

A FASCINATING CHAT WITH KAI FISCHER

Born in Frankfurt am Main in November 1973, Kai has called Spain home since 1994.

His screenplay **LAMBADA THE DANCE OF FATE** made history, earning over 115 accolades across five continents — making him the most decorated debut screenwriter for a single biographical screenplay in cinema history.

Now, Kai turns a new and exciting page with his latest screenplay, **MASTER HEIST – A True Christmas Fiction**. Barely out of the starting gate, this bold new work has already captured 4 awards and 3 official selections on the international circuit — this includes winning the prestigious ABAFTA (Arthouse British Academy of Film and Television Arts) Awards 2026 and the Final Competition of the Indie Oscar 2026 in Los Angeles. The world, it seems, is once again paying close attention.



Los Angeles
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Your screenplay is entered in our Los Angeles Short Film Award. What is your biopic film project about?

MASTER HEIST – A True Christmas Fiction is a dark comedy thriller with a gloriously original premise.

Set over Christmas, the story follows a disgraced filmmaker who stages a real bank heist as a movie shoot—blending suspense, dark humor, and a bold commercial hook. Think a **fresh Christmas thriller in the spirit of *Die Hard***, with strong international appeal and contained production value.

The film asks one beautiful, lingering question: *Was the greatest heist the money — or the story itself?*

Think **Tarantino meets Ocean's Eleven** — with a distinctly Spanish soul, sharp wit, and a wonderfully ambiguous ending.

What are your ambitions with your project?

My ambition is simple — and completely insane. I want to make the film that makes people forget they're watching a film.

MASTER HEIST is not just a heist movie. It is a love letter to cinema itself — and a very sharp knife pointed at its back. I want audiences to sit in that theatre, or on their couch on Christmas night with Netflix, and genuinely not know where the fiction ends and the madness begins. That blurred line *is* the film.

My Protagonist — Mateo Vega — is not just my protagonist. In many ways, he is every filmmaker who was ever told *no*. Every creative soul who was ignored, dismissed, and underestimated — and who refused to disappear quietly. His heist is his film. His film is his heist. And I believe audiences around the world will recognise that hunger.

My ambition is to deliver a movie that belongs in the same conversation as **The Sting** and **Inside Man** — but with a rawness, a Mediterranean soul, and a meta-cinematic boldness that none of those films dared to attempt. *The set is real. The crime is real. Only the alibi is fiction.*

While the script stands as a complete feature, it is also conceived to function as a natural pilot for a limited series, with the heist serving as the entry point into a larger narrative involving investigation, aftermath, and shifting alliances—allowing the story to continue seamlessly without limitation.

For what target group is your film?

MASTER HEIST – A True Christmas Fiction is crafted for four distinct and passionate target audiences:

Heist Film Enthusiasts — those who live for the perfectly executed plan, the ticking clock,



Kai Fischer – Award Winning Screenwriter

and the brilliant twist. Fans of *Ocean's Eleven*, *The Italian Job*, and *Inside Man* will feel right at home.

Crime Thriller Enthusiasts — audiences who love tension, moral ambiguity, and stories where the line between hero and villain is gloriously blurred.

Action Crime Movie Enthusiasts — viewers who want pace, energy, and excitement woven through every scene.

Caper Movie Enthusiasts — fans of the witty, stylish, darkly comedic side of crime cinema, where charm and intelligence outsmart brute force every single time.

Beyond these core groups, the film holds enormous appeal for



streaming platform audiences — particularly on **Netflix, Amazon, HBO and Paramount+** — and is positioned as a strong **Christmas counter-programming title**, offering something bold, fresh and unexpected during the holiday season.

In short — if you have ever watched a heist film and thought "*I wish this was smarter, funnier and more daring*" — this film was made for you.

How would you specify your work? What characterizes your film project?

At its core, it is a **dark comedy thriller with a satirical edge** — think *Inside Man* collides with *Burn After Reading*, set against the sun-drenched shadows of Mallorca.

What sets it apart is its **dual visual identity** — switching between slick heist cinematography and raw helmet-cam documentary footage. That collision between polished fiction and unfiltered reality is the story.

The dialogue is sharp, rapid-fire and loaded with cinematic wit. The characters are fully realized. And Mateo — who literally **directs scenes while committing crimes** — is unlike any protagonist audiences have seen before.

The pacing moves deliberately through three very different emotional gears: obsessive planning, breathless execution, and haunting consequence — all wrapped up in a tight **95-minute running time**.

Morally ambiguous, visually bold, and deeply human — it leaves audiences with one question they cannot shake:

Was the greatest heist the money — or the story itself?

Why did you decide to become a filmmaker?

Because I want to leave a footprint on this planet. Not through fame. Not through fortune. But through stories that matter.

Cinema, for me, has never been just entertainment. It is a gateway to empathy — one of the few truly universal languages capable of dissolving distance, bridging cultures, and reminding us that our humanity is fundamentally shared. No passport required. No translation needed.

As storytellers, we carry an extraordinary privilege — and with it, an equally extraordinary responsibility. We hold up a mirror to the world. And sometimes, if we are brave enough and honest enough, that mirror changes the person looking into it.

That is why I became a filmmaker.

The legacy I want to leave is simple: that I told stories that mattered. That I honoured the people behind them. If people remember me for that — then my footprint on this planet will have been exactly the one I hoped to leave.

Who is your greatest role model?

The people who have shaped me most as a filmmaker are those whose careers embody one thing above all else — **courage**. Courage to dream bigger than their circumstances. Courage to fail publicly and rise quietly. Courage to never, ever stop.

Three names stand above all others for me: **Quentin Tarantino, Francis Ford Coppola, and Steven Spielberg**.

All three began with nothing more than a burning passion and an unshakeable belief in the power of story. Spielberg's early life has always stayed with me particularly. As a young boy on



one of the first Universal Studios tours, he simply stepped off the tram and wandered the lot alone. Because he was just a kid, nobody questioned him. It is a funny memory — but also a profound one. It taught me that **boldness and curiosity can open doors that logic says are firmly shut.**

But my circle of role models extends beyond cinema. **Arnold Schwarzenegger** is one of the most extraordinary human beings of our time — a man who achieved world-class success in bodybuilding, film and politics. Three completely different arenas. His discipline, his refusal to accept limitations, and his remarkable ability to reinvent himself continue to inspire me daily.

I actually met him twice at Gold's Gym Venice. When I asked for a photo, he tapped me firmly on the shoulder and said — dry as stone: *"Do your workout first!"*

I knew instantly he wasn't just talking about the training. I laughed. And I never forgot it.

For the record — I still haven't washed that shoulder.

Which movies are your favorites? Why?

Two films have never left me. They live permanently somewhere deep inside — and I return to them not just as a viewer, but as a filmmaker seeking to understand what cinema, at its very best, is truly capable of.

The first is **Stand by Me.**

There is something almost impossibly honest about that film. It captures the raw innocence, vulnerability and fierce intensity of childhood friendship in a way that very few filmmakers have ever dared to attempt — and even fewer have achieved. It does not pretend. It does not perform. It simply *feels* true. And the soundtrack — those beautiful, achingly nostalgic songs woven so perfectly into the fabric of the story — creates an emotional atmosphere that settles into your chest and simply refuses to leave. Long after the credits roll, *Stand by Me* stays with you. Not as a memory of a film you watched — but as a feeling you once lived.



Kai Fischer – Winner of the Indie Oscar 2026

The second is **The Godfather.**

If *Stand by Me* is the heart, *The Godfather* is the mind. It is, quite simply, one of the most perfectly constructed films ever committed to celluloid. The storytelling is powerful and layered. The characters are among the richest ever written. And Coppola's direction moves with a confidence and sophistication that still takes my breath away decades later. Every single scene feels iconic. The acting, the cinematography, the music, the silence — all of it reaches a level of harmony that filmmakers spend entire careers chasing.

Together, these two films represent the full spectrum of what cinema means to me — **the emotional and the epic, the intimate and the immortal.**



Where do you look for inspiration for your films?

Honestly? Not in libraries. Not in script workshops. Not in Hollywood pitch meetings.

I find my inspiration in **life itself** — raw, unfiltered, and gloriously unpredictable. In the places where real people gather, real stories are told, and real emotions spill freely across the table. In cafés humming with quiet conversation. In pubs loud with laughter and secrets. In the space between the second and third drink, when people stop performing and start telling the truth.

That is where my films are born.

LAMBADA THE DANCE OF FATE came to me exactly that way. A conversation. A story someone shared. A moment that felt too extraordinary, too human, too important to let disappear into the night. I walked out of that bar and I knew — *this has to be told*.

MASTER HEIST was no different. A group of friends, a table full of empty glasses, and suddenly — somewhere between laughter and madness — a idea began to take shape that was so bold, so absurd, and so completely cinematic that I could not stop thinking about it. By the time I got home, the outline was already forming in my head.

I deeply believe that **the greatest stories are not invented — they are discovered**. They are hiding in plain sight, in the corner booth of a bar, in the throwaway remark of a stranger, in the gap between what people say and what they actually mean.

My job as a filmmaker is simply to **pay attention**.

To listen when others are talking. To watch when others are looking away. To feel the weight of a moment that everyone else has already forgotten by morning.



How would you rate current filmmaking?

Fascinating. Frustrating. And full of extraordinary promise — all at the same time.

We are living through a genuine **transitional moment** in cinema history. On one hand, the technological revolution has been breathtaking. Streaming platforms, high-end digital cameras, AI-assisted production tools, and truly global distribution models have fundamentally changed the game. A story born in a small village in Spain can reach an audience in Tokyo, São Paulo, and Lagos on the same evening. That is nothing short of miraculous — and it has opened doors for voices that the traditional industry spent decades keeping firmly closed.

That democratisation excites me deeply.

But I would be dishonest if I did not acknowledge the other side of the coin. Too many studios today are driven primarily by **financial safety** rather than creative courage. The result is an endless cycle of franchises, remakes, and formula-driven storytelling that — while often entertaining — can suffocate the kind of bold, original work that makes cinema truly matter. For independent filmmakers, the struggle to find funding and visibility in this overcrowded landscape remains very real and very tough.

Current filmmaking is a paradox — a landscape of **incredible potential wrapped in genuine uncertainty**.

But honestly? That tension is precisely what makes this the most exciting time in history to pick up a camera and tell a story that matters.

What are your next projects?

My most immediate and deeply personal ambition is straightforward — to see my screenplays brought to life on the big screen. These are my projects.

Right now, that dream feels closer than ever. Several production companies have shown genuine interest and are currently considering the realisation of both screenplays — LAMBADA THE DANCE OF FATE and MASTER HEIST – A True Christmas Fiction. Conversations are ongoing, possibilities are being explored, and the energy around both projects is truly encouraging.

However, no final decision has been made yet — and I am completely at peace with that.

I remain patient, focused, and open to the right creative partnership. Because I have learned that rushing the wrong deal is far more dangerous than waiting for the right one. These stories deserve to be told properly.

Beyond these projects themselves, my deeper ambition remains unchanged — and it is the same one that drove me to write in the first place.

To make the world just a little more empathetic. A little more connected. A little more understanding.

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