDF), for which she was awarded the Hessian Television Prize. In 2024, she starred in the Apple TV series *WHERE'S WANDA?*. That same year, she appeared in leading roles in the Canal+ mini-series *NACHTS IM PARADIES* (directed by Matthias Glasner & Bettina Oberli) and in *CITY OF BLOOD* (directed by Philipp Kadelbach, Disney+). Her latest film, *IN DIE SONNE SCHAUEN* by Mascha Schilinski, will premiere in competition at the 2025 Cannes Film Festival.



LEA DRINDA IS **KATHARINA**



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Vicky bursts into tears out of nowhere—only to have everyone laughing a moment later when she slips into a British accent. She spends days staring at the ceiling in a daze, then suddenly decides to renovate the entire apartment. She's two years older than the other girls, but somehow acts like the youngest. Vicky comes from an insanely wealthy family, but her parents don't really care about her. Luckily, money can fix that kind of thing... right?

**Sonja Weißer** grew up in Berlin and Hamburg, gaining her first stage experience in youth theatre groups. In 2019, she performed under the direction of Katie Mitchell in *ANATOMIE EINES SUIZIDS* at the DEUTSCHES SCHAUSPIELHAUS HAMBURG. She began working in television in 2018 and became known to a wider audience through her leading role as Lydia Beaufort in the Prime Video series *MAXTON HALL – DIE WELT ZWISCHEN UNS*. In the 2023/24 season, she appeared at the VOLKSBÜHNE BERLIN in *FANTÔMAS* (directed by René Pollesch). In spring 2025, she will play Constanze Weber in the new ARD/ORF premium series *MOZART/MOZART*.



# SONJA WEISSER IS VICTORIA

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Ricky's parents immigrated to Germany when she was seven. But when she turned thirteen, they left her behind in Berlin and returned to their home country. Since then, they've been sending her 250 euros a month and seem to think that settles it. She dropped out of school in record time, and her landlord quickly kicked her out. That's when she moved into the Ringbahn—until Ballack, the social worker, found her there and brought her into assisted living. Ricky calls herself Ricky. Just Ricky. Like Madonna is just Madonna. And Prince is just Prince.

**Safinaz Sattar** appeared in productions such as TATORT, POLIZEIRUF 110, UNORTHODOX, and SLOBORN. From 2016 to 2022, she simultaneously trained at the Young Talents Acting School in Berlin. In 2023, Leis Bagdach cast her alongside Kostja Ullmann in his tragicomic road movie IM ROSENGARTEN, where she played the Arabic-speaking half-sister Latifa. For this role, she was awarded the Emerging Actor Prize at the Filmkunstpreis Sachsen-Anhalt.



SAFINAZ SATTAR IS

RICKY

# THANKS FOR NOTHING



Ever since Malou found out that sausage is made from pressed meat stuffed into intestines, she hasn't said a single word. She was only five. But somehow, the others seem to know how to communicate with her—like they're the only ones who can still hear her. She's fiercely loyal. She doesn't express her feelings, but she loves the girls who accepted her just the way she is. Her favorite thing is retreating to her darkened room to read. Malou has been without parents for exactly as long as Ricky has known she's into girls. In other words, forever.

**Zoe Stein**, born in 2000 in Barcelona, has German roots and completed her acting training at the City Academy in London. At 18, she moved to Berlin to work in theatre. Her role in the short film *FORASTERA* (Cannes, 2020) led to her first leading role in a feature film, *MANTICORE* (2022), for which she received a Goya nomination for Best New Actress. On television, she appeared in *MERLÍ: SAPERE AUDE*, *BLOWING KISSES*, *LA CAZA*, *TRAMUNTANA*, and *THE INVISIBLE GIRL*. In 2024, she starred in the feature film *LA SOSPECHA DE SOFÍA*, directed by Imanol Uribe.



ZOE STEIN IS **MALOU**









**BALLACK**



**JAN BÜLOW**

**FRAU  
ROTTENBORN**



**KATHRIN  
ANGERER**

**FRAU  
DR. DOKTOR**



**SOPHIE ROIS**

**HERR LABUDE**



**TRYSTAN  
PÜTTER**

**CAST**

**BELA**



**LUDGER  
BÖKELMANN**

**SCHLIEMANN**



**PABLO  
STRIEBECK**

**GINA**



**CHENOA  
NORTH-HARDER**

**FRAU  
HINRICHSSEN**



**MALAYA  
STERN TAKEDA**

**...AND MANY MORE**

**CAST**



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DANKE FÜR NICHTS isn't a film meant to settle scores with the adult world. (Okay, that's a lie—it kind of is. I mean, it's literally called "Thanks for Nothing.") But more than anything, it's a film that grew out of its characters—out of that feeling of not being taken seriously, not being heard, as a young person.

It's almost as if the knowledge that teenagers experience everything more intensely—more painfully, more joyfully—triggers the opposite reaction in us: we take them less seriously. Which is exactly the wrong impulse, isn't it? That's why the first idea was to create a space where being taken seriously was actually possible. Probably because I myself would have needed such a space at that age. One without the rules or opinions of so-called adults—who, as I've come to realize, are more myth than reality anyway. Because who really knows what someone else needs? How many boundaries are too many, or too few? Aren't we all just winging it?

That's how the apartment came to be—a kind of gang headquarters, like Emil and the Detectives. And that's how Ballack entered the story: a go-between, someone navigating both the adult world and the friendships within it. That naturally brought in the social system too—not because I wanted to attack it, but because it's the structure through which this story can best be told. It was never about criticizing social work itself, but rather about questioning rigid systems in general. Structures that make it harder to see people as individuals. Rules that still apply even when they clearly don't make sense in a specific case. And those who enforce them—people you've probably met, especially in Germany. I certainly have.

But I don't want to get stuck talking about theory—that's not what this film puts in the front row. It's really about people. Characters born from my neighborhood, from my friends (and enemies), and from my own reality. A reality I often miss in portrayals of Berlin today. All told, of course, with a good dose of irony and exaggeration. Because we know: you don't have to depict reality to tell something true. The goal isn't to be "accurate"—it's to be honest.

DANKE FÜR NICHTS is a film about consequences. About what happens when we act—or don't. It takes serious topics about as seriously as the characters have learned to take themselves: not at all. Humor appears in all the wrong places. It's one big coping mechanism.

If you asked me what this film is about, I'd say it's about friendship. But if you asked me what it's really about, I'd say it's about the radical concept of unconditionality. A love between friends who couldn't be more different—but love and respect each other because of it. An unconditionality I've been lucky enough to experience. And one I wish for everyone.

# DIRECTOR'S NOTE

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**Stella Marie Markert**, born in Berlin's pre-gentrified Prenzlauer Berg to a Hungarian mother and a German father, spent a transformative year in Paris after high school before returning to Berlin. She worked in various film roles, including casting director, agent, and production assistant, before studying production at Filmakademie Baden-Württemberg, where she graduated in 2022.

Her first short film, *HOT DOG*, screened at major festivals like Sundance and Clermont-Ferrand in 2019. She later participated in an exchange program with La Fémis film school in Paris. Her short film *HANDBOOK FOR A PRIVILEGED EUROPEAN WOMAN* won the Jury Prize from the German Film Academy. In 2021, she made her directorial debut with *KROCKETPARTIE*, a co-production with Arte and SWR. Her first feature film, *DANKE FÜR NICHTS*, was shot in October 2024 and is currently in postproduction. It was funded by ZDF Kleines Fernsehspiel and Medienboard Berlin Brandenburg and is co-produced by Filmuniversität Babelsberg KONRAD WOLF and Schiwago Film GmbH.

2025 *Thanks for Nothing*, 108'

2023 *The Moon*, 7'

2022 *K.Engel*, 7'

2021 *Krocketpartie*, 25'



# WRITER & DIRECTOR

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Writer & Director  
**Stella Marie Markert**

Producer  
**Marcos Kantis**  
**Martin Lehwald**

Executive Producer  
**Luc Vincent Hinrichsen**

Co-Producer  
**Stella Marie Markert**

Comissioning Editor  
**Jörg Schneider**

Director of Photography  
**Edgar Fischnaller**  
**Jonas Kolahdoozan**

Production Design  
**Fritzi Heubaum**

Costume Design  
**Sophie Peters**

Hair & Make-Up  
**Annegret Schmidt**  
**Hanne Hamann**

Editing  
**Vreni Sarnes**

Sound Supervisor  
**Daniel Fehl**

Score  
**Rosa Lee Luna Markert**

# TEAM