AT BERLIN in Competition
DER ALTE AFFE ANGST
by Oskar Roehler
GOOD BYE, LENIN!
by Wolfgang Becker
LICHTER
by Hans-Christian Schmid

RESISTANCE & PROVOCATION
Directors’ Portraits of
Helga Reidemeister &
Rosa von Praunheim

SHOOTING STAR
Daniel Bruehl

SPECIAL REPORT
Children’s Film in Germany

Zbigniew Zamachowski in “Distant Lights” (photo © Prokino)
focus on  
CHILDREN'S FILM IN GERMANY

directors’ portraits

RESISTANCE IS THE ‘SECRET OF JOY’...
A portrait of Heiga Reidemeister

THE IMPORTANCE OF BEING PROVOCATIVE
A portrait of Rosa von Praunheim

producer’s portrait

UBIQUITOUS IS HIS MIDDLE NAME
A portrait of Peter Rommel Productions

actor’s portrait

SHOOTING STAR
A portrait of Daniel Bruehl

KINO news

in production

BLINDGÄNGER
Bernd Sahling

FARLAND
Michael Klier

HERR LEHMANN
Leander Haussmann

HITLERS JÜDISCHE SOLDATEN
Heike Mundzeck

LAUTLOS
Mennan Yapo

NORTHERN STAR
Felix Randau

PFARRER BRAUN
Martin Gies

SCHATTEN DER ZEIT
Florian Gallenberger

SCHUSSANGST
Dito Tsintsadze

SECRETS OF SIBERIA
Frank Mueller

SUPERTEX – EINE STUNDE IM PARADIES
Jan Schuette

TAL DER AHNUNGSLOSEN
Branwen Okpako

the 100 most significant german films (part 8)

DER LETZTE MANN
THE LAST LAUGH
Friedrich Wilhelm Murnau

ROTATION
Wolfgang Staudte

WIR WUNDERKINDER
AREN’T WE WONDERFUL?
Kurt Hoffmann

DAS WACHSFIGURENKABINETT
WAXWORKS
Paul Leni

MAEDCHEN IN UNIFORM
GIRLS IN UNIFORM
Leontine Sagan
new german films

40 DER ALTE AFFE ANGST
ANGST
Oskar Roehler

41 DEVOT
DEVOTED
Igor Zaritzki

42 EPSTEINS NACHT
EPSTEIN’S NIGHT
Urs Egger

43 EROTIC TALES: NR. 23
Bernd Heiber

44 FASSBINDER IN HOLLYWOOD
Robert Fischer

45 DAS FLIEGENDE KLASSENZIMMER
THE FLYING CLASSROOM
Tomy Wigand

46 GOFF IN DER WUESTE
GOFF IN THE DESERT
Heinz Emigholz

47 GOOD BYE, LENIN!
Wolfgang Becker

48 HEIMATFILM!
Daniel Krauss

49 HEIRATE MICH
MARRY ME
Uli Gaulke, Jeanette Eggert

50 KILLER BARBYS VS. DRACULA
Jess Franco

51 EIN LEBEN LANG KURZE HOSEN TRAGEN
THE CHILD I NEVER WAS
Kai S. Pieck

52 LICHTER
DISTANT LIGHTS
Hans-Christian Schmid

53 MEIN LETZTER FILM
MY LAST FILM
Oliver Hirschbiegel

54 NEUFUNDLAND
LOST AND FOUND
Georg Maas

55 SCIENCE FICTION
Franz Mueller

56 SIE HABEN KNUT
THEY’VE GOT KNUT
Stefan Krohmer

57 SOLOALBUM
Gregor Schnitzler

58 STALINGRAD
Sebastian Dehnhardt

59 SUNSET MOTEL
Eckhart Schmidt

60 TILL EULENSPIEGEL
JESTER TILL
Eberhard Junkersdorf

61 WIR
WE
Martin Gypkens

62 DER ZEHNTEN SOMMER
THE TENTH SUMMER
Joerg Gruenler

65 film exporters

67 foreign representatives · imprint
The regulations concerning film promotion issued by the Federal Government Commissioner for Culture and the Media (BKM) define children’s films as “films whose themes, plots and creative structure are particularly aimed at children and are suitable for this group”. In the film world, the term is understood to mean that these films are aimed at 6-12 year olds, although there are also films for pre-school children (certificate rating/FSK: “no rec.”) and films for older children (certificate rating/FSK: “over 12”); the latter overlapping with those made for young people in the 12-14 age group.

Children’s films may be defined by both genre and target group. In the case of genre, typical shared thematic or stylistic features are significant: children as protagonists and figures for identification, a dramatic concept suited to the emotional and cognitive abilities of children, and the avoidance of severe psychological strain. The extended definition, on the basis of target group, extends beyond the genre; for example, animal films and animated films with fantasy characters are very popular with children, meaning that these are also included in “children’s films”. In both cases, children’s films differ from films about children and childhood which due to their content cannot be shown to children because of the existing laws for the protection of children; these include horror films with children as protagonists, for example.

THE HISTORY OF GERMAN FILMS FOR CHILDREN

During the early years of cinematography, film producers did not explicitly focus on children, but from the beginning — and with
increasing enthusiasm – these formed a large part of the audience at show booths and tents. Here they remained under the observation of the police force until educational specialists took note of the “cinematic images” and suggested matinee performances for children showing selected films. At these screenings, children could view films which included the versions of fairy-tales made by Paul Wegener from 1916 onwards, such as Rubezahl’s Marriage (Ruebezahls Hochzeit, 1916) or Sleeping Beauty (Dornroeschen, 1917). In this context, the silhouette films by Lotte Reiniger, dating from the twenties, should also be mentioned; among these The Adventures of Prince Achmed (Die Geschichte des Prinzen Achmed, 1926) is now considered one of the first classics of children’s film.

During the years that followed, it is worth mentioning the cut-out and puppet films produced in the thirties and forties by the Diehl brothers, including Caliph Stork (Kalif Storch, 1931) and The Seven Ravens (Die sieben Raben, 1937), which have also established their place in film history. Gerhard Lamprecht’s version of Emil and the Detectives (Emil und die Detektive, 1931) has also developed into a children’s film classic and has become a film which sets standards, that are still valid today, for the filming of books by the popular German writer Erich Kaestner.

National Socialist film policy showed less interest in children as a target audience than in young people. The film medium served as a propagandist means of control, and the cinema became a place for military training. At the 2nd Film Festival (Reichsfilmage) of the Hitler Youth in Vienna during 1938, the term “jugendwert” (useful, valuable for young people) was introduced. In the films labeled as such, stories were not told for their own sakes, but used as a means to transport messages conveying aspects of the National Socialist...
world view and demonstrating the correctness of values established by the National Socialists. These included Kurt Hoffmann’s *Quax, the Crash Pilot* (*Quax, der Bruchpilot*, 1941) and Alfred Weidenmann’s *Young Eagles* (*Junge Adler*, 1944), as well as Veit Harlan’s *Jew Suess* (*Jude Adler*, 1940) and *Burning Hearts* (*Kolberg*, 1945).

As propaganda prevailed during the Second World War, some producers and filmmakers could only take up their work again after the war. This explains the fact that fairy-tales dominated once again during the post-war period, although their poor quality means that most have been forgotten in the meantime. However, during the 50s – the era of “Grandpa’s cinema” – films based on Kaestner’s books were again made, creating a positive improvement on the films available at the time: for example, Josef von Baky’s award-winning *Two Times Lotte* (*Das doppelte Lottchen*, 1950), Thomas Engel’s *Punktchen and Anton* (*Puenktchen und Anton*, 1953) and Kurt Hoffmann’s *Flying Classroom* (*Das fliegende Klassenzimmer*, 1954).

The sixties, which were influenced by widespread closure of cinemas, offered few opportunities for children’s film. The renewal of the laws for the protection of children dating from 1957 no longer permitted children under six to visit cinemas, even accompanied by adults. This robbed German children’s film, which had concentrated on fairy-tales, of its financial basis. This decision, which arose from an animosity towards the media quite typical of educational specialists during those years, was revoked in 1985. At that time, faced by pre-school children’s unlimited consumption of television programs, such an attitude appeared neither up-to-date nor sensible in economic terms, and it opposed the efforts being made towards an independent children’s culture.

It was not until an innovative transition period from “Young” German Cinema to “New” German Cinema during the late seventies and early eighties that the stimulation - with financial assistance from committed initiatives in children’s television – of a creative children’s film scene began. The treasure trove of German fairy-tales was no longer unearthed with such alarming regularity, and instead quality material and a wide range of themes with a relevance to children’s everyday reality developed and new aesthetic approaches were explored. This step towards contemporary cinema was supported by many actions and initiatives which took over the promotion of German films for children and the structures of their screening in both commercial and non-commercial fields. In 1975, the Kommunales Kino Frankfurt organized a first International Children’s Film Week, which gradually developed into the LUCAS Festival in the years that followed. Two years later, the *Kinder- und Jugendfilmzentrum* was founded in the Federal Republic of Germany. Financial support from the Federal Ministry for Young People meant that firstly foreign, and later an increasing number of German films for children and young people were introduced to the non-commercial market. This had developed as an alternative to the non-existent screening structures of commercial cinemas. In addition, children’s film initiatives were supported by practical seminars and new working material. In 1978, friends and promoters of German children’s film joined together in the Foerderverein Deutscher Kinderfilm e.V., forming a lobby and a common front to seek promotion funds. The *Kinderkino Muenchen* in the former Olympic Village in Munich, which remains an exemplary model, began its regular screenings in 1980.

This new commitment and concentration with respect to the distribution and screening of children’s films also had a positive effect on German productions. The following films may be cited as representative of this development: *Ein Tag mit dem Wind* by Haro Senft (1978), *Metin* by Thomas Draeger (1979), *Rosi und die grosse Stadt* by Gloria Behrens (1980) and *Flussfahrt mit Huhn* by Arend Agthe (1983). With the support of films
from the Scandinavian and Socialist countries, they brought vitality to a newly-established market which was particularly viable for the non-commercial exploitation of films.

The economic situation of German children’s films can only flourish to a certain extent as the proportion of German films shown in local cinemas has been surpassing a number of films, including Peter Timm’s Rudi the Racing Pig (Rennschwein Rudi Ruessel, 1995), The Fearless Four (Die furchtlosen Vier, 1997) by Eberhard Junkersdorf and Michael Coldewey, The Story of Monty Spinneratz and The Little Ghost; and the “sound barrier” of over a million viewers was finally broken by films such as Pippi Longstocking, Anneluise & Anton and Capt’n Blue Bear.

THE DEFA CHILDREN’S FILMS

From the word go, films for children and young people had a firm place at the East German DEFA Studios, founded in 1946. In 1953, a separate children’s film department was created. Up until 1990, over 200 films were made, on the one hand to assure the education of young citizens in real-socialist ideology, on the other hand to meet a legitimate need for entertainment, and these films included many artistically high-quality productions. Fairy-tale films had a special status in the DEFA’s production of children’s cinema as well, and they were also the most successful branch of production on an...
international market. One of the first films, Wolfgang Staudte’s *The Story of Little Muck* (*Die Geschichte vom kleinen Muck*, 1957), has now become one of the classics of cinematic art.

Contemporary films were also a special field of interest. However, there were repeated, heated arguments about ideological and educational requirements and numerous, varied efforts to attain a level of artistic freedom.

Here, particularly films by Helmut Dziuba (including *Sabine Kleist, 7 Jahre*, 1982) were convincing with their proximity to reality and their artistic quality. The closer filmmakers came to the true everyday lives of children and young people, the greater their problems became. *Erscheinen Pflicht* (literally, “Appearance Mandatory”) by Dziuba (1983), for example, portrayed the situation of a secondary school pupil, the daughter of an influential functionary, who must learn to cope without privileges after her father’s sudden death and experiences her environment in a completely new way. This film was as unpopular with the party bosses and the Ministry of Education as *Swan Island* (*Insel der Schwaene*, 1983) by Herrmann Zschoche, which depicted the life of children and young people in an inhospitable satellite town and the conflicts arising from their situation. Since the social housing and building program of the German Democratic Republic (GDR) could not be criticized openly, the film had to be altered many times and given a positive ending.

Among the East German filmmakers who specialized in children’s films, only Rolf Losansky – whose films include *Der lange Ritt zur Schule* (1982) and *Moritz in der Litfasssaeule* (1983) – was able to continue his work after the fall of the Wall 1990, for example with *Friedrich und der verzauberte Einbrecher* (1996) and *Hans im Glueck* (1998).

**THE UPSWING OF THE RECENT YEARS**

The current trend is towards “family films”. This extension of the term “children’s film” means that they are aimed at a larger target group, the intention being to counteract the restriction to children often stigmatized in the film business. Alongside the tried and trust-
ed full-length animation features such as Help! I’m a Fish (Hilfe! Ich bin ein Fisch, by Stefan Fieldmark and Michael Hegner) and The Little Polar Bear (Der kleine Eisbaer, 2001, by Rothkirch and de Rycker), the filming of literary best-sellers has proved to be particularly successful in economic terms. As well as films based on the works of Erich Kaestner, Ben Verbong’s The Slurb (Das Sams, 2001) and Hermine Huntgeburth’s Bibi Blocksberg (2002) should also be mentioned. These have made their way into the leading group among German films with respect to audience numbers. The latter production has even achieved the two million viewers already reached by The Little Polar Bear. Film versions of successful children’s books or remakes of earlier films owe their origins not least to the fact that such material has become a firm component of German children’s culture – well-known and popular with children and parents alike.

Along with the quantitative increase in the share of German children’s films on the cinema market, there has been a simultaneous growth in quality, even though some films were denied success with the public. Hendrik Handloegten’s Paul is Dead (2000), for example, a production by X Filme and the German Film & Television Academy, commissioned by ZDF, was acclaimed and acknowledged by the critics and at festivals, but unfortunately cannot be exploited in the cinemas for reasons linked to musical license. Andrea Katzenberger’s The Bloody Nuisance (Der Mistkerl, 2000), a production by Studio Hamburg, also for ZDF, was luckier in this respect. Its world premiere was in the Children’s Film Festival at the Berlinale in 2001.

**FUNDING OF CHILDREN’S FILMS**

Just as German children’s film as it exists today would be unthinkable without participation by the public television broadcasters, it could and cannot do without funding from a variety of instances and authorities. In the Federal Republic of Germany cultural affairs (which also includes the media), like the protection of children and young people, are the responsibility of the individual states. But since film may also be defined as an economic commodity, there are various instruments for the promotion and funding of children’s films. Increased freedom and new creative opportunities have been developed for children’s film under pressure from the children’s film lobby. The German Federal Film Board (Filmförderungsanstalt, FFA), for example, which commands funds created by the film industry, has developed new facilities for the “reference” funding of children’s film from 1992 onwards in reaction to the special features of the market and the usually longer exploitation period for German children’s films. The largest influence has been funding from the BKM. From 1992 on, the sums of support from the cultural Bundesförderung fuer den Kinderfilm (financial promotion of screenplay and production) have been regularly increased, and for three years a German Film Award has been given specifically to children’s and young people’s film (The Slurb won in 2002). The intention of these measures is to promote the quality of German children’s films and increase their presence on local cinema screens. There is, however, no particular educationally motivated background to such measures.

In 1998, the foundation Kuratorium junger deutscher Film oriented itself on the focal points of children’s film and the promotion of new talent. Above all, the cooperative collaboration between the Kuratorium and the BKM (Commission for Children’s and Young People’s Film) has ensured that the films promoted have also actually been screened. After a joint initiative for the setting up of a “summer academy on screenplay writing for children’s film” in the year 2000, a stimulus has been given towards an improvement in the previously unsatisfactory situation for authors and their material.
It is also possible to apply for children’s film support on a state basis. Here the six regional film funders (MFG Baden-Wuerttemberg, FilmFernsehFonds Bayern, Filmboard Berlin-Brandenburg, FilmFoerderung Hamburg, Mitteldeutsche Medienfoerderung, and Filmstiftung NRW - cf. p. 64) have demonstrated particular commitment. The publication Kinder- und Jugendfilm Korrespondenz also offers detailed information on conditions of support, dates for applications and relevant decisions.

CHILDREN’S FILM ON VIDEO AND DVD

The possibility of enabling “controlled viewing” for children has led to films specified as children’s films being placed among the most successful VHS sales. In the year 2001, more than every third video cassette bought (35.4%) and every tenth DVD was a children’s film – whereby no specification was made between international and German productions.

Successfully represented on the VHS sales market though children’s films may be, their distribution is still strictly dependent on success in the cinema or on children’s television. This is demonstrated by the scale of the most successful German productions of the year 2001 on the VHS sales market: Capt’n Blue Bear reached 31st place in the top 100 VHS sales charts, followed by The Little Polar Bear in 48th place and the cartoon films Benjamin Bluemchen – Als Weihnachtsmann (dir: Gerhard Hahn) in 59th place, and Pettersson and Findus (dir: Albert Kaminski) in 78th place.

There are no specific children’s video suppliers in Germany, apart from the children’s video range produced by the labels Kiddinx Entertainment and edel media & entertainment, which offer successful titles like Benjamin Bluemchen and Bibi Blocksberg (Kiddinx) or Pettersson and Findus (edel) among their titles. In the year 2002, considerable commitment in the field of German children’s videos was shown by the big distributor Warner with its The Little Polar Bear productions, but also by Kinowelt Home Entertainment with The Slurb, Universal Pictures Video with Gerhard Hahn’s Die Abrafaxe – Unter schwarzer Flage (2001) or Icestorm Entertainment with the marketing of the DEFA children’s films on video. And in the future, we can surely count on the increasing importance of video and DVD for the distribution of children’s films.

CHILDREN’S FILM FESTIVALS

(A SELECTION)

In the early phase of new German children’s films mentioned – from the late 70s, early 80s onwards – different models for international, national or regional children’s film festivals emerged. This was an excellent, not to be underestimated opportunity for German children’s cinema to assert itself with the audiences and to attract the attention of an expert public (distribution and cinema). Among the oldest established children’s film festivals are those in Frankfurt am Main (LUCAS), in Berlin (Children’s Film Festival at the Berlinale), Munich (Children’s Film Festival at the Munich Film Festival) and Augsburg (Children’s Film Festival). Events of comparable commitment, if smaller in size and of less national importance, also take place traditionally in Duesseldorf (KinderKinofest), Cologne (Cinepaenz) and Muenster (KinderFilmFest); new additions are the Kinderfilmtage Stuttgart and – since 1996 – the Chemnitz Festival (Schlingel). In the state of North Rhine Westphalia, there is also a Network of Children’s Film Festivals which is organized by the Filmhaus Bielefeld, where several neighboring cities have joined together to coordinate the dates and content of their activities and to lower program costs.

CHILDREN’S FILM AND CHILDREN’S TELEVISION

The RTL group (private broadcasters of Super RTL, RTL, RTL II) leads the market with respect to television programs for children; their preferred formats are fictional, dominated by cartoons. In this context, Disney productions are as frequent as Japanese comic animation. Whilst the private broadcasters still occasionally produced children’s films a few years ago – an example being RTL with the Russian fairy-tale Vasilisa (2000) – further projects may hardly be expected in face of current financial developments and the associated loss of advertising revenue.
The Kinderkanal (KI.KA) of the public broadcasters ARD and ZDF has been broadcasting for more than five years now, and puts its trust in an individual market profile offering quality and diversity. It has developed new formats, aims to set trends and dares to experiment. The public stations have a "commission to broadcast", meaning that they do not view themselves as responsible for the making of films for children. Children's films of feature film length, therefore, are not the focus of their own productions, although they are regularly part of the program on offer. As a rule, the children’s films realized by the film business need the participation of television, and for many years there has been positive, regular collaboration between children's television and children's film at the cinemas. Without the commitment of certain public broadcasters, German children's films today would not be as well-known and successful as they are.

Currently, the most important addresses for German children’s film on television are ZDF (program department children and young people), which was responsible, among others, for The Bloody Nuisance and ORB, with Hans im Glueck, in which the KI.KA also participated. One example of a new, promising projection is Karola Hattop’s film Wie verliebt man seinen Vater?, a production by Kinderfilm GmbH and the public broadcaster MDR, with participation by ZDF Enterprises and KI.KA, and support from the Mitteldeutsche Medienfoerderung.

The fact that animated films are the television programs most watched by children probably explains the success of this genre on local cinema screens. Children relate cartoon films in particular to their previous visual and reading experience, characterized by picture books and comics. The full circle is thus completed to the early period of cinema and the silhouette films by Lotte Reiniger: for children, spaces of the imagination beyond everyday life are opened up, stimulating creativity and a readiness for new experiences.

CHILDREN’S FILMS
IN THE EUROPEAN CONTEXT

For decades, the children’s films on offer in Germany were dominated by foreign companies. Whilst these were primarily productions from the United States in the commercial field, the non-commercial sphere was dominated by films from the eastern European (Socialist) countries and Scandinavia. Today this situation has changed. The reason for isolated co-productions with companies from Great Britain, Ireland, France or the Netherlands is the exploitation of European film support and funding. In the case of full-length animated films in particular, for which studios require far more money than for a reality film, we often find collaboration among many countries, as in the case of Tobias Totz and His Lion (D/B) and Help! I'm a Fish (D/IRL/DK). With very few exceptions, no children’s films for the German market can be expected from our eastern European neighbors. At best, German firms are able to use studios and equipment for their own productions at reasonable rates in these countries.

The Nordic Film Days in Luebeck, which present an individual children’s and young people’s film section each year, have ensured that Scandinavian children’s films – besides the traditional evaluation in non-commercial and media educational film work – have also, in some cases, found their way into the cinemas. This success has recently led to increased cooperation and co-production, examples being the Pippi Langstrumpf and Pettersson & Findus films. In some Scandinavian countries there are specific promotion quotas for children’s films, in others an investment in the future of the country’s children is a natural tradition and socially-determined feature of cinema. This understanding remains an example to filmmakers and children’s film distributors around the world.

Horst Schaefer
(Director of the Center for Children’s and Young People’s Film in Germany)
CHILDREN'S FILM IN GERMANY – A SELECTION OF USEFUL CONTACTS

FESTIVALS

Augsburg Children’ Film Festival · Ellen Gratza
c/o Filmbuero Augsburg e.V. · Schroeckstrasse 8
B6152 Augsburg/Germany
phone +49-8 21-15 30 78 · fax +49-8 21-15 55 18
email: filmbuero@t-online.de · www.filmfest-augsburg.de

Berlin International Film Festival/Children’s Film Festival · Thomas Haier
Potsdamer Strasse 5 · 10785 Berlin/Germany
phone +49-30-30 25 92 04 20 · fax +49-30-25 92 04 29
email: kids@berlinale.de · www.berlinale.de

Chemnitzer Kinderfilmschau Schlingel
Michael Harbauer, Sylvia Zimmermann
Saechsischer Kinder- und Jugendfilmidienst e.V.
Zwickauer Strasse 157 · 09116 Chemnitz/Germany
phone +49-3 71-30 77 04 · fax +49-3 71-36 50 16
email: kinderfilmidienst@t-online.de · www.kinderfilmidienst.de

Cologne Children’s Film Festival Cinepaenz
Sabine Sonnenschein · c/o JFC Medienzentrum Koeln
Hansaring 82-86 · 50670 Cologne/Germany
phone +49-2 21-12 00 93 · fax +49-2 21-13 25 92
email: cinepaenz@jfc.medienzentrum.de · www.cinepaenz.de

Golden Sparrow – German Children’s Film and TV Festival · Margret Albers
Heinrichstrasse 47 · 07545 Gera/Germany
phone +49-3 65-8 00 48 74 · fax +49-3 65-8 00 13 44
email: info@goldenerspatz.de · www.goldenerspatz.de

Kinderfilmtage Stuttgart · Roland Kohm
Evangelische Medienzentrale · Augustenstrasse 124
70197 Stuttgart/Germany
phone +49-7 11-2 22 76 38 · fax +49-7 11-2 22 76 65
email: kohm.emb@elk-wue.de
www.Evangelisches-Medienhaus.de

KinderKinoFest Duesseldorf · Klaus Dieter Schneider
Medienzentrum Rheinland · Bertha-von-Suttlner-Platz 3
40227 Dusseldorf/Germany
phone +49-2 11-8 99 81 08 · fax +49-2 11-8 92 92 64
email: d.schneider@lvr.de · www.kinderkinofest.de

LUCAS - Frankfurt International Festival for Children’s Film · Guenther Kinstler
Schaumainkai 41 · 60596 Frankfurt/Germany
phone +49-69-9 37 63 80 · fax +49-69-9 37 63 82
email: lucas@deutsches-filmmuseum.de · www.lucasfilmfestival.de

Munich International Film Festival · Hans Strobel
Sonnenstrasse 21 · 80331 Munich/Germany
phone +49-89-3 81 90 40 · fax +49-89-38 19 04 26
email: festivalleitung@filmfest-muenchen.de
www.filmfest-muenchen.de

Network of Children’s Film Festivals
Christiane Orywal · c/o Filmhaus Bielefeld
August-Bebel-Strasse 94 · 33602 Bielefeld/Germany
phone +49-5 21-13 66 94 · fax +49-5 21-13 75 74
email: projekte@filmhaus-bielefeld.de · www.filmhaus-bielefeld.de

ASSOCIATIONS & PUBLICATIONS

Foerderverein Deutscher Kinderfilm e.V.
Amthorstrasse 11 · 07545 Gera/Germany
phone/fax +49-3 65-8 00 10 07
email: fdk@kinderfilm-online.de · www.kinderfilm-online.de

Kinder- und Jugendfilmzentrum in Deutschland
Kueppelstein 34 · 42857 Remscheid/Germany
phone +49-21 91-79 42 33 · fax +49-21 91-79 42 30
email: info@kjf.de · www.kjf.de

Kuratorium junger deutscher Film
Schloss Bierring · Rheingaustrasse 140
65203 Wiesbaden/Germany
phone +49-6 11-60 23 12 · fax +49-6 11-69 24 09
email: kuratorium@t-online.de · www.kuratorium-junger-film.de

Kinder- und JugendfilmKorrespondenz/ Kinderkino Muenchen e.V.
Werner-Friedmann-Bogen 18 · 80993 Munich/Germany
phone +49-89-1 49 14 53 · fax +49-89-4 94 8 36
email: KJK.Muenchen@gmx.de

Lexikon des Kinder- und Jugendfilms – im Kino, im Fernsehen und auf Video
Heinrich Wimmer Corian-Verlag
Bernhard-Monath-Strasse 28 · B6405 Meitingen/Germany
phone +49-82 71-59 51 · fax +49-82 71-69 31
email: webmaster@corian-verlag.de
• Laser Subtitling on Film • Video Subtitling in Broadcast Quality • DVD Subtitling with specially developed fonts, such as DVD Script Hardy™ • Subtitling for all Computer Programmes (or other disc-based systems)
• Translation to and from all Languages • Final Check and In-House Editing of all Subtitles and Translations • Voice-overs
• Digital Editing in PAL and NTSC • Standard Conversions • 3D Graphics in PAL and NTSC • Telecine
• Video Transfer into all Standard Formats • Inspection of Broadcast Material
• Audio and Video for the Internet and Multimedia
…and many other services!

NEED WE SAY MORE?

FILM UND VIDEO UNTERTITELUNG GERHARD LEHMANN AG
WETZLARER STR. 30 • D-14482 POTSDAM-BABELSBERG • TEL: +49 331 704 74-0 • FAX: +49 331 704 74-99
EMAIL: INFO@UNTERTITEL-AG.DE
Helga Reidemeister was born in Halle (Saale) in 1940. After her schooling in Cologne, she studied painting at the College of Arts in Berlin, and worked as a restorer after her graduation in 1965. The student movement led to a revision in her life: Reidemeister became a social worker in the Berlin satellite town "Maerkisches Viertel". It was the women living there who inspired her to make films: in 1973 she began her studies at the German Academy of Film and Television (dffb) in Berlin and then realized her first projects (including Der gekaufte Traum, 1974-1977) together with residents of the "Maerkisches Viertel". She gained an international reputation as a director with her graduation film Is This Fate? (Von wegen 'Schicksal', 1979), winning various prizes – including the German Film Award – for this portrait of a mother who rebels against her role in society. The film was the subject of considerable debate and became an important impulse for the development of documentary cinema in Germany. Whether presenting the everyday life of a model in Eyes Fixed on the Money (Mit starrem Blick aufs Geld, 1983), questioning the continuing existence of political utopias in Walking Tall: Rudi Dutschke – Trails (Aufrecht Gehen: Rudi Dutschke – Spuren, 1988), investigating – in Rodina Means Home (Rodina heisst Heimat, 1992) – the perspectives for the future lives of Soviet soldiers withdrawing from Germany, or raising the question of relative guilt and atonement in God's Cell - A Women's Prison (Gotteszell - Ein Frauengefaengnis, which premiered in the Berlinale Forum in 2001), Reidemeister’s award-winning films reveal the balance of power within society that determines the lives of individuals, especially those of women. With her latest project, The Secret of Joy (a co-production with the broadcasters WDR, SWR and ARTE), Reidemeister portrays women from Afghanistan, India, Serbia and the USA who demonstrate their opposition to nationalism and war.

**RESISTANCE is the 'SECRET OF JOY'...**

**A portrait of Helga Reidemeister**

Helga Reidemeister has just returned from Kabul, where she spoke to Jamila Mudschaed, editor of the women’s magazine Malalai and an activist in the Afghan resistance, and observed everyday life in the ravaged city. In a few weeks she will be traveling on to New York, the last stage of her journey to different continents and cultural spheres – following the tracks of war at the beginning of the 21st century.

Britta Hartmann, film expert and the editor of Montage/AV, spoke to Helga Reidemeister in Berlin.

B.H.: You have been making documentary films for almost 30 years now. What is the impetus behind your work?

H.R.: The need to visualize something that moves me. I want to confront people with realities they would prefer to avoid seeing.

B.H.: In The Secret of Joy you introduce the viewer to four women from different parts of the world who are not prepared to come to terms with war as part of their everyday lives. What is the link between these women?

H.R.: They all offer resistance and demonstrate great personal commitment. This decisiveness and this courage impressed me a great deal.

B.H.: Your last film, God's Cell - A Women's Prison, was screened in women’s prisons, and you invited representatives of politics and the judiciary to it in the hope of achieving improvements in the women’s penal system. What hopes do you cherish with respect to The Secret of Joy?

H.R.: I wanted to do something to oppose the madness of the
war that has been propagated since 11th September. I wanted to object to the notion of an “axis of evil” propagated then, countering it with an “axis of responsibility”, and to present a contrast between the dishonest military language of “robust peace keeping” and “humanitarian wars” and the reality of suffering and destruction. Something has already been achieved if we can at least get people to think about these things.

B.H.: You have always rejected the word “actor” as unsuitable to describe the people before the camera. You prefer to talk of your “heroes” or of “self-portrayal”, and you see those portrayed as very much involved in the creation of the film. What was that collaboration like in your new project?

H.R.: I could take Arundhati Roy as an example. When I went to Delhi to see her, she was very shocked by the genocide practiced on 2,000 Muslims in Gujarat and she could not help talking about it. So I threw my carefully prepared questions overboard. Arundhati met us with spontaneous openness, and I viewed that as a gift. One of my principles is to show all those involved in a film the material that I have recorded of them. And I don’t use anything they don’t want me to.

B.H.: At the beginning of your films, you often describe your own attitude to the topic. In this case you intend to do the same. Why do you reveal your own position in this way?

H.R.: I want to create transparency and understanding. If I say where I stand and what I am aiming for, there is more chance of success.

B.H.: A longing for beauty always emerges in your films. What emphasis do you place on the aesthetic quality of the images?

H.R.: I am not concerned with beauty for its own sake. What I want is to find a way of expressing what Dostoevsky called “thinking-feeling”. If people reveal themselves before the camera, I think it is my task to search for images which correspond to their personalities.

B.H.: You have been teaching documentary film at film academies all over the world for many years now. What attitude towards documentary film do you try to pass on to your students?

H.R.: To encounter other people without prejudices, in an open way, and to become involved with the individuals before the camera. And of course: to be curious – even skeptical, not to be satisfied too easily and never to stop thinking … It is also one of my priorities that they develop the creative concept of the film on the basis of its content, and that they have the courage to make something that is fragmentary; the courage to pose questions where there are no answers.

KINO: Do you see any common elements in your work?

RvP: I think there are several. To begin with, you have the various actors who have appeared in my films. And then there is the rather dark humor where you laugh out loud and then the laughter sticks in your throat. Also, there is the fact that I enjoy addressing issues that provoke people into a reaction. Cows Knocked Up by Fog, for example, is provocative, it gives people a jolt because I show outsiders in this group of homeless actors with a self-confident pride in themselves. I show that they have a right to live differently from the rest of us in this society.

KINO: Many of your films were shown in the cinemas and on television again as part of the celebrations for your 60th birthday last November. Were you surprised by the reactions of the audiences?

RvP: It was interesting to see how Die Bettwurst has really attained cult status and, during a discussion for the gay film It’s Not the Homosexual Who is Perverse, but the Situation in Which He Lives, one could see that many of the issues we addressed then are just as topical today. I remember how there were often quite aggressive but passionate debates at screenings around the world for that film. I am rather proud of the fact that a film could have such an effect and bring about change.

KINO: In your documentary Pfui Rosa [which screened along with Cows Knocked Up by Fog at this year’s Rotterdam International Film Festival] you said, in effect, that your films were not made for posterity.

RvP: When I began studying, we all spoke about posterity and which artist was the greatest and who was superficial. I soon got away from those formal and aesthetic aspects and was more interested in political issues. For example, I always had an ambivalent relationship to Fassbinder because I never liked that formal stylization.

KINO: Is there a conscious plan behind the moves between feature film and documentary in your work?
RvP: Basically, I am a documentary filmmaker – even in my feature films. You can take a film like *The Einstein of Sex: The Life and Work of Dr. M. Hirschfeld* (1999), for example, where a story was developed on the basis of historical figures and research into the actual events.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

KINO: How do you go about financing your films?

RvP: It has changed over the years. I worked for many years with WDR and have now made a couple of films with NDR. And the Hessischer Rundfunk gave me my start by buying the first shorts and producing my films. And of course, as for many others, ARTE has become an important partner. However, it doesn’t become any easier to get the financing as television has become increasingly commercially-minded, but I have nevertheless been lucky in finding enthusiastic commissioning editors to support my kind of films.

RvP: I want to be just as provocative at the film school as in my filmmaking because it is an apparatus. I regard the school as very old-fashioned and bureaucratic and not as open as it should be for new ideas and projects. My experience is that once the students have been accepted onto the course they often become increasingly dull and slowly trained to be lazy. Nevertheless, I do enjoy working with the students and try to encourage them to experiment, to dare to do risky things. But there is an open declaration of war from me towards many of the other lecturers, to which they respond by ignoring me.

KINO: Have you given some of your students a chance at “hands on” experience by working on one of your own films?

RvP: I don’t really like to do that. Wherever possible, I try not to mix my work at the film school with that of my own films, especially since the students are all very individual personalities. I don’t want to serve them as a model; what I can offer them is an insight into different techniques, how to make portraits of extreme personalities, and how to make contacts within the industry.

Martin Blaney spoke with Rosa von Praunheim

Born in Riga in 1942 as Holger Mischwitzky, Rosa von Praunheim studied at art school in Offenbach and at the Academy for Visual Arts in Berlin in the early 60s. His first short, *Von Rosa von Praunheim*, appeared in 1967 and was followed three years later by *Die Bettwurst* and *It’s Not the Homosexual Who is Perverse, but the Situation in Which He Lives (Nicht der Homosexuelle ist pervers, sondern die Situation, in der er lebt), 1970*. The latter film was a succès de scandale and heralded the establishment of the gay liberation movement in Germany. Von Praunheim later became one of the central figures in the struggle against AIDS with such films as *A Virus Knows No Morals (Ein Virus kennt keine Moral, 1985)* and his AIDS trilogy (*Positiv, Schweigen=Tod, and Feuer unterm Arsch, 1989/1990)*. He caused a scandal in 1992/1993 by outing gay celebrities on television as part of a public campaign against AIDS. A year previously, he had been involved in the launch of the first German gay TV channel in the Berlin cable system. Among his numerous international successes are *Our Corpses Still Live (Unsere Leichen leben noch, 1981)*, *Survival in New York (Ueberleben in New York, 1988)*, and *I Am My Own Woman (Ich bin meine eigene Frau, 1992)*. In 2000, he was appointed as a professor at the “Konrad Wolf” Academy of Film & Television (HFF/B) in Babelsberg and traveled with 17 students to Hollywood in September 2001 to produce nine shorts (*HFF Goes Hollywood*) which then received their premiere at Locarno in 2002. After premiering the semi-documentary *Cows Knocked Up by Fog (Kuehe vom Nebel geschwaengert)* at Venice last September, von Praunheim unveiled the self-portrait *Pfui Rosa* as a birthday present to himself for his 60th birthday in November 2002.
VERBAND
DER AGENTUREN
für Film, Fernsehen und Theater e.V.
www.verband-der-agenturen.de
mit Links zu allen Mitglieds-Agenturen

GESCHÄFTSSTELLE
Rae Lansnicker & Schwirtzek
Kurfürstenstraße 33 • 10785 Berlin
Tel. 030-230 81-90 • Telefax 030-230 81-9 19
kanzlei@advo-l-s.de
Originally a bookseller by trade, Peter Rommel’s first connections with the film industry came when he worked in the box office at Berlin’s Filmbuehne am Steinplatz cinema in the late 1980s. “I didn’t have any training in cinema, but the Filmbuehne’s owners, Christoph Fritze and Wolfgang Pfeiffer, then asked if I might be interested in getting involved in sales and distribution for their company ‘Ex Picturis’,” Rommel recalls.

Over the next couple of years, he got to know what was coming out of the German film schools and put small packages of shorts and documentaries together which he sold on to television. Some films by the likes of Romuald Karmakar and Hartmut Bitomsky even made it into the cinemas.

THE ICELANDIC CONNECTION

The connection to Icelandic filmmaker Fridrik Thor Fridriksson then came after a chance enquiry about Icelandic cinema during a football match with some Icelandic friends in Berlin. Fridriksson’s latest film White Whales was screened at Locarno in 1991 and he then sent “Ex Picturis” the screenplay for his next project, Children of Nature, which Pfeiffer ended up co-producing. The film went on to receive an OSCAR nomination, and Rommel handled the international sales and the German theatrical release. “We had 100,000 admissions from 10 prints,” he notes, “you can’t really imagine that now with the current market situation, and we managed this without any big promotional campaign.”

“After this, Fridrik said: ‘You’re gonna produce my next film,’” Rommel continues. “‘But I’m not a producer,’ I said. ‘You will learn this as well’ was Fridrik’s reply!” The result was Movie Days and the beginning of a fruitful working collaboration and friendship which has since spawned such films as Devil’s Island and Drei Herren. And last year he was named one of the “Producers on the Move” at the Cannes Film Festival as part of the European Film Promotion’s showcase of dynamic young European producers.

Peter Rommel Productions
Fidicinstrasse 40 · 10965 Berlin/Germany
phone +49-30-6 93 70 78 · fax +49-30-6 92 95 75
email: p.rommel@t-online.de

Peter Rommel Productions was founded in early 1993 by Peter Rommel and initially specialized on internationally co-produced feature films and documentaries with partners in Iceland (in particular, Fridrik Thor Fridriksson’s Movie Days, Angels of the Universe, Devil’s Island and Falcons), Ireland (Sweety Barrett), Scotland (Old Indians Never Die) and Austria (Drei Herren). In 1998, Rommel produced his first German-language project Nightshapes (Nachgestalten) by Andreas Dresen, which received a Silver Bear for Best Actor at the 1999 Berlinale and went on to receive a German Film Award in Silver. He followed this with Dito Tsintsadze’s Lost Killers (2000) which screened in Cannes’ Un Certain Regard, Elke Weber-Moore’s Storno (2001) and a second feature with Dresen – Grill Point (Halbe Treppe, 2002) which was invited to compete at the 2002 Berlinale and won the Silver Bear as well as a Silver Loto at the German Film Awards in 2002. Grill Point has since won several international awards at festivals around the globe and was nominated for the 2002 European Film Awards. In 1996, Rommel set up a sister company – Home Run Pictures – based in Stuttgart and Ludwigsburg, which handled the production on such projects as Devil’s Island and Drei Herren. And last year he was named one of the “Producers on the Move” at the Cannes Film Festival as part of the European Film Promotion’s showcase of dynamic young European producers.

Peter Rommel Productions
Fidicinstrasse 40 · 10965 Berlin/Germany
phone +49-30-6 93 70 78 · fax +49-30-6 92 95 75
email: p.rommel@t-online.de

Peter Rommel Productions
Fidicinstrasse 40 · 10965 Berlin/Germany
phone +49-30-6 93 70 78 · fax +49-30-6 92 95 75
email: p.rommel@t-online.de
MAKING IT AT HOME

At this time, Klaus Keil had just begun at the Filmboard Berlin-Brandenburg and offered to give the up-and-coming producer slate funding to work on the development of film projects over three years. "One of these projects was Nightshapes, which was the first one I had developed and produced myself. Before this I had always been the German co-producer on other projects, so I wasn’t known in Germany. Nightshapes had eight different financing partners and difficult shooting conditions, but it opened the doors for me as a German producer in the art-house sector."

Nightshapes' director Andreas Dresen wasn’t unknown property to Rommel before they worked together on this Short Cuts-style drama: in fact, Rommel had seen Dresen’s student films in Leipzig in 1989 and Wolfgang Pfeiffer had produced Dresen’s first feature Stilles Land. This first collaboration between Rommel and Dresen was a resounding success – an invitation to the Berlinale official competition in 1999, a Silver Bear for lead actor Michael Gwisdek, a German Film Award in Silver and international sales through Bavaria Film International – and led to them coming together for the next project, Grill Point. "On Grill Point, Andi was driven by the desire to make a tiny little film with a small team and work completely freely," Rommel says. "It was similar to Dogma but we didn’t want to be put under this label. We didn’t really know if anything would come of it."

Here again, the Filmboard’s CEO Klaus Keil played a crucial role in making it possible for Grill Point (shot on DV) to be transferred to film for a screening at the 2002 Berlinale. Indeed, Rommel is full of praise for both Keil and Gabriele Roethemeyer, managing director of MFG Baden-Wuerttemberg, "for their constant support and encouragement of my work. They have always been interested in my work and plans, although that doesn’t mean they have funded everything I have submitted."

RETURNING TO THE ROOTS

Although hailing from Stuttgart, Rommel has lived and worked in Berlin for the last 20 years or so, but Roethemeyer persuaded him in 1996 to set up shop with a local company – Home Run Pictures – in the Baden-Wuerttemberg capital and at nearby Ludwigsburg, the home of the state’s film academy. "Originally, there was a close collaboration with [the broadcaster] SDR and MFG, which resulted in us doing Devil’s Island and Drei Herren, but regrettable, the creation of SWR has seen the end of cooperation in this segment," Rommel explains. "I was really disappointed at the loss of this partner, which meant that Lost Killers was made mainly with students from Ludwigsburg and we worked with the broadcasters ARTE and ZDF instead of SWR."

Another link with Rommel’s home region is his involvement with former TV commissioning editor Susan Schulte in the running of the Film Academy Baden Wuerttemberg’s 50-50 program which enables the graduates to make their first fiction film. Thanks to a financial commitment from MFG, ZDF and SWR, the program can support a number of debut films with budgets of € 800,000 each.

INTERNATIONAL RECOGNITION

Ever since the premiere at the Berlinale last year, Grill Point has gone from success to success winning countless prizes and commendations at festivals around the world, culminating at the end of 2002 in a nomination for the European Film Award and a German Film Critics’ Award for Best Feature. "It’s been really mad," declares Rommel. "But there’s no way that we are going to do another Grill Point. After Nightshapes and The Policewoman [Die Polizistin, produced by UFA], Grill Point was the end of the reduction, we can’t and don’t want to go any further. We don’t want to be pinned down."

At the same time, the heightened international profile has seen Peter Rommel Productions contacted by companies from the UK or the Film Council to ask what they have in development. "I think Andi and I could imagine a more international dimension without going explicitly for that international market hit," Rommel says. "Perhaps it would make sense to use the fact that the name Dresen is now known in many markets and we might find a story which is set outside of Germany. However, I would never make a "Europudding" with Andi. If there is a story which is, say, set in Le Havre or Bombay, then we would have a go if the story was strong enough, but not just because we could get money from a certain place."

As Rommel explains, a strong story is always the element that sells him a project: "It is not because of the potential to tap the public funding. A project often comes about from a personal meeting at a festival or a market where you get on well with someone. Then, a year or two later, you get a call with a film idea or you have one, and then things start moving. It must be based on a personal level. I have never produced a film where I didn’t know the people personally," he declares.

Despite all of the plaudits and prizes over the years, Rommel admits that it hasn’t become any easier to get his projects financed. "In Germany, it always starts at zero," he argues. "It seems to be different in other countries like France, the UK and Ireland where you get a certain status and esteem which enables you to get a stable financing partner. I haven’t found this continuity with a broadcaster, but have been lucky with Bavaria Film International, where we enjoy an exchange of ideas and mutual respect."

In addition, Rommel is rather frustrated that all of the international success of the two Dresen films has not been translated into some kind of financial reward at home - as may soon become reality under a revised German Film Funding Law (FFG) with a success-linked funding category. "When I look at the experiences of my Austrian colleague Helmut Grasser [of Allegro Film]. I think that model is something one could emulate. "In Germany, it always starts at zero," he argues. "It seems to be different in other countries like France, the UK and Ireland where you get a certain status and esteem which enables you to get a stable financing partner. I haven’t found this continuity with a broadcaster, but have been lucky with Bavaria Film International, where we enjoy an exchange of ideas and mutual respect."

Looking to the future, two new projects are planned with Allegro Film after their collaboration on Drei Herren and, most recently, on Stefan Krohmer’s They’ve Got Knut (Sie haben Knut, cf. p. S6), which opened this year’s Berlinale Perspectives German Cinema. One of the projects – with shooting scheduled for autumn 2003 in Austria and Baden-Wuerttemberg – centers on a hangman in medieval times and will be directed by the broadcast winner Simon Aeby, possibly with Swiss and UK production partners. British-born, dbfb graduate Andrew Hood will make his feature debut with Skindeep (working title) about a young Jewish man coming to terms with his past in contemporary Berlin. And Rommel and Dresen are toying with ideas for their third collaboration.

Martin Blaney spoke with Peter Rommel
Although Germany’s 2003 “Shooting Star” Daniel Bruehl didn’t have any formal training as an actor, his life has been connected with the world of acting from an early age.

As Daniel recalls, he “sort of grew into acting because, as a child, I had done children’s theater at school and earned my first pocket money at the age of eight on radio plays. I quickly noticed that I liked doing this as I could use my voice.” Work then followed in a dubbing studio and subsequently one of the dubbing actors recommended the teenager – who suggested that he might be interested to appear in front of the camera for a change – to a talent agency.

At the age of 15, Daniel had a small part in the TV film Svens Geheimnis and was truly infected by the acting bug. “I knew that this was what I wanted to do, but for my parents sake I said I would finish my schooling – although I would try to do as much acting as possible at the same time.”

In his national service year he weighed up the pros and cons of applying for a place at acting school, but decided “intuitively” against a formal drama training “because I didn’t feel that this would be the right environment for me, to be with people for three to four years who all want the same thing and are in competition with one another. Moreover, I didn’t want to commit myself in one particular direction.”

That doesn’t mean that he has completely rejected the idea of perhaps taking some course or other in certain aspects of artistic expression, possibly in the US for a couple of months. Indeed, Daniel has often toyed with the idea of going abroad to work, say in England, and this is something he would certainly have already done if he hadn’t been so busy with film work [in Germany] over the last couple of years.

“I have never regretted having made this decision,” Daniel explains and agrees that he has had “quite a bit of luck” with the range of actor colleagues with whom he has had the privilege to work. “You do get to learn a lot, but I always have a clear idea of the role and work on it with the director.”

WORKING WITH FIRST-TIMERS

If anyone should know what it is like as an actor working with first-time directors, then Daniel should know – as his filmography clearly shows with films by Marco Petry (No More School), Zueli Aladag (Elefantenherz), Hans Weingartner (The White Sound) and Benjamin Quabeck (No Regrets),

Another chapter has been opened in his career by the collaboration with Wolfgang Becker on Good Bye, Lenin!, although Daniel doesn’t see that many differences between Becker’s approach and that of Weingartner or Quabeck.
"What all these three have in common is that they are all extreme, they’re real maniacs and quite difficult," Daniel says. "The work wasn’t always that much fun and that’s a good sign – I’d say that when it’s no fun, it usually means that a better film will be the result. With Wolfgang it was particularly extreme, and he is probably the greatest perfectionist of all three. I have to say that I really enjoyed working with all three and I’d say that their films are the best ones I have made so far."

**RESEARCHING THE PART**

As Daniel points out, preparing for his part in Hans Weingartner’s *The White Sound* "was the most extreme and intensive preparation, as I insisted that I get to know someone who suffers from schizophrenia. That was crucial for me to be able to make the film because otherwise you always run the danger of just presenting a cliché and I didn’t want that. It’s great to be offered such a super part, it but would have been a shame to then mess it up."

During his research for his performance (which won him a Bavarian Film Award and German Film Award last year), Daniel met a young man suffering from schizophrenia called Mark and was able to talk to him about his condition: "I then cut myself off from everything and really got into the part to try things out." Daniel was also conscious about being well prepared for playing the roles in his other films and argues that it is “good to know if one has enough time to prepare for a part. Unfortunately, this isn’t always the case in Germany because often you don’t come onboard a project until the last minute. If you have a lead part, that’s not so helpful. At the same time, what is particularly important is that you have enough time to talk with the director to see if one has the same ideas about the character.”

**GOING DIGITAL – FROM THE ACTOR’S PERSPECTIVE**

Weingartner’s film was also Daniel’s first experience of acting in a film using DV cameras which he judges as having been "definitely positive" and declares that "now I know that, if the story is right and the director is right, I would always do it again."

But he notes a word of caution: “The fact that this technique is now so ‘in’, one has to look more closely to see where and how it is being used. I have seen some really awful things where I had the feeling that the people just felt that it was chic to work with a digital camera.”

“With *The White Sound*, the director’s intention was to work in a documentary style and that’s why we went with DV. It is really great for the actor because there is a much more active shooting process. Everything could start moving pretty quickly when I was in the mood to play a certain scene. It wasn’t like in a normal shoot where you have to wait around for three hours for the lighting to be changed. I didn’t have the feeling that I was serving the camera, but rather that it was the other way around.”

There are many advantages for actors to shoot with DV cameras, Daniel continues: “You start to have a go at doing other things because you can shoot more since the film material is not so expensive. In the end, we had 130 hours of film which was like a living hell for the editor! And the fact that we could shoot so much meant that, as an actor, one can be constantly in character. The periods where you can revert to your private self is always a danger on normal shoots where you know you have a break of two hours and can have a coffee for an hour and have a cigarette for an hour before coming back on set again. That never happened on *The White Sound* because over a period of 24 hours, I was in character for an 18-hour stretch.”

With all the excitement generated by his appearances in such films as *No Regrets, Vaya Con Dios* and *The White Sound*, as well as the Bavarian and German Film Awards, Daniel has become “hot property” in the German film scene. But he reveals that any pressure on what is to come next “tends to come from me rather than from outside. I think much harder about what I want to do next because I set really high standards for myself and don’t want to disappoint the people who know and like me. Sure, a lot of offers come my way, but it’s more a case that I want to do less rather than more. But it’s still hard to make that decision about those two films a year which will be the right ones for me.”

**WHAT THE FUTURE HOLDS**

Although he has received offers of TV work, it is “just the way things have developed” that he has concentrated on work for the cinema until now. But he has plans in all kinds of directions for the future. Apart from being under consideration for a lead part in Michael Klier’s next feature project *Red Cockatoo* later this year (Daniel had a small role in Klier’s latest film *Farland*, which finished shooting just before Christmas), he has a theater project under discussion where he would begin with the rehearsals at the end of this year and then appear on the stage in 2004.

Before that, Daniel was planning to travel to New York at the end of January to make contacts there through a local talent representative as he still has the ambition of working abroad.

He is not aiming, though, to pick up parts in English-language films at any cost . . . so don’t expect him to suddenly announce plans to move his base of operations to Hollywood. “If it is going to happen, it will happen,” he says, but admits that his “greatest dream would be to work in Spain because I was born there and am bilingual.”

Indeed, he may come a few steps closer to this goal through his participation in this year’s “Shooting Star” initiative during the Berlinale.

“I was at the Thessaloniki Film Festival and met the “Shooting Stars” from last year and found it really interesting to talk with the Spanish actor about who the interesting directors are in Spain and what the working conditions are like there for actors.”

"What will be really helpful is the networking which is the first step to becoming known on a European level, and the way “Shooting Stars” is organized means that you get to meet with your colleagues from all over Europe. That’s something that doesn’t happen anywhere else."

Martin Blaney spoke with Daniel Bruehl
KINO NEWS 1/2003

MDM: INITIATIVES FOR INTERNATIONAL CO-PRODUCTIONS

The topic of this year’s MDM Berlinale reception will focus on international co-productions, which make it possible to successfully enter the market in numerous countries. MDM has always sought to encourage producers to broaden their horizons, looking beyond the national market. As a result, the MDM-supported project Russian Ark made it into the competition last year at Cannes.

The Mitteldeutsche Medienfoerderung is also instrumental in organizing various forums for the exchange of international production experiences, including a workshop (in cooperation with Berlin-Brandenburg’s MEDIA Antenna) at the Leipzig Documentary Film Festival, an industry meeting at the European producers’ event EAVE in Halle last October, as well as a co-development meeting with Polish producers at last year’s Filmfestival Cottbus. With such initiatives, it is MDM’s goal to further strengthen central Germany’s standing as a growing media location, both nationally and internationally.

HOT SPOT NRW

In spring 2003, Vanessa Paradis and Stuart Townsend will be in Cologne for the shooting of their new film The Return of James Bond. Didier and Thierry Poiraud, who have otherwise specialized in the area of advertising films, will be directing this science fiction comedy à la Mars Attacks. The German-French co-production is but one of the many projects scheduled for shooting in 2003 in North Rhine-Westphalia (NRW). Even before the huge success of Ameile from Montmartre, word has spread that NRW is able to offer an excellent infrastructure and highly-qualified personnel for international co-productions. Well aware of what NRW has to offer, Iceland’s Fridrik Thor Fridriksson’s new film Niceland will see much of its production taking place in the region.

Thanks to its Location Initiative (www.locationnrw.de), North Rhine-Westphalia is becoming an increasingly desirable film location. The areas around the Rhine and the Ruhr Rivers hosted a total of 584 shooting days in 2002 for various productions supported by the Filmstiftung NRW, including Piazza delle Cinque Lune, with Donald Sutherland and F. Murray Abraham in the leading roles.

BADEN-WUERTTEMBERG SCREENPLAY AWARD

For the fifth time, the Baden-Wuerttemberg Screenplay Award will be presented by the MFG Filmfoerderung at this year’s Berlinale. Of the numerous screenplays submitted (whose author either lives in the state of Baden-Wuerttemberg or whose story takes place in the state), three scripts will be nominated – with the winner receiving prize money in the sum of € 25,000, presented by a state representative.

Last year’s winner, Iain Dilthey, who received the prize together with Silke Parzich from State Minister Dr. Christoph-E. Palmer, went on to win the Golden Leopard at Locarno in 2002 for his film The Longing (Das Verlangen).

CONCENTRATING FILM ACTIVITIES IN HAMBURG

As a new shareholder in the Filmfest Hamburg, the Filmfoerderung Hamburg plans to concentrate the city’s future film activities. “At the Filmfest, we are going to offer further events and of course our well-received seminars and series such as the Film Talks and the Hamburg Film Workshops,” says Eva Hubert, executive director at the Filmfoerderung Hamburg. Networking with the International Short Film Festival and the Lesbian & Gay Film Festival can already be found at www.film-in-hamburg.de. This year’s Filmfest Hamburg will take place from 19 – 26 September under the direction of its new festival chief, Albert Wiederspiel.

EVOLUTION OR REVOLUTION? FFA STUDY ON THE DIGITAL FUTURE OF CINEMA

Although still in its early phase, the advancement of digital technology cannot be stopped – and will certainly be of great influence to the future of the film industry. The Filmfoerderungsanstalt (FFA) has been observing these developments and has released a new report titled Digitales Kino kommt ... (English: "Digital Cinema Is Coming...") offering an overview of the current technological situation as well as the considerable cost factor for cinema owners. According to FFA managing director Rolf Baehr, the industry is “certainly faced with at least an evolution, if not a full-blown revolution.”

Worldwide there are as yet only 120 cinemas (two in Germany) fully equipped with the new technology – but that is still a 200% increase compared to the previous year. This fast-paced tempo
The Slurb which went to the children’s film event of German filmmaking ever presented in the history of the event. This year saw a first with the presentation of an event. Of German filmmaking ever presented in the history of the event. This year saw a first with the presentation of an event. The screening of the opening film “Naked” (Nackt), in the presence of the actors Heike Makatsch and Mehmet Kurtulus, was sold out, and the same went for Fuehrer Ex. 12 Past Midnight (Null Uhr 12), Manitou’s Shoe (Der Schuh des Manitu) and the presentation of Grill Point (Halbe Treppe), which was introduced by director Andreas Dresen. The schools’ screening of Mutants (Mutanten) in the presence of director Katalin Goedroes had to be moved into a larger cinema because of the great demand and was a sell-out. Also present in London were the directors Dani Levy with I’m the Father (Vater) and Philipp Stoelzl with Baby.

The retrospective with three films by Christian Petzold, who had often been in London in the past with his films, was popularly received. The screening of his second feature film Cuba Libre was sold out.

The program German Dox, organized by the Goethe Institute London, also gave the audience the chance to get to know some directors personally: Douglas Wolfsperger (Bellaria), Angela Christlieb (Cinemania), Sonja Heiss and Vanessa van Houten (Karma Cowboy), as well as Antje Kruska and Judith Keil (Queens of Dust/Der Glanz von Berlin).

In connection with the screening of the Export-Union’s Next Generation 2002 showcase, a discussion event was held on the differences in the film industries in Germany and Great Britain. The German side was represented by director Peter Sehr (Love the Hard Way), producer Till Schmerbeck (The Longing/Das Verlangen), Vera Lalyko, director of the animation short Window with a View (Fenster mit Aussicht), and Felix Eisele, a student at the Film Academy Baden-Wuerttemberg.

As in previous years, the event in London was followed by the German Film Festival on Tour in Scotland where a selection of the films could be seen in the Filmhouse in Edinburgh and also for the first time in the DCA Cinema in Dundee.

The German Short Film Awards 2002 were presented by the State Minister Dr. Christina Weiss on 6 November 2002 at the cinema of the “Kulturbrauerei” in Berlin.

The winners of the 2002 German Short Film Award in Gold, which carries with it prize money in the sum of €30,000 each, were: Fetisch by Richard Lehun (for the category short films under seven minutes); Fremdkoerper by Katja Pratschke (for the category short films between seven and thirty minutes); Escape by Kirsten Winter (for the category short animation); and Old Choi’s Film by Bin Chuen Choi (for the category short documentary).

Of the 147 films submitted, a total of nine films were nominated for the trophy, all nine receiving a nomination endowment of €12,500 for the preparation, development and realization of a new film. Also nominated were: Entinen Mies by Lale Nalpanoglu; Die Katze von Altona by Wolfgang Dinslage; Freunde by Jan H. Krueger; the animation short Sofa by Hyekung Jung; and the documentary Jenseits der Ferne by Johannes Kaltenhauser and Florian Vogel.

After the awards ceremony, all nine of the nominated shorts went on a tour of over 100 cinemas throughout Germany. Further information about tour dates and locations can be found at: www.kurzfilmreisenderwegs.org.

Information about the German Short Film Award is available at: www.deutscherkurzfilmpreis.de.
SUPPORT AND AWARDS: FFF BAYERN CONCLUDES SUCCESSFUL YEAR 2002

More than €33 million for the Bavarian film and television industry including the three German box office “millionaires”, important national and international awards, and ongoing promotion activity for German film abroad: 2002 turned out to be another successful year for Bavarian film production and the FilmFernsehFonds Bayern (FFF).

Apart from commercial achievements – the three leaders of the German film hit list 2002, family film Bibi Blocksberg, Caroline Link’s epic drama Nowhere in Africa (Nirgendwo in Afrika), and the comedy More Ants in the Pants (Knallharte Jungs) were all supported by the FFF and its partner BBF (Bayernischer Bankenfonds) – several other films were also able to convince juries and audiences at festivals and award shows. Among the most prestigious awards were the first International Emmy Award for a German production in 17 years, the Adolf Grimme Award and the German Television Award for The Manns – Novel of a Century (Die Manns – Ein Jahrhundertroman, directed by Heinrich Breloer); a Golden Globe nomination, the Bavarian Production Award, five German Film Awards and the Critics’ Special Award at Karlovy Vary for Nowhere in Africa; and the Palme d’Or at Cannes and three awards from the Boston Society of Film Critics for Roman Polanski’s The Pianist.

In 2002, FFF’s promotion activity for German film abroad again focused on Eastern Europe: film weeks took place in Budapest, Zagreb, Bratislava and Cracow. In 2003, events will be staged in Sofia, Montreal and Bangalore. The new festival season opened for German cinema in Los Angeles with the AFI’s largest sold out theater and followed by a discussion with executive producer Andreas Bareiss. Other audience hits were Tattoo, introduced in person by first time director Robert Schwentke and lead actress Nadeshda Brennicke; Getting My Brother Laid (Mein Bruder der Vampir), presented by director Sven Taddicken, as well as Grill Point (Halbe Treppe), shown in the presence of lead actor Axel Prahl. Before and during the festival US distributors showed particular interest in quite a few of the films and several agents from Hollywood talent agencies signaled interest in German directors.

SUCCESS IN THE STATES

The year 2002 saw the Museum of Modern Art in New York cooperating with the Export-Union for the 24th time to show a wide range of new feature films and documentaries from Germany. The extensive program under the heading KINO 2002: New German Films was presented last November in a total of 25 screenings for the first time at the centrally located Gramercy Theater. “We are very proud that around 7,500 spectators – more than ever before – found their way to the new venue of the museum. The program not only met with a great response in the press, American distributors also expressed interest in five German productions even while the event was still going on,” confirmed Oliver Mahrdt, the Export-Union’s representative for the East Coast/USA.

The event opened with the TV three-parter The Manns – Novel of a Century (Die Manns – Ein Jahrhundertroman) which received an Emmy Award 2002 in the category of Best TV Movie/Mini Series. Other guests were Iain Dilthey (I’ll Wait On You Hand And Foot/Ich werde dich auf Haenden tragen) and his lead actor Manfred Kranich, as well as Robert Fischer (Fassbinder in Hollywood), cf. p. 44) with lead actor Ulli Lommel. Gerd Conradt presented his documentary Starbuck – Holger Meins with producer Hartmut Jahn.

"MADE IN GERMANY" AT AFI FEST 2002 IN LOS ANGELES

“We are truly pleased with the outcome of our MADE IN GERMANY-merger with the AFI Fest. The screenings were very well attended if not sold out and the Arclight Hollywood multiplex with its café and restaurant courtyard provided a great festival atmosphere. The overall responses were really satisfying,” concludes Corina Danckwerts, the Export-Union’s representative for the West Coast/USA, and AFI festival director Christian Gaines adds: “Our alignment with the Export-Union of German Cinema was enormously successful. The response from all sides was overwhelming, and it really re-energized the enthusiasm for German cinema in Los Angeles.”

Among the highlights was the official German entry for the Academy Award for Best Foreign Language Film Nowhere In Africa (Nirgendwo in Afrika) by Caroline Link, presented at the AFI’s largest sold out theater and followed by a discussion with executive producer Andreas Bareiss. Other audience hits were Tattoo, introduced in person by first time director Robert Schwentke and lead actress Nadeshda Brennicke; Getting My Brother Laid (Mein Bruder der Vampir), presented by director Sven Taddicken, as well as Grill Point (Halbe Treppe), shown in the presence of lead actor Axel Prahl. Before and during the festival US distributors showed particular interest in quite a few of the films and several agents from Hollywood talent agencies signaled interest in German directors.
NEW ADVISORY BOARD CHAIRMAN AT EXPORT-UNION

The members of the Export-Union’s advisory board unanimously elected a new chairman of the board. Alfred Huermer, who has produced such films as Rossini and Tosca, succeeds Jochem Strate, who ended his ten-year term as chairman at the end of 2002.

The Export-Union’s advisory board is made up of representatives from the Association of German Feature Film Producers (Michael Weber), the Association of New Feature Film Producers (Alfred Huermer), the Association of German Film Exporters (Antonio Exacoustos, Jr.), and the German Federal Film Board (Rolf Baehr).

www.german-cinema.de

more than 100 news items
more than 200 festival portraits
more than 500 German films

more than 1000 other useful things
to know about German Cinema

Export-Union des Deutschen Films GmbH · Sonnenstrasse 21 · 80331 Munich/Germany
phone +49-89-5 99 78 70 · fax +49-89-59 97 87 30 · email: export-union@german-cinema.de
Blindgaenger

Original Title Blindgaenger (working title) Type of Project Feature Film Cinema Genre Children & Youth, Coming-of-Age Story Production Company Kinderfilm, Erfurt, in cooperation with ZDF, Mainz With backing from BKIM, Filmboard Berlin-Brandenburg, Mitteldeutsche Medienförderung Producer Ingelore Koenig Director Bernd Sahling Screenplay Bernd Sahling, Helmut Dziuba Director of Photography Peter Ziesche Music by Christian Steyer Principal Cast Dominique Horwitz, Ricarda Ramuenke, Maria Rother, Dennis Ritter, Oleg Rabcuk Format 35 mm, color, 1:1.85, 90 min Shooting Language German Shooting in Weimar, Erfurt, Jena, Schulpforte, January - March 2003

Contact: Kinderfilm GmbH · Anne Heubner Ziegengasse 10 · 99084 Erfurt/Germany phone +49-3 61-6 01 56 72 · fax +49-3 61-6 01 56 69 email: info@kinderfilm-gmbh.de www.kinderfilm-gmbh.de

Blindgaenger tells the story of thirteen-year-old Marie and her best friend, Inga, both blind, who live in a boarding school where great emphasis is put on music.

Together with Herbert, a boy from Kazakhstan whom they hide at the school, they form a group to enter a television talent contest, producing their own music video under the name "Blindgaenger".

But when Herbert is arrested it looks like the girls’ plans are doomed.

While children’s films are often measured in the number of associated merchandising deals and spin-off products, where they are so often the commercial for the video game of the same name, writer-director Bernd Sahling’s message for his audience is classically simple: Marie’s song is about love and the desire to hold on to what one loves.

“Blindgaenger is essentially a classic boy-meets-girl story,” says Sahling. “But where it’s different is that it tries to make the reality of blind children and young people something a non-visually impaired audience can experience.”

In fact, Sahling spent over three months and 9,000 km on the road before he found his cast.

Founded in 1999, Kinderfilm (which translates as “Children’s Film”) specializes in quality television, film and internet productions for children and adolescents and has already won contracts with national broadcaster ZDF and the children’s channel Ki.KA. The company has also formed its own children’s casting agency.

Also in development at Kinderfilm is the upcoming TV movie, Mitten ins Leben (director: Karola Hattop), a co-production with Leipzig broadcaster MDR, about the unconventional friendship between an imaginative but lonely eleven-year-old, and a soap-opera writer whose ideas have dried up.

Farland

Original Title Farland (working title) Type of Project Feature Film Cinema Genre Drama Production Company zero film, Berlin, in cooperation with ORB, Potsdam, WDR, Cologne, ARTE, Strasbourg With backing from Filmförderungsanstalt (FFA) Producer Martin Hagemann Director Michael Klier Screenplay Michael Klier, Undine Damköhler Director of Photography Hans Fromm Editors Bettina Boehler, Cooky Ziesche (ORB), Katja de Bock (WDR), Andreas Schreitmüller (ARTE) Music by Neil Black Principal Cast Laura Tonke, Richy Mueller, Daniel Bruehl, Karina Fallenstein, Thure Lindhardt, Fabian Busch Format Super 16 mm, blow-up to 35 mm, color, 1:1.85 Shooting Language German Shooting in Berlin and surroundings, November 2002 - January 2003

Contact: zero film GmbH · Martin Hagemann Lehrter Strasse 57 · 10557 Berlin/Germany phone +49-30-90 66 30 · fax +49-30-94 58 34 email: office@zerofilmed.de · www.zerofilmed.de
Shooting continued into mid-January on Michael Klier’s latest feature Farland (working title) which he describes as “low, low budget” and “very much in line with other films like Ueberall ist besser wo wir nicht sind [The Grass Is Always Greener] or Ostkreuz, which came at points where I have taken stock of the nation’s current social climate, of the mental state of people in and around Berlin. Here again you have characters who have to find themselves, find the place where they belong, and find their roots.”

Farland’s story centers on two figures Axel (Richy Mueller) and Carla (Laura Tonke, who made her acting debut in Klier’s 1991 film Ostkreuz) who meet and, although initially an unlikely couple, get to know each other when visiting an intensive care unit. Axel, who never really gave much attention to his son before, is now keeping watch by his son’s bedside, while Carla waits for a sign of life from her sister who has been in a coma since the car accident with Axel’s son. As an unconventional relationship grows between these two brought together by adversity, they also begin to question the purpose of their lives.

Klier points out that the setting in the expanded towns springing up around Berlin with the accompanying social problems plays an important role in the film, “but the film is more about blocked emotions, of people who have become emotionally cold and then gradually thaw out and show their feelings again. That’s a typically German problem.”

Apart from Mueller and Tonke, the cast of this zero film production also features Fabian Busch – who recently headlined Hendrik Handloegten’s Liegen Lernen – and two of the European Film Promotion’s “Shooting Stars”: Thure Lindhardt, the Danish representative last year, and Daniel Bruehl, Germany’s pick for this year’s event at the Berlinale.

The title part of the eponymous Herr Lehmann is taken by MTV presenter Christian Ulmen in a new career direction, with director-actor Detlev Buck playing his would-be artist friend Karl and camerawork chores assumed by Frank Griebe, Tom Tykwer’s regular director of photography.

Regener and Haussmann went to Sun Alley-producer Claus Boje to see if he would be interested in taking on the venture and Boje was amazed at how quickly the film’s €4.2 million budget was put together for production to begin last September.

As Boje explains, “it is, on the one hand, not an arthouse film, but it isn’t mainstream either. The film will offer its very own laconic entertainment. It should do justice to the cult character which the novel already enjoys.”

Herr Lehmann

Original Title Herr Lehmann Type of Project Feature Film Cinema Genre Comedy Production Company Boje Buck Produktion, Berlin, in co-production with Pandora Filmproduktion, Cologne With backing from Filmboard Berlin-Brandenburg, Filmstiftung NRW, Filmförderunganstalt (FFA), BKM Producer Claus Boje Director Leander Haussmann Screenplay Sven Regener Director of Photography Frank Griebe Editor Peter R. Adam

Principal Cast Christian Ulmen, Detlev W. Buck, Katja Danowsk, Tim Fischer, Uwe-Dag Berlin Format 35 mm, color, cs, Dolby SRD Shooting Language German Shooting in Berlin, Studio Babelsberg and InfoStudios, Cologne, September - November 2002 German Distributor Delphi Filmverleih GmbH, Berlin

Contact:
Boje Buck Produktion GmbH · Sonja Schmitt Kurfuerstendamm 225 · 10719 Berlin/Germany phone +49-30-8 85 97 40 · fax +49-30-88 59 74 15 email: sonja.schmitt@bojebuck.de www.delphi-film.de

“It is a plot about love, friendship and loss. About a predicament that we all know,” says director Leander Haussmann about his second feature after the successful debut Sun Alley (Sonnenallee) in 2000 which enthralled audiences in Germany and further afield.

“Herr Lehmann embodies all of our longings for peace and inaction”, adds Haussmann, who was approached by the original novel’s author Sven Regener with the galley proofs and the idea of a screen adaptation before the book’s publication date in autumn 2001.

The cult novel by Regener, one of the musicians in the German band Element of Crime, has sold more than 200,000 copies since coming onto the market and depicts the everyday routine of barkeeper Frank Lehmann which unwinds in the bohemian Kreuzberg district of Berlin at the end of the 1980s. Lehmann’s leisurely existence, surrounded by barflies, loafers and philosophers, takes an abrupt turn with the realization that he will soon be 30, then his parents have announced that they are to visit him after ten years, and he falls in love. Finally, to cap it all, the Berlin Wall comes tumbling down on his 30th birthday.
In the early 1990s, Bryan Mark Rigg, a young historian from Texas was researching his German-American family history. He discovered that while some of his relatives were murdered in Auschwitz, others had fought in Hitler's army. Digging deeper, he found that up to 150,000 Jews (or, rather, "half" or "quarter" Jews as categorized by the notorious Nuremberg Laws) served in the armed forces of the Third Reich.

As he revealed in his subsequent book, *Hitler’s Jewish Soldiers: The Untold Story of Nazi Racial Laws and Men of Jewish Descent in the German Military*, among them were highly decorated officers from the First World War, senior officers, generals and admirals.

Among the many ironies and contradictions that were part and parcel of the insanity of Nazi Germany, are the "Befreiungsschreiben" (literally, "Freedom Passes"), signed by Hitler himself, saving these men, their wives and relatives from deportation and certain death.

It was on the recommendation of Lt. Hugo Gutmann, Hitler’s immediate superior officer, a Jew, that the future Fuehrer was awarded the Iron Cross First Class in 1915. In 1940, Gutmann, his wife and family emigrated to the United States where, according to historian Werner Maser, he received, by Hitler’s intervention, a pension from the Third Reich until the very end of the war.

And then there were the Jews who went underground. Men such as Shlomo Perel who, as Josef Perjell, fought on the eastern front and whose larger than life tale is told in Agnieszka Holland’s 1990 film, *Hitlerjunge Salomon*.

In the style of a road movie, the award-winning writer-director Heike Mundzeck accompanies Rigg as he again meets the most important and significant contributors to his story, and documents his voyage of discovery. The tales of the cynicism with which the Nazis went about implementing their own policies of Aryanization are literally breathtaking.

Rigg graduated from Yale University in 1996 and received his M.A. and Ph.D. from Cambridge University. Currently a professor of History at the American Military University, he has served as a volunteer in the Israeli Army and as an officer in the US Marine Corps. The thousands of pages of documents and oral testimonies he collected for his book are now housed in the Bryan Mark Rigg Collection at the German Federal Archive’s Military Archive in Freiburg.

---

**Hitlers juedische Soldaten**

**Original Title** Hitlers juedische Soldaten (working title)  
**English Title** Hitler’s Jewish Soldiers  
**Type of Project** Documentary Cinema/Documentary TV (with re-enacted scenes)  
**Genre** History  
**Production Company** Trigon Film, Hamburg, in co-production with Frank A. Thomas Film & TV, Hollenbek.  
**With backing from** Filmstiftung NRW  
**Producers** Frank A. Thomas, Michael Sombetzki  
**Director** Heike Mundzeck  
**Screenplay** Heike Mundzeck  
**Historical Consultation** Bryan Mark Rigg  
**Director of Photography** Rupert Lehmann, among others  
**Format** DigiBeta, blow-up to 35 mm, color  
**Shooting Language** German  
**Shooting in** Hamburg, Berlin, Freiburg, Cologne, Bonn, Baden-Baden, Wuppertal, Remscheid, and Dallas, November 2002 - June 2003

**Contact:**  
Trigon Film · Stephan Tiedemann  
Donnerstrasse 5 · 22763 Hamburg/Germany  
phone +49-40-39 75 88 · fax +49-40-3 90 77 88  
email: TrigonFilm@t-online.de

---

**Lautlos**

**Original Title** Lautlos  
**Type of Project** Feature Film  
**Genre** Thriller  
**Production Company** X Filme Creative Pool, Berlin  
**With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), MFG Baden-Wuerttemberg, Filmboard Berlin-Brandenburg  
**Producers** Stefan Arndt, Tom Tykwer  
**Director** Mennan Yapo  
**Screenplay** Lars-Olav Beier, based an idea by Mennan Yapo  
**Director of Photography** Torsten Lippstock  
**Editor** Dirk Vaihinger  
**Music by** Gary Marlowe  
**Principal Cast** Joachim Król, Nadja Uhl, Christian Berkel, Rudolf Martin, Lisa Martinek  
**Format** 35 mm, color, cs  
**Shooting Language** German  
**Shooting in** Munich, Stuttgart and Berlin, August - October 2002  
**German Distributor** X Verleih AG, Berlin

**Contact:**  
X Filme Creative Pool GmbH · Gisela Liesenfeld  
Buelowstrasse 90 · 10783 Berlin/Germany  
phone +49-30-23 08 33 11 · fax +49-30-23 08 33 22  
email: x-filme@x-filme.de · www.x-filme.de

“I have a penchant for action scenes,” says screenwriter-film critic Lars-Olav Beier, who saw his first screenplay for the
thriller **Lautlos** filmed by feature debutant **Mennan Yapo** last autumn.

Centering on a "practically impossible" love story between the professional hit man Viktor (played by **Joachim Król**) and the mysterious Nina (**Nadja Uhl**), the film follows the two as they are pursued by the police and have to rise above themselves. Nina learns that a man is prepared to risk everything for her and Viktor, whose life had been dominated until now by death, experiences feelings of love for the first time.

As Beier explains, he and director Yapo spent a good two years working on the script. "That is the minimum time you really need," observes Beier, "because we wanted to make a thriller which is full of real suspense, unlike many German films which say that they are thrillers. I worked on the plot and Mennan contributed more depth to the characters and fleshed out the love story."

He admits that the character of Nina "wasn’t so easy. She is unconventional, prim and reserved. Both Viktor and Nina are taciturn figures who let themselves be gradually brought out."

"We also have a complicated plot where we want the audience to know what is happening – except that is when we want to surprise them," adds Beier. "Moreover, you never really have an idea where the film is set. It is a bit like Seven in that it is a universal story; we leave it open as to where it is taking place."

The idea of casting **Joachim Król** as Viktor came before Beier and Yapo set to work on the script, and Beier declares himself "very impressed at Joachim’s commitment. He lost 15 kilos by going on a strict diet and had a personal trainer to prepare himself psychologically for the role. It is quite remarkable how he moves with such efficiency; none of his motions are allowed to become too hectic. Indeed, we have to give the audience the feeling that Viktor is spending all of his time preparing to solve the problem with his hit, and his precision is a real German virtue!"

"**Northern Star** is not about fast cutting to give a false dramaticity," says writer-director **Felix Randau**. "I’m more concerned with camerawork which flows organically with the actors. I believe in the necessity for stylization, even if the style should never force itself into the foreground. I see, rather, light and cool images, the Nordic emptiness must be set in contrast to the cramped interiors."

Randau is also as firm minded when it comes to his cast: "I want to work with actors who achieve their effect less through their craft and much more through their natural behavior. If the film turns out as I imagine it, and sometimes maybe completely differently, then the result will be beauty, and that is what I am looking forward to."

"**Felix Randau’s** script," says producer **Ralph Schwingel**, "takes its time to waken the reader’s sympathy: it dares, uncom- promisingly, to be dry. That’s why it doesn’t deliberately set out to provide light and easy promises of a happy-ever-after ending."

**Northern Star** is neither a prime time nor a mainstream film, but the weight and genuineness of the material stops it from becoming a niche film. Here, the film’s modest budget plays right into the material’s hands as it did, for example, with Michael Winterbottom’s **Butterfly Kiss** or Roland Klick’s **Buebchen**."

"And," says **Stefan Schubert**, Schwingel’s partner, "we kept the story in a location where reconciliation and understanding remain a long way off but not out of reach, just like in life. The end might be unhappy, but it is a long way from being pessimistic."

As Randau’s first feature, **Northern Star** continues **Wueste Film**’s predilection for finding and nursing new talent. Lars Becker followed **Schattenboxer** with **Bunte Hunde** and Fatih Akin’s films (**Short Sharp Shock/Kurz und Schmerzlos, In July/Im Juli, and Soline**) have all been produced in-house. It shouldn’t be any different then with Felix Randau.
In Pfarrer Braun: Der siebte Tempel, our hero finds himself on the small island of Nordersand. He quickly wins the confidence of the locals, and wealthy widow, Miss Groenewold, even asks him to take charge of the finances of her foundation for the preservation of wildlife. As so often happens, shortly afterwards the old lady is found dead. Was it an accident or was it murder?

In part two, Pfarrer Braun: Das Skelett in den Duenen, the son of the local police officer finds a skeleton in the sand dunes. Our hero would love to dig deeper, but the bishop is visiting. However, when a second skeleton is discovered, Braun cannot stay uninvolved.

Both screenplays are by Wolfgang Limmer, known for his prowess in scripting TV crime stories. And like our hero, director Martin Gies has also made crime his specialty, having written and directed several episodes of the famous series Tatort and Ein Fall fuer zwei. Father Braun’s faithful acolyte is played by the up-and-coming actor Antonio Wannek, whose most recent credits include Dominik Graf’s A Map of the Heart (Der Felsen, 2002), Connie Walther’s Never Mind the Wall (Wie Feuer und Flamme, 2001), and Sandra Nettelbeck’s Bello Martha (2000). Last year, Wannek was among the European Film Promotion’s “Shooting Stars”. SK

Schatten der Zeit

Original Title Schatten der Zeit (working title) English Title Shadows in Time (working title) Type of Project Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Company Feature Film Cinema Genre Drama, Love Story Production Company DIANA Film, Munich in co-production with Fanes Contact: DIANA Film GmbH · Helmut Dietl Ainnmillerstrasse 33 · 80801 Munich/Germany phone +49-89-3 83 92 50 · fax +49-89-38 39 25 25 email: mail@diana-film.de
**Shadows in Time** tells the tragic love story of Ravi and Masha, who met fifty years ago as teenagers in a carpet factory, near Calcutta. Fate and Indian society conspire against the two as their paths cross over time, but the love which brought them together, the love which also keeps them apart, continues to burn.

If pedigree and track record count for anything, *Shadows in Time* is set to be another winner! Writer-director **Florian Gallenberger** has numerous awards to his name, but surely none so prestigious as the OSCAR he won for his 2001 short, *Quiro Ser*.

The film’s producer, **Helmut Dietl**, has garnered not only critical praise but has also proven that a film can be as good as well as earn money. He is perhaps best known for the 1992 fake Hitler diaries comedy, *Schtonk!* and his 1997 satirical take on media society, *Rossini*, whose screenplay was co-written by none other than Patrick Suskind (author of the best-selling novel *The Perfume*). Both films won the German Film Award in their respective years while *Schtonk!* was also nominated for both the OSCAR and the Golden Globe.

Dietl founded **DIANA Film** in 1995 to concentrate on producing and the company’s credits include such TV movies as *Lupa und der Muezzin* (director: Dagmar Wagner) and actor Jan Josef Liefers’ directional debut, *Jack’s Baby*. These were followed in 1999 by the feature film, *Late Show* (written, produced and directed by Dietl) and in 2001 by the TV movie, *Wombo* (the tragic story of the popular German entertainer of the same name, directed by Jo Baier).

Co-producer **Fanes Films** was also founded in 1995 and got off to a good start, co-producing *Rossini*, with established talent. Since then, CEO **Norbert Preuss** has remained true to his ideal: pictures of high ranking artistic and entertaining value. Among Fanes’/Preuss’ credits are: Doris Dorrie’s *Am I Beautiful?* (*Bin ich schoen?*, 1998) and her most recent Venice competition film *Naked* (*Nackt*, 2002), and The Experiment (*Das Experiment*, 2000), a psychological thriller directed by Oliver Hirschbiegel, which proved to be a hit with international critics and audiences alike.

**Schussangst**

**Original Title**: Schussangst (working title)  
**Type of Project**: Feature Film Cinema  
**Genre**: Drama, Thriller  
**Production Company**: Tatfilm, Cologne, in cooperation with BR, Munich, WDR, Cologne, ARTE Cinema, Paris  
**With backing from**: Mitteldeutsche Medienferderung, Filmstiftung NRW  
**Producers**: Christine Ruppert, Selma Brenner  
**Director**: Dito Tsintsadze  
**Screenplay**: Dirk Kurbjuweit, Dito Tsintsadze  
**Director of Photography**: Manuel Mack  
**Editor**: Vessela Martschewski  
**Principal Cast**: Fabian Hinrichs, Lavina Wilson, Johan Leysen, Christoph Waltz, Axel Prahl, Lena Stolze  
**Shooting Language**: German  
**Shooting in**: Halle, September - October 2002  
**German Distributor**: Zephir Film GmbH, Cologne

The project had been in development at Tatfilm for the past two to three years, ”recalls producer Selma Brenner. ”We decided on Dito because of his previous films like *Lost Killers* [screened in Cannes’ Un Certain Regard in 2000]. His style of filmmaking is very poetic, even when the storyline is sad and tragic, and he treats all of the figures with affection – even the baddies.”

**Schussangst** centers on the young loner and pacifist Lukas (played by Volksbuehne-actor Fabian Hinrichs in his first major role for the cinema) who is doing community work as an alternative to military service. Following an unhappy love affair, he loses a grip on himself, becomes increasingly unpredictable and eventually turns to murder.

For Brenner, the film is ”a mixture of melodrama and poetic thriller”, while Tsintsadze – who wrote the screenplay together with Kurbjuweit – sees the film as having both ironic and surreal elements which remind him of the writings of Franz Kafka.

Kurbjuweit’s original novel was set in Hamburg, but the film version has been relocated to the East German town of Halle, south-west of Berlin. ”Originally, we had thought of going to Dresden because the figure of Lukas is a rower,” Brenner explains. ”However, it was fortunate that we then decided on Halle as a location because the flood catastrophe in Dresden this summer would have made it impossible for us to shoot there.”

According to Brenner, the experiences of shooting in Halle were very positive: ”there was a relaxed atmosphere with the authorities which was especially important as we were a low budget production and the locations are still fresh and unfamiliar.”

Contact:  
**Tatfilm GmbH · Selma Brenner**  
**Spichernstrasse 73-77 · 50672 Cologne/Germany**  
**phone +49-2 21-3 30 00 · fax +49-2 21-33 00 22**  
email: info@tatfilm.de

**Company** Tatfilm, Cologne, in cooperation with BR, Munich, WDR, Cologne, ARTE Cinema, Paris **With backing from**: Mitteldeutsche Medienferderung, Filmstiftung NRW

**Producers** Christine Ruppert, Selma Brenner  
**Director**: Dito Tsintsadze  
**Screenplay**: Dirk Kurbjuweit, Dito Tsintsadze  
**Director of Photography**: Manuel Mack  
**Editor**: Vessela Martschewski  
**Principal Cast**: Fabian Hinrichs, Lavina Wilson, Johan Leysen, Christoph Waltz, Axel Prahl, Lena Stolze

**Shooting Language**: German  
**Shooting in**: Halle, September - October 2002  
**German Distributor**: Zephir Film GmbH, Cologne

**Original Title**: Schussangst (working title)  
**Type of Project**: Feature Film Cinema  
**Genre**: Drama, Thriller  
**Production Company**: Tatfilm, Cologne, in cooperation with BR, Munich, WDR, Cologne, ARTE Cinema, Paris  
**With backing from**: Mitteldeutsche Medienferderung, Filmstiftung NRW  
**Producers**: Christine Ruppert, Selma Brenner  
**Director**: Dito Tsintsadze  
**Screenplay**: Dirk Kurbjuweit, Dito Tsintsadze  
**Director of Photography**: Manuel Mack  
**Editor**: Vessela Martschewski  
**Principal Cast**: Fabian Hinrichs, Lavina Wilson, Johan Leysen, Christoph Waltz, Axel Prahl, Lena Stolze

**Shooting Language**: German  
**Shooting in**: Halle, September - October 2002  
**German Distributor**: Zephir Film GmbH, Cologne

**Contact**:  
**Tatfilm GmbH · Selma Brenner**  
**Spichernstrasse 73-77 · 50672 Cologne/Germany**  
**phone +49-2 21-3 30 00 · fax +49-2 21-33 00 22**  
**email: info@tatfilm.de**

**True to producer Christine Ruppert’s belief that the German cinema should take more risks, her production company Tatfilm has produced an adaptation of Der Spiegel-journalist Dirk Kurbjuweit’s novel Schussangst under the direction of Georgian filmmaker Dito Tsintsadze. **

”The project had been in development at Tatfilm for the past two to three years,” recalls producer Selma Brenner, ”and we decided on Dito because of his previous films like *Lost Killers* [screened in Cannes’ Un Certain Regard in 2000]. His style of filmmaking is very poetic, even when the storyline is sad and tragic, and he treats all of the figures with affection – even the baddies.”

**Schussangst** centers on the young loner and pacifist Lukas (played by Volksbuehne-actor Fabian Hinrichs in his first major role for the cinema) who is doing community work as an alternative to military service. Following an unhappy love affair, he loses a grip on himself, becomes increasingly unpredictable and eventually turns to murder.

For Brenner, the film is ”a mixture of melodrama and poetic thriller”, while Tsintsadze – who wrote the screenplay together with Kurbjuweit – sees the film as having both ironic and surreal elements which remind him of the writings of Franz Kafka.

Kurbjuweit’s original novel was set in Hamburg, but the film version has been relocated to the East German town of Halle, south-west of Berlin. ”Originally, we had thought of going to Dresden because the figure of Lukas is a rower,” Brenner explains. ”However, it was fortunate that we then decided on Halle as a location because the flood catastrophe in Dresden this summer would have made it impossible for us to shoot there.”

According to Brenner, the experiences of shooting in Halle were very positive: ”there was a relaxed atmosphere with the authorities which was especially important as we were a low budget production and the locations are still fresh and unfamiliar.”

Contact:  
**Tatfilm GmbH · Selma Brenner**  
**Spichernstrasse 73-77 · 50672 Cologne/Germany**  
**phone +49-2 21-3 30 00 · fax +49-2 21-33 00 22**  
**email: info@tatfilm.de**
Secrets of Siberia

**Original Title** Secrets of Siberia  
**Type of Project** (Semi-) Fictional Documentary  
**Genre** Educational, History, Family  

**Production Companies** Egoli Tossell Film, Berlin, Cinedok, Berlin  
With backing from:  
Filmstiftung NRW, MEDIA Program  
Producers: Jens Meurer, Frank Mueller  
Director: Frank Mueller  
Screenplay: Joan Scheckel, Frank Mueller  
Director of Photography: Rodney Taylor  
Music by: Tchaikovsky, Rachmaninov and others  

**Principal Cast** Sir Peter Ustinov  

The €4.5 million production will combine two levels of narrative structure: on the one hand, the audience will witness the largest engineering masterpiece in history – the Trans-Siberian Railway. And, secondly, they will accompany an American scientist on her unforgettable journey across Russia today – from the Baltic Sea to the Pacific Ocean.

The film will open in Imperial St. Petersburg where Sir Peter Ustinov – who will guide the spectators through the film – meets the young ornithologist Christine who is about to start on a Trans-Siberian journey to a research center of the Siberian Crane Foundation in Eastern Siberia to deliver a breeding box with rare, unhatched eggs of Siberian Cranes.

"Sir Peter is very enthusiastic about the project and always brimming over with ideas, personal reminiscences and anecdotes about his family in Russia," observes producer Jens Meurer, who had already traveled with Mueller and team to various locations last spring to shoot a trailer which was then shown at the large format conference in North America.

As its makers explain, *Secrets of Siberia* will address the issue of environmental care in Russia, "with the film showing a future perspective on the fascinating possibilities of this region. But, most of all, the audience will get a first-hand experience of this once-in-a-lifetime journey through a wonderful country, which for years has been regarded as an enemy and is now, once again, becoming a closer neighbor."

MB

---

SuperTex – eine Stunde im Paradies

**Original Title** SuperTex – eine Stunde im Paradies  
**English Title** SuperTex – An Hour in Paradise  
**Type of Project** Feature Film Cinema  
**Genre** Drama, Literature  

**Production Company** HaleBob Film, Emmerich, in co-production with:  
TOBIS Filmproduktion, Berlin, Novoskop Film, Berlin, Minerva Film, Amsterdam, WDR, Cologne, ARTE France Cinema, Paris  
With backing from:  
Filmstiftung NRW, Nederlandse Fonds voor de Film, Filmförderungsanstalt (FFA)  

**Producer** Haig Balian  
**Director** Jan Schuette  
**Screenplay** Richard Reitinger, Andrew Kazamia, Jan Schuette  
**Director of Photography** Edward Klosinski  
**Editor** Renate Merck  
**Principal Cast** Stephan Mangan, Jan Declerl, Elliot Levey, Maureen Lipman, Anna Geislerová  

The €4.5 million production will combine two levels of narrative structure: on the one hand, the audience will witness the largest engineering masterpiece in history – the Trans-Siberian Railway. And, secondly, they will accompany an American scientist on her unforgettable journey across Russia today – from the Baltic Sea to the Pacific Ocean.

The film will open in Imperial St. Petersburg where Sir Peter Ustinov – who will guide the spectators through the film – meets the young ornithologist Christine who is about to start on a Trans-Siberian journey to a research center of the Siberian Crane Foundation in Eastern Siberia to deliver a breeding box with rare, unhatched eggs of Siberian Cranes.

"Sir Peter is very enthusiastic about the project and always brimming over with ideas, personal reminiscences and anecdotes about his family in Russia," observes producer Jens Meurer, who had already traveled with Mueller and team to various locations last spring to shoot a trailer which was then shown at the large format conference in North America.

As its makers explain, *Secrets of Siberia* will address the issue of environmental care in Russia, "with the film showing a future perspective on the fascinating possibilities of this region. But, most of all, the audience will get a first-hand experience of this once-in-a-lifetime journey through a wonderful country, which for years has been regarded as an enemy and is now, once again, becoming a closer neighbor."

MB
Jan Schuette’s films always tell stories about people whose lives are going through a radical change (most recently The Farewell/Abschied – Brechts letzter Sommer, 2000), so it was not surprising that he should decide to adapt Dutch bestseller-author Leon de Winter’s best known novel SuperTex for the cinema.

The screenplay, written by Schuette with Richard Reitinger and English author-director-actor Andrew Kazamia, centers on Max Breslauer as the son of a successful Amsterdam textile industrialist. Max tries to sever all emotional ties with his father and from everything that his father stands for. So, at the same time, he longs for his father’s acceptance. His inner conflict is further evident in his love for two extremely different women as he starts to search for his true self.

As the film’s makers put it, SuperTex – An Hour in Paradise is “about views on life, love and religion. It deals with everyday life and the shadow of the past, while at the same time being a story bursting with a lust for life. Humorous and psychologically sensitive, SuperTex shows the forces that drive humans today. Max’s ‘inner journey’ is representative of all people who are stuck between two cultures and is full of self-mockery, humor and wit, never losing sight of the difficulties and the pain that this kind of journey implies.”

While the award-winning Belgian actor Jan Decleir plays Max’s father Simon, the owner of “SuperTex”, the other leads are taken by British acting talent: Stephen Mangan as Max, Maureen Lipman (recently seen in Roman Polanski’s The Pianist) as Max’s mother Dora, and Elliot Levey as Max’s brother Boy. SuperTex marks the first production by Haig Balian’s new outfit HaleBob Film, which joined forces with TOBIS Film, Schuette’s own company Novoskop Film, Holland’s Minerva Film and the broadcasters WDR and ARTE France Cinema to produce a film that has the potential to cross borders and cultures.

Original Title Tal der Ahnungslosen

Type of Project TV Movie

Genre Drama

Production Company teamWorx, Berlin

With backing from Mitteldeutsche Medienfoerderung, TOBIS Film and Television Academy (dffb) in Berlin, it is safe to say that Branwen Okpako, who both wrote and directed Tal der Ahnungslosen, certainly knows her craft.

Tal der Ahnungslosen (literally, “Valley of the Clueless”) tells the story of a police officer, detective Eva Meyer who, just before her fortieth birthday, is transferred from Frankfurt (in western Germany) to her birthplace in Dresden (once behind the Iron Curtain in the former East German Republic).

“A German-African, she grew up in an East German orphanage, and uses the summer before her transfer to learn about the parents she never had. In so doing, she confronts a painful past which finally shows her a way to a new and free future.

“Through the confrontation with the dark spots and the secrets of our past, we receive a new chance.”

It is in the archives of the former East German secret police, the Stasi, that Eva learns the bitter truth: she is the result of a one-night stand between a professor’s wife, Helga, and an African student, Shepard.

Her skin color betrays her origin and the Stasi pressure Helga’s husband, Hans, to work for them as an informer. In return, Shepard is deported.

Now autumn (“The film tells the parallel story of the private search, set in the summer, and the official search, set in autumn,” says Okpako. “The non-chronological narrative emphasizes the relationship between cause and effect as an endless spiral.”), Eva decides to visit her mother and finally look her in the eyes.

But her courage fails her; too great is the pain of her abandonment as a child and the years of not knowing who she is. Pain gives way to a desire for revenge and she anonymously sends Helga the Stasi files, together with a note that it was her own husband, working as an informer, who prevented her from having any contact with Shepard.

Helga is now forced to confront her past, leading to an accident that costs Hans his life and drives Helga to flight. At which point Maria, Helga’s eldest daughter, reports her mother as missing: to Eva who has now started work in Dresden!

This time she is looking for her mother officially. It is only when she stands opposite her as a police officer that the long overdue encounter between mother and daughter can finally take place.

Language German

Shooting in Dresden and surrounding area, October - November 2002

Contact:
teamWorx Produktion fuer Film und Fernsehen GmbH · Gesa Toennesen
Mommsenstrasse 73 · 10629 Berlin/Germany
phone +49-30-88 56 59 65 · fax +49-30-88 56 59 12
email: info@teamworx.de · www.teamworx.de

Havening spent eight years (1992-2000) studying at the German Film and Television Academy (dffb) in Berlin, it is safe to say that Branwen Okpako, who both wrote and directed Tal der Ahnungslosen, certainly knows her craft.
The porter of the grand hotel is old and feeble and, although he does his job well, he is stripped of his identity and pride when the hotel director demotes him to a restroom attendant. On the very day of his demotion, his niece celebrates her wedding. He secretly wears his old uniform so that he too can shine among the guests at the wedding. But his few moments of regained pride turn out to be a harsh awakening when he is recognized by an envious colleague. The poor old man seems doomed to spend his remaining years cleaning up the hotel restrooms, until a wealthy young man dies in his restroom one day, and leaves his estate to the person in whose arms he dies.

Transit Film GmbH and the Friedrich Wilhelm Murnau Foundation, in cooperation with the Film Museum Berlin/Stiftung Deutsche Kinemathek, the broadcasters ZDF and ARTE, and the Berlin International Film Festival are proud to present a newly restored version of **The Last Laugh** within the framework of this year’s Berlinale Retrospective dedicated to the great director Friedrich Wilhelm Murnau.

The screening on 8 February 2003 at the Volksbuehne Theater will be accompanied by a live performance by the Saarland Radio Orchestra, under the direction of Bernhard Strehl, of Detlev Glanert’s adaptation of the original film music.

**Genre** Drama  **Category** Feature Film  **Cinema Year of Production** 1924  **Director** F.W. Murnau  **Screenplay** Carl Mayer  **Director of Photography** Karl Freund  **Music by** Giuseppe Becce (1924), Peter Schirmann (1964), Werner Schmidt-Boelcke (1984)  **Production Design** Robert Herlth, Walter Roehrig  **Producer** Erich Pommer  **Production Company** Union-Film der Universum-Film (Ufa), Berlin  **Rights** Friedrich Wilhelm Murnau Foundation, Wiesbaden  **Principal Cast** Emil Jannings, Maly Delschaft, Max Hiller, Emilie Kurz, Hans Unterkircher, Olaf Storrm, Hermann Vallentin, Georg John, Emmy Wyda, Erich Schoenfelder  **Special Effects** Ernst Kunstmann  **Studio Shooting** Ufa Atelier, Berlin-Tempelhof  **Length** 75 min, 2,010 m  **Format** 35 mm, b&w, 1:1.37  **Original Version** silent with German intertitles  **Interタイトル Versions** English, French  **International Festival Screenings** Berlin 2003 (Retrospective)  **German Distributor** Transit Film GmbH, Munich

**Friedrich Wilhelm Murnau** was born Friedrich Wilhelm Plumpe in Bielefeld in 1888 and died in Santa Barbara, California in 1931. He studied Philology in Berlin and Art History and Literature in Heidelberg, and then broke off his studies to attend the Max Reinhardt Drama School in Vienna, becoming a regular member of the ensemble in 1913. He directed such films as *Nosferatu* (1922), *The Last Laugh (Der letzte Mann, 1924)*, *Faust – A German Folk Tale (Faust – eine deutsche Volksage, 1925/1926)* and *Tartuff (1926)*, among others. In 1925 he received a four-year contract from Hollywood and made the masterpiece *Sunrise* (1927). He then severed his contract to make *Tabu* in the South Seas, but was killed in a car accident a week before *Tabu*’s premiere in 1931.

**World Sales:** Transit Film GmbH · Loy W. Arnold, Mark Grunenthal
Dachauer Strasse 35 · 80335 Munich/Germany  
phone +49-89 99 88 50 · fax +49-89 98 85 20  
email: transitfilm@compuserve.com · www.transitfilm.de
Rotation focuses on the laborer Hans Behnke, who has finally become a machine supervisor at the rotary press of a big publishing house after long, hard years of unemployment. He does not really like the Nazis, but when they come to power he follows the path of least resistance, ending up a party member. It is not until a confrontation with his brother-in-law, a communist in the active resistance, and the outbreak of war that he begins to think and act. He helps to set up a printing machine for illegal leaflets. His son – entangled in persecution and confusion as a result of a fascist education – denounces him, he is arrested, and sentenced to death. By chance, he survives the war, but his wife is killed. When his son returns from a prisoner-of-war camp, hesitant and uncertain whether his father will take him in, Behnke knows that he must face the future side by side with the young man – as the older generation bears the greater responsibility for the tragedy of the German youth.

Wolfgang Staudte was born in Saarbruecken in 1906 and died in Slovenia in 1984. He appeared as an actor on the stage for Max Reinhardt and Erwin Piscator. Working at the East German studios DEFA after 1945, he became widely known with the very first German postwar feature film, The Murderers Are Among Us (Die Moerder sind unter uns, 1946), and subsequently continued with such films as Rotation (1949), the Heinrich Mann-adaption The Kaiser's Lackey (Der Untertan, 1951), and The Story of Little Muck (Die Geschichte vom kleinen Muck, 1953). Staudte’s decision in 1955 to continue his work in the West forced him to compromise with commercial demands. In Roses for the State Prosecutor (Rosen fuer den Staatsanwalt, 1959) and Stag Party (Herrenpartie, 1964), he returned to his critical stance, connecting the fascist past with West Germany’s present.
Wir Wunderkinder

AREN’T WE WONDERFUL?

The city of Neustadt an der Nitze is celebrating the 100th anniversary of the Battle of Leipzig. The event is attended by patriotic groups and all of the Kaiser’s faithful citizens. There are even plans for the flight of a hot-air balloon to mark the special day. Fifteen-year-old schoolboys Hans Boeckel and Bruno Tiches try to smuggle themselves into the balloon’s basket. Boeckel is caught and punished, but Tiches remains undiscovered. Ten years later, Tiches speculates successfully on the stock-market while the working student Boeckel sells newspapers for a living. In 1933, while Tiches wears the Nazi uniform and is enjoying a successful career, Boeckel has lost his job.

After the end of the war, Boeckel – in an altered soldier’s coat – exchanges his last carpet for something to eat. Tiches is doing much better as a business magnate, but is attacked in the newspapers by his childhood friend Boeckel – now a journalist – who criticizes his opportunism. Tiches demands that Boeckel revoke his accusations. But for the first time, Boeckel stands his ground …

Genre History, Tragicomedy
Category Feature Film
Year of Production 1958
Director Kurt Hoffmann
Screenplay Heinz Pauck, Guenter Neumann
Director of Photography Richard Angst
Editor Hilwa von Boro
Music by Franz Grothe
Production Design Franz Bi
Producers Rolf Thiele, Hans Abich
Main Cast Johann von Koczian, Hansjoerg Felmy, Wera Frydberg, Robert Graf, Elisabeth Flickenscholdt, Juergen Goslar, Liesl Karlstadt, Michil Lang, Pinkas Braun, Ingrid Pan, Ingrid van Bergen, Lina Carstens, Horst Tappert
Studio Shooting Bavaria Studios, Geiselgasteig
Length 108 min, 2,955 m
Format 35 mm, b&w, 1:1.66
Original Version German
Dubbed Versions English, Spanish
Subtitled Version English
Sound Technology Optical Sound
International Festival Screenings Acapulco 1959, Moscow 1959
International Awards 2 German Film Awards in Silver 1959, First Prize Acapulco 1959, Gold Medal Moscow 1959, Golden Globe for Best Foreign Film 1960
Distributor Stiftung Deutsche Kinemathek, Berlin

Kurt Hoffmann was born in 1910 in Freiburg and died in 2001 in Munich. He began his film career as a camera assistant to Siodmak, Schuenzel and Ucicky. He had his directorial debut in 1939 with Bachelor’s Paradise (Paradies der Junggesellen), followed by popular film adaptations based on the literary works of such well-known writers as Thomas Mann, Friedrich Duerrenmatt, und Kurt Tucholsky. His films include: Quax, der Bruchpilot (1941), I Often Think of Piroschka (Ich denke oft an Piroschka, 1955), Confessions of Felix Krull (Bekenntnisse des Hochstaplers Felix Krull, 1957), The Spessart Inn (Das Wirtshaus in Spessart, 1958), Aren’t We Wonderful? (Wir Wunderkinder, 1958), The Castle Gripsholm (Schloss Gripsholm, 1963), Praetorius (Dr. med. Hiob Praetorius, 1964), Rheinsberg (1967), and In the Morning at Seven the World Is Still in Order (Morgens um sieben ist die Welt noch in Ordnung, 1968), among others.

Beta Cinema, Dept. of Beta Film GmbH · Dirk Schuerhoff
Robert-Buerkle-Strasse 3 · 85737 Ismaning/Germany
phone +49-89-99 56 23 45 · fax +49-89-99 56 27 03
email: DSchuerhoff@betacinema.com · www.betacinema.com
A show-booth owner employs a young poet to invent stories for the waxwork figures he exhibits. The poet accepts the commission so that he can be close to the owner’s beautiful daughter. The film shows three of these stories, as inserted episodes. “Sultan Harun al Rachid” falls in love with the beautiful wife of a pie-maker, and comic-dramatic intrigues ensue. This is followed by the episode “Ivan the Terrible”. Tsar Ivan has conceived a plan whereby his enemy is poisoned by a specially mixed brew; but he becomes obsessed by the fear that he himself will be poisoned and finally goes mad. The episode “Jack the Ripper” is particularly sinister. Real and invented characters swirl around to an eerie rhythm. But this turns out to be the poet’s dream vision – he has fallen asleep while writing – and he wakes up in the arms of his lover.

**Genre** Drama, Fantasy, Thriller

**Category** Feature Film

**Year of Production** 1924

**Director** Paul Leni

**Screenplay** Henrik Galeen

**Director of Photography** Helmar Lerski

**Production Design** Paul Leni, Fritz Maurischat

**Production Company** Neptun Film, Berlin

**Principal Cast** Olga Belajeff, Paul Biensfeldt, Wilhelm Dieterle, John Gottowt, Emil Jannings, Georg John, Werner Krauss, Ernst Legal, Conrad Veidt

**Length** 84 min, 2,139 m

**Format** 35 mm, b&w, 1:1.33

**Original Version** silent with German intertitles

**Intertitled Versions** English, French

**World Sales:**

The Douris Corporation · Tim Lanza

209 South High Street #310 · Columbus, Ohio 43215/USA

phone +1-6 14-4 69 07 20 · fax +1-6 14-4 69 16 07

e-mail: tlanza@dourisfilm.com · www.classicmovies.com

**Paul Leni** was born in 1885 in Stuttgart and died in 1929 in Hollywood. After training as a draftsman at an ornamental ironworks, he studied at the Berlin Academy of Fine Arts, followed by work designing film posters and stage sets. He worked in film from 1913 onwards, making his debut as a director with *Das Tagebuch des Dr. Hart* in 1916. After the First World War, he designed the sets for Leopold Jessner’s melodrama *Backstairs* (1921). In 1924, he directed the episodic film *Waxworks (Das Wachsfigurenkabinett)*. In the years that followed, he worked primarily as a set designer for various producers. From 1926 onwards, he arranged several stage shows in New York, and designed numerous crime thrillers for the Hollywood producer Carl Laemmle, causing a sensation with his ingenious lighting and visual effects. His other films include: *Dornroeschen* (1917), *Die platonische Ehe* (1918), *Prince Cuckoo* (*Prinz Kuckuck*, 1919), *The Genoa Conspiracy* (*Die Verschwoerung zu Genua*, 1921), *Backstairs* (*Hintertreppe*, 1921), *The Cat and the Canary* (1927), and *The Last Warning* (1928), among others.
After the death of her mother, the 14-year-old officer’s daughter Manuela is sent to an aristocratic girl’s boarding school. The school is run with an iron hand by the headmistress, whose basic principles are discipline, orderliness and abstinence. In these surroundings Manuela becomes more and more introverted. She doesn’t take active part in the classes, gets bad grades and isolates herself from the others. Her only ray of light is the young teacher Elizabeth von Bernburg, who is less strict than her other colleagues and shows the girls love and understanding. All the girls adore Miss von Bernburg, but Manuela absolutely idolizes her. After taking part in a school play, which is a huge success, Manuela celebrates with the others and, tipsy from the punch, declares all her love for Miss von Bernburg. The headmistress is scandalized and has Manuela locked in the isolation room. When Manuela learns that Miss von Bernburg is to be fired, she loses all hope. Standing at the top floor staircase banister, she is saved at the last minute from jumping by her classmates. As the girls all gather around Miss von Bernburg, the headmistress, broken and her principles shaken, unsteadily descends the staircase …

Leontine Sagan was born in 1889 in Vienna as Leontine Schlesinger and began her film career as an actress. Trained by Max Reinhardt, she defied the male-only world of Central European theater direction with her work as a stage director in 1920s Austria. After promoting several female stage authors, she decided to base a film on the drama Gestern und Heute, by German playwright Christa Winsloe, which had already gained notoriety for its all-female cast. Sagan turned the stage work into her 1931 film, Girls in Uniform (Maedchen in Uniform), which she directed in Germany. In 1932, she was asked by the former Austro-Hungarian director, Alexander Korda, to direct Men of Tomorrow in England. She also edited the film, which was intended as a star vehicle for Korda’s protégée, Merle Oberon. Sagan then moved to South Africa with her husband in 1939, returned to theater direction and co-founded the National Theater of Johannesburg. She died in 1974 without ever approaching the film medium again, except for her contribution to George King’s 1946 British musical film, Showtime.


World Sales:
Beta Cinema, Dept. of Beta Film GmbH · Dirk Schuerhoff
Robert-Buerkle-Strasse 3 · 85737 Ismaning/Germany
phone +49-89-99 56 23 45 · fax +49-89-99 56 27 03
email: Dschuerhoff@betacinema.com · www.betacinema.com
German Boulevard

The place to be in Berlin!
A modern love story – as unusual as life itself.

*Angst* is the story of a sensitive film director, Robert, and his beautiful girlfriend Marie, a doctor in a children’s clinic. Their different attitudes toward life lead the two to constant fights and conflicts.

When Robert finds out that his father is terminally ill, he feels guilty for not having taken more care of him. Marie tries to help, but when his father dies, Robert falls into a downward spiral of despair. He looks for solace in his work and in one-night stands with prostitutes. When Marie finds out that Robert has betrayed her, she leaves him. However, her love for Robert and her realization that to love someone also means one must be able to forgive, offer hope for a new beginning between the two.

**Genre** Drama  
**Category** Feature Film  
**Year of Production** 2002  
**Director** Oskar Roehler  
**Screenplay** Oskar Roehler  
**Director of Photography** Hagen Bogdanski  
**Editor** Uli Schoen  
**Music by** Martin Todsharow  
**Production Design** Birgit Knüp-Gentis  
**Producers** Eberhard Junkersdorf, Dietmar Guentsche, Bernd Burgemeister  
**Production Company** Neue Bioskop Film, Munich, in co-production with TV60 Film, Munich, in cooperation with BR, Munich  
**Principal Cast** Marie Bäumer, André Hennicke, Vadim Glowna, Herbert Knaup, Catherine Flemming, Ralf Bauer  
**Length** 95 min, 2,599 m  
**Formatting** 35 mm, color, cs  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR  

**International Festival Screenings** Berlin 2003 (in competition)  
**With backing from** Filmboard Berlin-Brandenburg, FilmFernsehFonds Bayern, Filmförderungsanstalt (FFA)  
**German Distributor** X Verleih AG, Berlin  

**Oskar Roehler** was born in 1959, the son of writers Gisela Elsner and Klaus Roehler. He grew up in London, Rome and Nuremberg and made his first short film *She LA* in 1994. He had his feature debut in 1995 with *Gentleman*, which was shown at the Munich Filmfest the same year. He followed this two years later with *In With the New (Sylvester Countdown)* which won the Hypp-Bank Young Director’s Award ex aequo with Martin Walz’s *Liebe Lügen* in Munich. Roehler has been a scriptwriter since 1990, with *Ex* (1995) and *Terror 2000* (1992), and is the author of the novel *Das Abschnappuniversum*. He has lived in Berlin since the early 1980s and also works as a freelance journalist and author. For *No Place To Go (Die Unberührbare*, 2000) he received the German Film Award in 2000. His other films include: *Greedy (Gierig*, 1998), *Latin Lover* (TV, 1999), *Suck My Dick* (2000), *Fahr zur Hölle, Schwester!* (TV, 2002), and *Angst (Der alte Affe Angst*, 2002).

---

**World Sales:**  
TELEPOOL GmbH · Dr. Cathy Rohnke, Wolfram Skowronnek  
Sonnenstrasse 21 · 80331 Munich/Germany  
phone +49-89-55 87 60 · fax +49-89-55 87 62 29  
email: cinepool@telepool.de · www.telepool.de
One rainy night, Henry takes home a young woman named Anja, who claims to be a prostitute. She robs him and tries to flee his apartment, but he catches her at the door, ties her up, and calls the police. While waiting for the police, Henry discovers that Anja is not at all a prostitute, but holds a completely different secret. In the course of the night, the two find themselves in a very threatening situation and in the maelstrom of a dangerous psychological game.

Genre Psycho Thriller  Category Feature Film Cinema  
Year of Production 2002  Director Igor Zaritzki  
Screenplay Igor Zaritzki  Director of Photography Guntram Franke  
Editor Philipp Stahl  Music by Eike Hosenfeld, Moris Denis  
Production Design Petra Albert  
Producers Igor Zaritzki, Patrick Knippel, Steffen Reuter  
Production Company Reflex-Film, Leipzig, in co-production with Filmkollektiv, Berlin  
Principal Cast Annett Renneberg, Simon Boeer  
Length 92 min, 2,620 m  
Format 35 mm, color, 1:1.85  
Original Version German  
Subtitled Version English  
Sound Technology Dolby SR  
International Festival Screenings Berlin 2003 (Panorama)  
With backing from Mitteldeutsche Medienfoerderung

Igor Zaritzki is active in writing, directing and producing. His films include: Puppenspiel (short, 1992), Kleines Glueck (TV, 1993), Game Over (TV, 1996) – which premiered in 1996 at the Ophuels Festival Saarbruecken and won the Rhineland Film Award, and his feature debut Devoted (Devot, 2002).
After 15 years in jail for murder, Jochen Epstein is finally going to be released. He is determined to emigrate from Germany and leave his past behind forever. But the places he once knew so well, suppressed memories, and a girlfriend he has never forgotten, begin to tear down the wall the old man has built up around himself.

All his troubles began on his last night of freedom. During a more or less accidental visit to a Christian church service, Epstein recognizes Giesser, who tortured him in concentration camp. Together with the brothers Adam and Karl Rose, with whom he had been in camp together, he confronts Giesser the following morning. The frontlines seem clear, but Giesser suddenly turns the tables on them and confronts Epstein with his own past. Giesser knows how Epstein protected Adam Rose in camp. He knows what price Epstein was willing to pay for the life of his friend. Guilt and forgiveness, friendship and treason, love and hatred conspire and the situation between the four men escalates …

Epstein’s Night is a deeply moving drama about the basic values of human existence: lifelong friendship, all-consuming love, and the agony of forgiveness.

Genre Drama Category Feature Film Cinema Year of Production 2002 Director Urs Egger Screenplay Jens Urban Director of Photography Lukas Strebel Editor Hans Funck Music by Christoph Gracian Schubert Production Design Peter Manhardt Producer Andreas Bareiss Production Company MTM Medien & Television, Munich, in co-production with Constantin Film, Munich, Dschoint-Ventschr Filmproduction, Zurich, Filmhaus-Films, Vienna Principal Cast Mario Adorf, Guenter Lamprecht, Bruno Ganz, Otto Tausig, Annie Girardot, Nina Hoss Casting Lucky Englander, Fritz Fleischhacker Special Effects Snow Business Deutschland Length 85 min, 2,338 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dobly Digital SDR International Festival Screenings Solothurn Film Festival 2002, Jewish Film Festival New York 2003, Gothenburg 2003 With backing from Filmboard Berlin-Brandenburg, FilmFernsehFonds Bayern, Filmförderungsanstalt (FFA) German Distributor Constantin Film Verleih GmbH, Munich

Urs Egger was born in 1953 in Bern/Switzerland. He worked in Los Angeles before his big breakthrough with Opernball (TV, 1998), the film adaptation of Josef Haslinger’s best-selling novel, which won numerous awards including the Golden Nymph for the Best Mini-Series and the Silver Nymph for Best Direction at Monte Carlo in 1999, the Gold Plaque Award at Chicago in 1999, as well as the Golden Gang for Best Direction, the Cinema-Jupiter and the Austrian Golden Screen for Best TV Movie in 1998. His other films include: Go West, Young Man (short, 1980), Motten im Licht (1986), Bilder vom Maler (documentary, 1987), the Tatort-episode Howalds Fall (TV, 1989), Child on the Open Road (Kinder der Landstrasse, 1992), Der Tourist (TV, 1995), Die Halbstarken (TV, 1996), and Epstein’s Night (Epsteins Nacht, 2002).
A rainy night, a car breaks down, an old house in the middle of nowhere with a light burning in the window. Soaking wet, Markus knocks on the door – and interrupts Renee in the middle of her pottery. She’s suspicious of the young stranger, but interested. An Adonis is missing from her artistic collection of dildos. It’s only a matter of warming to the occasion, and she’s in the flush of life. So she reaches for Apollinaire on the book shelf … and a jar of honey.

**Genre**: Erotic  
**Category**: Short  
**Year of Production**: 2003  
**Director**: Bernd Heiber  
**Screenplay**: Bernd Heiber  
**Director of Photography**: Konstantin Kroening  
**Editor**: Birgit Gasser  
**Music by**: Lautten Compagney  
**Production Design**: Angelika Wedde  
**Producer**: Tanja Ziegler  
**Production Company**: Ziegler Film, Berlin, in co-production with WDR, Cologne  
**Principal Cast**: Sabine Vitua, Mark Richter  
**Length**: 28 min, 820 m  
**Format**: Super 16 mm  
**Original Version**: German  
**Subtitled Version**: English  
**Sound Technology**: Dolby SR

**Bernd Heiber** was born in 1964 in Cottbus. After two years of national service, he worked at the Theater Cottbus as a stagehand. From 1986-1989, he was a director’s assistant at the Theater Senftenberg. He co-wrote and directed his first play, Kanguru, in 1989. From 1992-1998 he studied Direction at the “Konrad Wolf” Academy of Film & Television (HFF/B) in Potsdam-Babelsberg. His films include the documentary *It Is It* (1993), and the shorts, which he wrote and directed, *Wind* (1994), *Scheisslieben* (1996), *Das Klopfen* (1998), as well as *The Night Nurse* (*Die Nachtschwester*, 2000) and *Nr. 23* (2003) from the Erotic Tales series. He is currently working on the feature *Herzentöter*.

---

**World Sales**

Atlas International Film GmbH  
Dieter Menz, Stefan Menz, Christli Blum  
Rumfordstrasse 29-31  
80469 Munich/Germany  
phone: +49-89-2109750  
fax: +49-89-224332  
email: mail@atlasfilm.com  
www.atlasfilm.com  
www.erotictales.de
“Though he never actually worked in Hollywood, Rainer Werner Fassbinder, who died in 1982 at the age of 36, was influenced greatly by American studio films of the 1950s and the convention of melodrama (the link most often mentioned is Douglas Sirk). With actor-turned-filmmaker Ulli Lommel as host and guide (he appeared in Fassbinder’s very first feature, Love Is Colder Than Death, in 1969), documentary filmmaker Robert Fischer conducts a tour of Hollywood today, pausing to chat with cinematographer Michael Ballhaus and actress Hanna Schygulla – both charter members of Fassbinder’s tight-knit stock company of technicians and players – as well as Wim Wenders, who found the toehold in the studio system that Fassbinder never had. The proceedings are liberally sprinkled with clips from Fassbinder’s films, as well as glimpses of a theater company in Los Angeles that specializes in performing the director’s plays. As Fischer makes clear, Fassbinder’s influence on Hollywood is not only still being felt today, but is gathering a dramatic force that will serve to introduce his oeuvre to a new generation of moviegoers.”

Eddie Cockrell

Genre Art, Biopic
Category Documentary TV
Year of Production 2002
Director Robert Fischer
Screenplay Robert Fischer, Ulli Lommel
Directors of Photography Bruce Schermer, Thomas Repp
Editor Katja Hahn
Music by Roque Baños
Production Companies Fiction Factory, Munich, Crossed Arrows Production, Los Angeles, in cooperation with BR, Munich
Principal Cast Ulli Lommel, Michael Ballhaus, Wim Wenders, Hanna Schygulla, Ian Birnie, Fredérique Michel, and others
Length 57 min
Format Mini DV/Digital Beta Cam, color, 4:3
Original Version English/German with English subtitles

Robert Fischer was born 1954 in Greven/Westphalia. He started writing about film in the mid-1970s and soon became one of Germany’s foremost film historians, publishing books on Alfred Hitchcock, Orson Welles, David Lynch, Quentin Tarantino, Jodie Foster, Bernhard Wicki and François Truffaut. For his translations of Truffaut’s complete writings into German, he was named Chevalier des Arts et Lettres by the French Cultural Minister Jack Lang. Together with Joe Hembus he wrote a history of the New German Cinema. He teaches at Munich’s Academy of Television & Film (HFF/M) and has served as a programmer for the Munich International Film Festival for more than ten years. After a five-year stint as vice director at the Munich Film Museum, where he was involved in the reconstruction of Orson Welles’ unfinished films, he switched to filmmaking in 1999. His films include: Strange Behavior of Moving Pictures (short, 1978), Monsieur Truffaut Meets Mr. Hitchcock (1999), Never Stop Beginning – Ufa Star Carola Hoehn (2000), Film is Truth: Milos Forman (2000), and Fassbinder in Hollywood (2002). He is currently working on a new documentary Burden of Proof – Orson Welles and the Ballad of Isaac Woodard.

World Sales:
Transit Film GmbH · Loy W. Arnold, Mark Gruenthal
Dachauer Strasse 35 · 80335 Munich/Germany
phone +49-89-5 99 88 50 · fax +49-89-59 98 85 20
email: transitfilm@compuserve.com · www.transitfilm.de
Jonathan is only twelve, but he’s already gone through six boarding schools. His last chance is Leipzig’s St. Thomas School, home of the world-famous boys’ choir. And for Jonathan, there’s no better place to be. As he makes friends with his roommates, they take him to their secret meeting place: an abandoned train car. There they discover a mysterious stranger named Bob one day – and the script for a play, The Flying Classroom. With new music and rap lyrics, it’s going to be the kids’ personal contribution to the school’s Christmas show. Even the rebellious Mona agrees to join them since … well, since she’s never met anyone as sweet as Jonathan. Unaware of the play’s author and what it means to their favorite teacher Justus, the kids unwittingly trigger a turbulent chain of events. But in the end, their adventures open their eyes to the value of friendship and civil courage – and even bring two old friends back together, Bob and Justus, who’d been separated for years by inhumanity and injustice.

Genre Family Entertainment
Category Feature Film
Cinema Year of Production 2002
Director Tomy Wigand
Screenplay Henriette Piper, Franziska Buch, Uschi Reich
Director of Photography Peter von Haller
Editor Christian Nauheimer
Music by Niki Reiser
Songs by Moritz Freise, Biber Gullatz
Production Design Ingrid Henn
Producers Uschi Reich, Peter Zenk
Production Companies Bavaria Filmverleih & Produktionen GmbH, Munich, Lunaris Film, Munich, in cooperation with ZDF, Mainz
Principal Cast Ulrich Noethen, Sebastian Koch, Piet Klocke, Anja Kling, Hauke Diekamp, Frederick Lau, Hans Broich-Wuttke, Philipp Peters-Arnolds, Francois Goeske, Teresa Vilsmaier
Casting An Dorthe Braker, Uwe Buenker, Jaqueline Rietz
Special Effects CA Scanline Production, Geiselgasteig
Studio Shooting Bavaria Studios, Geiselgasteig
Length 114 min, 2,998 m
Format 35 mm, color, 1:1.85
Original Version German
Subtitled Version English
Sound Technology Dolby SRD
With backing from Mitteldeutsche Medienfoerderung, FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA)
German Distributor Constantin Film Verleih GmbH, Munich

Tomy Wigand studied at the Academy of Television & Film (HFF/M) in Munich from 1976-1979 and directed three shorts – Pangratz, Lotte and Unter Maennern – before making his TV film directorial debut in 1981 with Ein bisschen was Schoenes. He served as the film editor on Roland Emmerich’s The Noah's Ark Principle (1983), Joey (1985), and Moon 44 (1990), and wrote the screenplay for Hans W. Geissendoerfer’s adaptation of Duerrenmatt’s Justiz. Since 1993, Wigand has directed episodes for daily soaps (Gute Zeiten, Schlechte Zeiten and Verbotene Liebe) and TV action series (Alarm fuer Cobra 11), as well as Soccer Rules! (Fussball ist unser Leben, 2000), Winter of Regret (Nicht heulen, Husky, TV, 2000) and The Flying Classroom (Das fliegende Klassenzimmer, 2002).

World Sales:
Bavaria Film International · Dept. of Bavaria Media GmbH
Thorsten Schausmann
Bavariafilmplatz 8 · 82031 Geiselgasteig/Germany
phone +49-89-64 99 26 86 · fax +49-89-64 99 37 20
email: Bavaria.International@bavaria-film.de · www.bavaria-film-international.de
Goff in der Wueste

GOFF IN THE DESERT

Genre: Art, Education, History
Category: Documentary

Cinema Year of Production: 2003
Director: Heinz Emigholz
Screenplay: Heinz Emigholz
Director of Photography: Heinz Emigholz
Editors: Heinz Emigholz, Wilfried Reichart (WDR)
Cooperation and Sound: Ueli Etter, May Rigler
Sound Design: Martin Langenbach, Bernd Popella
Online Diary: May Rigler, Irene von Alberti, Jan Smacka
Producers: Irene von Alberti, Frieder Schlaich
Production Company: Filmgalerie 451, Stuttgart/Berlin, in cooperation with WDR, Cologne
Length: 110 min, 3,010 m
Format: 35 mm, color, 1:1.37
Sound Technology: Dolby Digital
International Festival Screenings: Berlin 2003 (Forum)
With backing from MFG Baden-Württemberg


World Sales: please contact
Filmgalerie 451 Filmproduktion OHG
Esplanade 21 · 13187 Berlin/Germany
phone +49-30-43 72 08 89 · fax +49-30-43 72 08 90
email: info@filmgalerie451.de · www.filmgalerie451.de · www.bruce-goff-film.com

Goff in the Desert, part seven in the Photography and beyond series, presents 62 buildings from the American architect Bruce Goff (1904-1982) – from the smallest cottage to an impressive museum pavilion – and is the only cinematographic collection of almost all of his buildings still in existence. Bruce Goff is considered to be one of the “greatest unknowns” of American architecture. As a determined experimenter, his works and designs were often in significant contrast to the “International Style” movement, and the controversies surrounding his works have since become legendary. Almost all of his buildings created a shock and introduced new, previously unknown possibilities to the world of architecture. Heinz Emigholz’s film, shot in the spring of 2002 on a 2,000 mile trip across the USA, is a congenial approach to Goff’s works.

Photography and beyond is a series of films about art and design – “projections” that become visible as writings, drawings, photography, architecture and sculpture. Goff in the Desert is the third film of a subgroup entitled Architecture as Autobiography, the first two of which dealt with the works of Louis H. Sullivan and Robert Maillart. The first six films in the Photography and beyond series were presented in the KINO Magazines 2/2001 and 4/2001.
October 1989 was a bad time to fall into a coma if you lived in East Germany – and this is precisely what happens to Alex’s mother, an activist for social progress and the improvement of everyday life in socialist East Germany. Alex has a big problem on his hands when she suddenly awakens eight months later. Her heart is so weak that any shock might kill her. And what could be more shocking than the fall of the Berlin Wall and the triumph of capitalism in her beloved country? To save his mother, Alex transforms the family apartment into an island of the past, where his mother is lovingly duped into believing that nothing has changed. What begins as a little white lie gets more and more out of hand as Alex’s mother, who feels better every day, wants to watch TV and even leaves her bed one day …

In a wonderful, touching and comic manner, Good Bye, Lenin! tells the story of how a loving son tries to move mountains and create miracles to restore his mother to health – and keep her in the belief that Lenin really did win after all!

**Genre** Comedy Drama  **Category** Feature Film Cinema  **Year of Production** 2003  **Director** Wolfgang Becker  **Screenplay** Bernd Lichtenberg, Wolfgang Becker (co-author)  **Director of Photography** Martin Kukula  **Editor** Peter R. Adam  **Music by** Yann Tiersen  **Production Design** Lothar Holler  **Producer** Stefan Arndt  **Production Company** X Filme Creative Pool, Berlin, in cooperation with WDR, Cologne, ARTE, Strasbourg  **Principal Cast** Daniel Bruehl, Karin Sass, Maria Simon, Chulpan Khamatova, Florian Lukas, Alexander Beyer, Burghart Klaußner, Michael Gwisdek  **Visual Effects** Das Werk, Berlin  **Studio Shooting** Studio Berlin Atelier, Adlershof  **Length** 118 min, 3,245 m  **Format** 35 mm, color, 1:1.85  **Original Version** German  **Subtitled Version** English  **Sound Technology** Dolby Digital  **International Festival Screenings** Berlin 2003 (in competition)  **With backing from** Filmboard Berlin-Brandenburg, Filmstiftung NRW, Filmförderungsanstalt (FFA), BKM, FilmFernsehFonds Bayern, MEDIA Program  **German Distributor** X Verleih AG, Berlin

Wolfgang Becker was born in 1954 in Hemer/Westphalia and studied German, History and American Studies at the Free University in Berlin. He followed this with a job at a sound studio in 1980 and then began studies at the German Film & Television Academy (dffb). He started working as a freelance cameraman in 1983 and graduated from the dffb in 1986 with Butterflies (Schmetterlinge), which won the Student Film Award, the Golden Leopard at Locarno and the Saarland Prime-Minister’s Award at the 1988 Ophuels Festival Saarbruecken. He directed the Tatort-episode, Blutwurstwalzer, before making his second feature Children’s Games (Kinderspiele, 1992), the documentary Celibidache (1992), and the Berlinale competition features Life is All You Get (Das Leben ist eine Baustelle, 1997), and Good Bye, Lenin! (2003).
Somewhere in the middle of nowhere in Westphalia, in a small town, where nothing ever really happens. That’s why 26-year-old Britta wants nothing more than to leave the place. To get away from her brother, who is drowning his self-pity in alcohol, and from her boyfriend, who wants to tie her down with the purchase of a house. She wants to escape from all those people who have forgotten their own hopes and unfulfilled dreams. Finally, it is ambulance man Knut’s confession of love that gives Britta the final push toward realizing and living her own dreams.

**Genre** Coming-of-Age Story  
**Category** Feature Film  
**Cinema Year of Production** 2002  
**Director** Daniel Krauss  
**Screenplay** Patrick Gurris, Daniel Krauss  
**Director of Photography** Roman Nowocien  
**Editor** Andrea Mertens  
**Music by** Peer Raben  
**Production Design** Silvia Masur  
**Producers** Stefan Raiser, Felix Zackor  
**Production Company** Dreamtool Entertainment, Geiselgasteig, in cooperation with WDR, Cologne  
**Principal Cast** Fritzi Haberlandt, Hannes Jaenicke, Lars Gaertner, Max Richter, Illknur Boyraz, Rolf Peter Kahl, Markus Sieber, Annika Blendel, Nikki Jondral, Anna Eger, Anna Boettcher, Wolfgang Stumph, Michaela Schaffrath, Steffen Schult, Ferhat Kaleli, Johannes Rotter, Regine Hentschel, Erich Bar  
**Casting** Robert Drews  
**Length** 100 min, 2.825 m  
**Format** Super 16 mm, color, 1:1.85  
**Sound Technology** Dolby SR  
**With backing from** Filmstiftung NRW

Daniel Krauss studied at the New York Film Academy and the German Film & Television Academy (dffb) in Berlin. In addition to directing the theater pieces Schnitzeljagd and Windmühlen, he has written the screenplays to and directed the shorts Rosinante (1993), Echoes Remain Forever (1995), Hallelujah Baby (1997), Hinterland (1998), Big Bun Aliens (1999), and Wo es lang geht (2000). Heimatfilm! (2002) is his feature debut.
During his holidays in Havana, Erik meets a Cuban woman named Gladis. “It was love at first sight,” he says.

A year later, Gladis and her 8-year-old son board a plane, full of hope, but also with tears in their eyes, to leave the island. After their arrival in Hamburg, the three follow a path full of comical, sometimes painful, and surprising events. But the twists and turns of this path tell the story of arrival, departure, the battle of the sexes and the confrontation of cultures.

Genre: Love Story  
Category: Documentary Cinema  
Year of Production: 2003  
Directors: Uli Gaulke, Jeanette Eggert  
Screenplay: Uli Gaulke  
Director of Photography: Axel Schneppat  
Editor: Markus Schmidt  
Music by: Orishas  
Producers: Helge Albers, Roshanak Behesht Nedjad, Konstantin Kroening  
Production Company: Flying Moon Filmproduktion, Berlin, in cooperation with ZDF, Mainz, ARTE, Strasbourg  
Length: 105 min, 2,800 m  
Format: DV Cam  
Blow-up: 35 mm, color, 1:1.85  
Original Version: German/Spanish  
Subtitled Versions: English, German  
Sound Technology: Dolby SR  
International Festival Screenings: Berlin 2003 (Forum)

Uli Gaulke was born in 1968 and studied at the “Konrad Wolf” Academy of Film & Television in Babelsberg. His first film, Somewhere In Germany (short, 1996) was followed in the same year by the documentary Yellow Land – Green Land. In 1997, his documentary Quién es el último – Who Is Last In Line toured the world’s festivals, winning numerous awards. His other films include: No One Laughs Backwards (Niemand lacht rückwärts, short, 1998), Mr. Kuehn and His Art (Herr Kuehn und die Kunst, documentary, 1998), Heinz Mewius (documentary, 1999), Havanna, mi amor, which won a German Film Award in 2001 for Best Documentary, and Marry Me (Heirate mich, documentary, 2003) in co-direction with Jeanette Eggert.

Jeanette Eggert was born in 1967 in Gardelegen. After studying Latin American Studies in Rostock and Havana/Cuba, she studied Audiovisual Media Sciences at the “Konrad Wolf” Academy of Film & Television in Babelsberg. Since 1995, she has worked freelance as a production and director’s assistant for various documentaries about Latin America, and was one of the co-founders of the “Sehsuechte” student film festival. In 1998, she worked on the research and organization of the Mythos Romy Schneider exhibit for the Film Museum Potsdam. In addition to assistance on various projects including Andreas Dresen’s Night Shapes (Nachgestalten, set manager), and Uli Gaulke’s Havanna, mi amor (director’s assistant and production manager), she has directed Cheerleader Stories (documentary, 2001) in co-direction with Alice Agneskirchner, and Marry Me (Heirate mich, documentary, 2003) in co-direction with Uli Gaulke.
Killer Barbys vs. Dracula

Strange things happen at an exotic amusement park on the Costa del Sol. While the famous rock group Killer Barbies are getting ready for a new tour, a mysterious hearse arrives on the scene. Irina, the director of the Transylvanian tourism office, has brought her country’s most famous personality, Count Dracula, to the south of Spain to present his corpse in an advertising campaign for Transylvania. When Killer Barbies’ lead singer Silvia Superstar gets wind of the fact that Dracula is in town, she tries to make contact with him. After presenting her new song “Wake Up”, the Count is aroused by Silvia’s voice and awakens from his centuries-long sleep. Silvia’s innocent flirt soon becomes a dangerous game of fear and terror for everyone in her life. In despair, Irina asks the internationally renowned vampire hunter Dr. Seward and his nervous assistant Albinus for help in ending the Count’s blood-thirsty adventures …

Genre: Comedy, Horror
Category: Feature Film Cinema
Year of Production: 2002
Director: Jess Franco
Screenplay: Jess Franco, Rosa Almirall, José Roberto Vila
Director of Photography: Emilio Schargorodsky
Editor: Juan José Villar
Music by: Killer Barbies, Die Aerzte/Bela B.
Production Design: Exequiel Cohen
Producer: Carsten Frank
Production Company: Quiet Village Filmkunst, Riesburg; in co-production with Impacto Films, Madrid
Principal Cast: Silvia Superstar, Dan van Husen, Bela B. Felsenheimer, Lina Romay, Kike Sarasola, Katja Bienert, Aldo Sambrel, Peter Martell, Billy King, Carsten Frank, Sandra Ibarra
Special Effects: J. Pré
Length: 85 min, 2,545 m
Format: Digital Video
Blow-up: 35 mm, color
1:1.66
Dubbed Versions: English, German, Spanish

Technology: Dolby Stereo
International Festival Screenings: San Sebastian Horror & Fantasy Festival 2002 (in competition)

Jess Franco has created his own crazy cinematic world over the past 40 years. Born in 1936 in Madrid, the son of a Cuban mother and a Spanish father, he studied Literature, Philosophy and Music in Madrid and Paris. He directed his first feature film in 1959 and soon became infamous for strange films of horror, eroticism, weird comedy, film noir and surreal drama. For Chimes at Midnight, Orson Welles engaged him as second unit director. Like Welles, Franco is a “one-man-band”: director, writer, cameraman, editor, composer/musician, and actor. Obsessed by cinema, he has made more than 180 films to date and has adopted more than 10 pseudonyms. Some of his most famous films are such German productions as Necronomicon (1967), Vampyros Lesbos (1970), Jack the Ripper (1976) and Love Letters of a Portuguese Nun (1976). In the 1970s, Franco was declared, along with Luis Bunuel, by the Catholic Church as one of the “most dangerous filmmakers”. His work includes such cult-classics as The Awful Dr. Orloff (1961), Miss Muerte (1965), Marquis de Sade: Justine (1968), Venus in Furs (1968), 99 Women (1968), Fu-Manchu (1968), Dracula Contra Frankensteinn (1971), The Black Countess (1973), Blue Rita (1977), House of Usher (1983), and Killer Barbys (1996). In 1992, he received the official assignment to finish Orson Welles’ masterpiece Don Quijote. He then became fascinated with new technical developments and became a pioneer and master in the art of digital filmmaking, resulting in the films Dr. Wong’s Virtual Hell (1998), Vampyr Blues (1999), and Killer Barbys vs. Dracula (2002).

World Sales: please contact
Quiet Village Filmkunst · Carsten Frank
Goldburghauser Strasse 32 · 73469 Riesburg/Germany
phone +49-90 81-8 05 58 88 · fax +49-90 81-8 05 58 89
email: carsten.frank@quietvillage.de · www.killbarbys-vs-dracula.de
Between 1962 and 1966, four schoolboys were abused, tortured and killed in Germany’s Ruhr District. Their tormentor, Juergen Bartsch, was fifteen at the time of his first crime; nineteen when he was caught. His mesmerizing confession, which frames the re-enactment of his crimes and the circumstances through which they came about, forms the heart of this journey into the dark reaches of a troubled mind. Bartsch’s cold and severe adoptive parents, his terror-filled years at a Catholic boarding school, the discovery of his sexual attraction to boys, his desperate longing to never have to grow up – these and other emotionally charged aspects of his life unfold before us, step by troubling step. Ultimately, however, it is the outward normality of his everyday life that underscores the horror of his deeds.

Based on original letters and statements by Bartsch himself, The Child I Never Was paints the chilling portrait of a murderer who craves our sympathy, a charming beast who strikes an unsettling chord in our hearts...

**Genre**: Drama  **Category**: Feature Film  **Cinema Year of Production**: 2002  **Director**: Kai S. Pieck  **Screenplay**: Kai S. Pieck, based on the book Juergen Bartsch: Opfer und Täter by Paul Moor  **Director of Photography**: Egon Werdin  **Editor**: Ingo Ehrlich  **Music by**: Kurt Dahlke  **Production Design**: Bertram Straus  **Producer**: Bettina Scheuren  **Production Company**: MTM West Television & Film, Cologne, in cooperation with WDR, Cologne  **Principal Cast**: Tobias Schenke, Sebastian Urzendowsky, Ulrike Bliefert, Walter Gontermann  **Casting**: Rita Serra-Roll

Kai S. Pieck began his film career as a director’s assistant and casting director in 1985. After working for Emotion Pictures in Munich, he has been working freelance as a writer and director since 1993. In addition to various stage shows, television commercials and film trailers, he has directed and written the screenplays to Bis jetzt hast Du noch nichts gehoert (short, 1981), So oder so (1983), Isola (short, 1987), and his feature film debut The Child I Never Was (Ein Leben lang kurze Hosen tragen, 2002).

**World Sales**:
Bavaria Film International · Dept. of Bavaria Media GmbH
Thorsten Schmaumann
Bavariafilmplatz 8 · 82031 Geiselgasteig/Germany
phone +49-89-64 99 26 86 · fax +49-89-64 99 27 20
email: bavaria.international@bavaria-film.de · www.bavaria-film-international.de
To some it’s the end of the world. To others, the gateway to a new life: the river Oder between Poland and Germany. Vibrant with expectancy, it’s a magnet for people from all walks of life on their journey towards happiness, security, and a better life. It’s a place where Ukrainian refugees beg and bargain for entry to the “golden West” and pin all their hopes on Polish help … A place where a hapless businessman loses everything he owns but gains something more important … Where a teen-aged cigarette smuggler defies his father and brother to free the girl he loves from a detention center … Where an interpreter risks her career and her freedom to help an illegal refugee … And where an architect meets his former girlfriend and discovers that they’ve both changed too much to find common ground for a new start. At this crossroads between two worlds, where the law of the land is that of self-preservation, men and women struggle to maintain their dignity and their values as they are stripped to the raw core of their existence. Yet even in this often hostile climate, love and compassion blossom in the most unexpected ways. And although some hopes and dreams are doomed, others come to pass with the quiet joy of a small and humble miracle.

With tender realism and humanity, Distant Lights captures the lives of people seeking their footing in a world of moral ambiguity.
This is Marie’s last film; the last, lonely appearance by a great actress whose beauty is timeless.

Marie has achieved all there is to achieve for a woman in her profession, and she decides to turn her back on her former life. While she packs her things, she discloses the details of her life – perhaps for the first time. And a young cameraman captures all of it. The result is a 90-minute solo performance in Marie’s apartment in Berlin, a performance in which the actress looks back on her life.

Choosing things to take or leave behind, Marie sorts through and puts her fulfilled life in order. She probes to discover fundamental truths: what has made her happy and what has destroyed her.

**Genre** Monologue

**Category** Feature Film Cinema

**Year of Production** 2002

**Director** Oliver Hirschbiegel

**Screenplay** Bodo Kirchhoff

**Director of Photography** Rainer Klausmann

**Production Design** Christian Bussmann

**Producers** Hubertus Meyer-Burchardt, Claudia Schroeder

**Production Company** Multimedia Film- und Fernsehproduktion, Hamburg

**Principal Cast** Hannelore Elsner, Wanja Mues

**Length** 90 min, 2,480 m

**Format** 35 mm, DV Cam Blow-up 35 mm, color, 1:1.85

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby SR

**International Festival Screenings** Berlin 2003 (German Cinema)

**German Distributor** otfilm GmbH, Berlin

**Oliver Hirschbiegel** was born in 1957 in Hamburg. He had his television debut as author and director of the TV movie *Das Go! Projekt* (1986), followed by *Morderische Entscheidung – Umschalten erwünscht* in 1991. He has won numerous awards for his television work: his crime story episode *Kinderspiel* (1992) from the *Tatort* series won the prestigious Adolf Grimme Award. He also won Grimme Special Prizes and RTL Golden Lions for *Trickser* (TV, 1996) and *Das Urteil* (TV, 1997), both of which received an Emmy nomination for Best Foreign TV Drama. He received the Bavarian Television Award 1999 for *Todfeinde* (TV, 1998). He has also directed 14 episodes of the TV series Kommissar Rex (1993), the Tatort episode *Ostwaerts* (1994), and the TV movie *Rex – die frühen Jahre* (1997). He had his feature film debut with the acclaimed *The Experiment* (*Das Experiment*, 2001), followed by *My Last Film* (*Mein letzter Film*, 2002).
You cannot escape the past. But how can you open up to the new, without letting go of the old?

After his wife suddenly dies, the mechanic Robert tries to start a new life. He invests all of his savings in coin-automated telescopes that he plans to set up all over the east of Germany. Robert knows: there is always more than meets the eye.

Once in the east, he meets Christiane, who shares an amazing resemblance with his deceased wife. He feels drawn to her, but is irritated by the fact that she is indeed a different person, and thus keeps his feelings to himself.

Christiane too is a wandering spirit, traveling all around repairing photo booths. She has a secret plan, namely to get back something that was stolen from her after the Wall came down, and she thinks that Robert can help her. A close relationship develops between them, but due to their different backgrounds and experiences, they keep running into misunderstandings. Then, in one of the most inopportune and dangerous moments, Christiane discovers Robert’s secret. Now, everything is on the line for the both of them.

**Genre** Drama, Love Story  
**Category** Feature Film Cinema  
**Year of Production** 2002  
**Director** Georg Maas  
**Screenplay** Christoph Toelle, Georg Maas  
**Director of Photography** Sophie Maintigneux  
**Editor** Monika Schindler  
**Production Design** Anina Diener  
**Producer** Dieter Zeppenfeld  
**Production Company** Zinnober Film, Aachen  
**Principal Cast** Jochen Nickel, Anna Loos, Axel Prahl  
**Casting** Tina Boeckenhauer  
**Length** 92 min, 3,000 m  
**Format** Super 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby  

At a motivation seminar, the smart instructor Marius comes up against an awkward participant. Joerg Karsunke, an entrepreneur from the eastern part of Germany, simply refuses to understand the straightforward principles of "mental syntax". Marius desperately tries to teach him how to open a door. Not just open it, but to do so with the right attitude and invincible will to conquer the new room that lies behind the door. When the door finally opens, no one can remember either of them. The world has forgotten them. And what’s even worse: from now on they have to stick together.

Franz Mueller was born in 1965 in Mosbach. After studying Art in Duesseldorf from 1990-1995, he enrolled at the Academy of Media Arts Cologne in 1999 for post-graduate studies in Television & Film. His films and scripts include: Zwischenwelten (1997), Madonna ist Loewe (short, 1998), Kaffee><Café (short, 1999), Monte Carlo (short, 2000), the episode Vater und Sohn from the omnibus film Freitagnacht (2001), and his graduation film Science Fiction (2003).
A tale of love and other forgotten ideals in the early 80s.

Love and politics were inseparable in the 80s, especially in West Germany, where friends, lovers and families would chant anti-imperialist slogans in endless protest marches. Politics, however, is the last thing on the minds of Ingo and Nadia on this winter weekend in 1983. They’ve come to Nadia’s mountain cabin to discuss – or dissolve – their relationship. But before Ingo can begin to pour out his soul, a rowdy band of holidaymakers suddenly bursts in upon them – all politically active friends of Nadia’s brother Knut. Ingo is irritated, but worse is yet to come: Knut has apparently been arrested. As the group debates whether it is politically correct to have fun under such circumstances, Ingo finds himself drifting away from Nadia. Little by little, he is sucked into a community where people’s hearts and minds are like strangers without a common language …


Stefan Krohmer was born in 1971 in Balingen. He studied Theater, Film and Television in Erlangen, followed by studies in Directing at the Film Academy Baden-Wuerttemberg in Ludwigsburg. His films include: Blackfast (1992), Chubab (1994), K.O. (documentary, 1995), Macht man eigentlich anders (TV, 1998), his graduation film Barracuda Dancing (1999), End of the Season (Ende der Saison, 2001), and They’ve Got Knut (Sie haben Knut, 2003).

World Sales:
Bavaria Film International · Dept. of Bavaria Media GmbH
Thorsten Schaumann
Bavariafilmlatz 8 · 82031 Geiselgasteig/Germany
phone +49-89-64 99 26 86 · fax +49-89-64 99 37 20
e-mail: bavaria.international@bavaria-film.de · www.bavaria-film-international.de

AT BERLIN PERSPECTIVES
GERMAN CINEMA

kino 1 new german films
2003
Ben leads the kind of life that others can only dream of. The 24-year-old is a celebrated editor at one of Berlin’s hippest music magazines, a regular guest at all the coolest parties, and good friends with all kinds of stars. But his wonderful world suddenly becomes less wonderful when his girlfriend Katharina breaks up with him – via text message on his mobile phone – after three years.

Such a bitter blow even gets the best of self-infatuated Ben. With the help of his two best friends, he tries to pull himself up by the bootstraps and get on with his new single life. But that is not as easy as it may seem, particularly since Ben’s boss doesn’t have much sympathy with him. Ben is prepared to do anything and everything to win Katharina back. And, at the same time, anything and everything to forget her.

**Genre** Romantic Comedy

**Category** Feature Film Cinema

**Year of Production** 2002

**Director** Gregor Schnitzler

**Screenplay** Jens-Frederik Otto

**Director of Photography** Gero Steffen

**Editors** Hansjoerg Weissbrich, Alexander Dittner

**Music by** Fetisch + Meister

**Production Design** Mona Kino

**Producer** Christoph Mueller

**Production Company** Goldkind Film, Munich, in co-production with Clasart Film, Munich, TV60Film, Munich

**Principal Cast** Matthias Schweighofer, Nora Tschirner, Christian Naethe, Oliver Wnuk, Sandy Moelling, Leander Haussmann, Thomas D.

**Casting** Rita Serra-Roll

**Length** 87 min, 2,387 m

**Format** 35 mm, color

**Original Version** German Sound Technology Dolby SR

**With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), Filmboard Berlin-Brandenburg, German Distributor Concorde Filmverleih GmbH, Munich

**Gregor Schnitzler** was born in 1964 in Berlin. During his studies of Communication Design, he worked as a set photographer. Together with Eleni Ampelakiotou, he directed the shorts Das Fenster (1991) and Sonntage (1992) and the feature Finnlandia (1999). His other films include: the episodes Unternehmen Feuertaufe and Toedlicher Wind from the Team Berlin series, Gefaehrliche Vaterschaft from the Baiko series, the features What To Do In Case of Fire! (Was tun, wenn’s brennt!, 2001), and Soloalbum (2002), as well as over 65 music videos and commercials.
Stalingrad – a name forever associated with the horrors of war at their most unimaginable and traumatic. For the first time ever, the Battle of Stalingrad – which cost hundreds of thousands of lives and marked the turning point of World War II – is portrayed not only from a German perspective. The three-part film (3 x 52 min) was conceived and edited by internationally acknowledged documentary filmmakers S. Dehnhardt, C. Deick and J. Muellner, whose in-depth reports on World War II and the Nazi era confirm their expertise in this domain. While the program reveals new historical facts, it addresses above all the viewer’s heart, and not only his mind. Individual destinies hold center stage, as survivors from both sides describe their harrowing experiences and provide some of the last eyewitness accounts that will ever be recorded. Gripping reports from people close to the centers of power alternate with these moving testimonies. Particularly chilling are excerpts from 8 mm films shot by soldiers during the siege. Russian archives opened their doors to the filmmakers, granting them exclusive access to documents and rare footage of Stalingrad. Archival film was digitally restored and scanned in HD, with some coloration of b&w material. Finally, 3-D animation helped recreate the city of Stalingrad and document its destruction in the course of the trilogy.

**Genre** History  
**Category** Documentary TV  
**Year of Production** 2003  
**Director** Sebastian Dehnhardt  
**Screenplay** Sebastian Dehnhardt, Joerg Muellner, Christian Deick  
**Directors of Photography** Peer Horstmann, Wolfgang Wunderlich, Jurij Brodski  
**Editors** Marc Nordbruch, Wolfgang Daut, Andre Hammesfahr  
**Music by** Prof. Dr. Enjott Schneider  
**Producer** Leopold Hoesch  
**Production Company** broadview.tv, Cologne  
**Moderator** Prof. Dr. Guido Knopp  
**Length** 156 min (3 x 52 min)  
**Format** HDTV, color/b&w, 16:9  
**Original Version** German  
**Sound Technology** Stereo  
**With backing from** MEDIA Program, CoboFund Holland


---

**World Sales:**  
German United Distributors Programmvertrieb GmbH · Bettina Oebel  
Richartzstrasse 6-8a · 50667 Cologne/Germany  
phone +49-2 21-9 20 69 31 · fax +49-2 21-9 20 69 69  
email: bettina.oebel@germanunited.com · www.germanunited.com
The film is dedicated to the Italian writer Cesare Pavese: Laura works in a café in Sunset Plaza and lives in the Saharan Motel on Sunset Boulevard. She falls in love with the young writer Raoul. While Laura is open with her feelings, Raoul cannot seem to show his feelings for her. The more Laura fights to win him over, the more he withdraws himself. Realizing that he is torturing Laura, he asks his friends, the famous writers Hubert Selby Jr. (*Last Exit to Brooklyn*) and Janet Fitch (*White Oleander*), for help. But he is incapable of following their advice and of opening up to Laura’s unconditional devotion. Finally, Laura sees only one way out of her loneliness and despair …

**Genre** Art, Drama, Love Story, Women’s Film

**Category** Feature Film Cinema

**Year of Production** 2003

**Director** Eckhart Schmidt

**Screenplay** Eckhart Schmidt

**Director of Photography** Steve Elkins

**Editor** Raoul Sternberg

**Music by** Joe Landis

**Production Design** Marion Rosenberg

**Production Company** Raphaela Film, Munich

**Principal Cast** Joanna Canton, Sean Costello, Danny Molina, Desi Moore, Hubert Selby Jr., Janet Fitch

**Casting** Tony Savant

**Casting-Group**, Los Angeles

**Length** 97 min, 2,654 m

**Format** High Definition, color, 16:9

**Blow-up** 35 mm

**Original Version** English

**Subtitled Version** German

**Sound Technology** Dolby SR

**German Distributor** Preview Release GmbH, Gruenwald

Eckhart Schmidt began his career as a film journalist at the *Sueddeutsche Zeitung*, among others. At the end of the 1960s, he made his first films (*Jet Generation* and *Atlantis – Ein Sommermaerchen*). Since the 1980s, he has also been working as a documentary filmmaker. His feature films include: *Der Fan, Loft, Die Story, Das Wunder, Undine, Der Sandmann, Girls – Maedchen – Ragazze*, and ***24/7 Sunset Boulevard***. His documentaries include: *Sunset Boulevard, The Myth of Hollywood, Black Hollywood, Young Hollywood, Las Vegas – First City of the 21st Century, Francesco Rosi – Momente der Wahrheit, and Musen, Macht und Glamour*. He has also directed several opera films, including *Der Ring des Nibelungen* and *Der Prinz von Homburg*.

**World Sales:***

Preview Release GmbH · Bayerisches Filmzentrum

Bavariafilmplatz 7 · 82031 Gruenwald/Germany

phone +49-89-64 98 13 04 · fax +49-89-64 98 11 00
One of Europe’s most loved folk tale characters comes for the first time to colorful life in the animated version of the adventures of Till Eulenspiegel, the original class clown. Till is a free spirit representing the simple wisdom and earthy humor of the peasant folk. In countless legends, he wanders the landscape of the late Middle Ages getting in and out of trouble and making fun of the rich and powerful. He has the universal appeal of a clown or court jester, instantly understood and embraced in every country.

In this totally new adventure, young Till is on his way to the bustling city of Boomstadt to visit his dear old grandfather, the slightly off-center wizard Marcus. The old man and his faithful assistant, the owl Cornelius, are cooking up a special magic potion of happiness for Till to give to the people of the city. Unfortunately, however, the potion is sabotaged by Marcus’ old enemy Dr. Death, a skeletal figure, and Marcus disappears in a terrible explosion. Now, Cornelius and Till have to find him …

**Genre** Family Entertainment Comedy, **Category** Animation, Feature Film Cinema **Year of Production** 2003

**Director** Eberhard Junkersdorf

**Screenplay** Christopher Vogler, Eberhard Junkersdorf & Peter Carpentier (story outline)

**Editor** Uli Schoen

**Producers** Eberhard Junkersdorf, Roland Pellegrino, Linda van Tulden

**Production Company** Munich Animation Film, Munich, in co-production with CP Medien, Stuttgart, De Familie Janssen, Antwerp

**Voice of Till** Lee Evans

**Length** 80 min, 2,107 m **Format** 35 mm, color, 1:1.85

**Original Version** English **Sound Technology** Dolby SRD

**With backing from** Filmfoerderungsanstalt (FFA), FilmFernsehFonds Bayern, Mitteldeutsche Medienfoerderung, Eurimages, MEDIA Program, BKM

Eberhard Junkersdorf has produced more than 55 feature films, including Volker Schloendorff’s OSCAR-winning *The Tin Drum* (Die Blechtrommel) and Voyager (Homo Faber), Margarethe von Trotta’s Rosa Luxemburg, The Promise (Das Versprechen), and Die bleierne Zeit - winner of a Golden Bear at Berlin, to name but a few. In 1995, he founded the production company Munich Animation and co-directed the animated feature *The Fearless Four* (Die furchtlosen Vier) in 1997. In 2002, he produced *Help! I’m a Fish (Hilfe! Ich bin ein Fisch)*. In 2002, he founded Neue Bioskop Film and produced Oskar Roehler’s Berlinale competition feature *Angst* (Der alte Affe Angst, 2002).
Overwhelmed by the surplus of freedom and opportunity, We are a group of old school friends coming to terms with the all responsibilities life has to offer: dealing with failed loves, a lack of perspectives, defect cigarette machines and unpaid phone bills ...

Genre Coming-of-Age Story Category Feature Film Cinema Year of Production 2003 Director Martin Gypkens Screenplay Martin Gypkens Director of Photography Eeva Fleig Editor Karin Jacobs Music by Christian Conrad Production Design Joerg Prinz Producers Susann Schimk, Joerg Trentmann Production Company credofilms, Berlin, in co-production with "Konrad Wolf" Academy of Film & Television, Potsdam, ORB, Potsdam Principal Cast Oliver Bockern, Rike Schmidt, Jannek Petri, Knut Berger, Karina Plachetka, Lila Lehner, Brigitte Hobmeier, Sebastian Songin, Sebastian Reiss, Patrick Gueldenberg, Lars Loellmann, Ruediger Rudolph, Casting Annette Borgmann Length 100 min, 2,850 m Format Super 16 mm Blow-up 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby SRD International Festival Screenings Ophuels Festival Saarbruecken 2003, Berlin 2003 (Perspectives German Cinema) With backing from Filmboard Berlin-Brandenburg, BKM

Martin Gypkens was born in 1969 in Bonn. After his schooling, he went to New York, where he gained his first experience in film. From 1992-1996, he worked as a prop designer for various productions in Berlin. In 1993, he directed the play Unidentifizierte Leichtenteile und das wahre Wesen der Liebe in Bonn. In 1996, he enrolled in the Dramaturgy program at the "Konrad Wolf" Academy of Film & Television (HFF/B) in Potsdam. He has written numerous feature screenplays and also directed Papas (short, 2000) and We (Wir, 2003).
The story of a summer in 1960, the story of eventful summer holidays – a mischievous love story in a working-class neighborhood in a small provincial town along the Rhine River.

It all begins on Kalli’s ninth birthday on a hot, dusty day – his present: a bright red scooter. He takes off through the neighborhood on his new scooter, and things start to happen.

Kalli and his best friends Polli and Walter set up a zoo, for which they are promised a real monkey. Almut Hilfers and her daughters, three fun-loving ladies with a somewhat shady reputation, get into trouble. Kalli wants to help them, and slowly but surely befriends them, thus becoming the object of their love and adoration. Then, despite all odds, a tender love develops between Kalli and the neighbor’s daughter, Franzi.

All the loose ends come together with the arrival of Kappu the monkey, whose existence has to be kept from the adults in town. Even Kalli’s visits to Ms. Hilfers and his relationship to Franzi have to remain a secret.

A summer full of adventure: And Kalli has to muster up all of his energy and fantasy to make it through the wild and crazy summer.
www.german-cinema.de

more than 100 news items
more than 200 festival portraits
more than 500 German films

more than 1000 other useful things
to know about German Cinema
ARRI Media Worldsales
please contact Antonio Exacoustos jun.
Tuerkenstrasse 89
80799 Munich/Germany
phone +49-89-38 09 12 88
fax +49-89-38 09 16 19
email: aexacoustos@arri.de
www.arri-mediaworldsales.de

TELEPOOL GmbH
please contact Dr. Cathy Rohrke,
Wolfram Skorronnek
Sonnenstrasse 21
80331 Munich/Germany
phone +49-89-35 87 60
fax +49-89-35 87 62 29
email: cinepool@telepool.de
www.telepool.de

Progress Film-Verleih GmbH
please contact Christel Jansen
Burgstrasse 27
10178 Berlin/Germany
phone +49-30-24 00 32 25
fax +49-30-24 00 32 22
email: c.jansen@progress-film.de
www.progress-film.de

Atlas International Film GmbH
please contact
Dieter Menz, Stefan Menz, Christl Blum
Rumfordstrasse 29-31
80469 Munich/Germany
phone +49-89-21 09 75-0
fax +49-89-22 43 32
email: mail@atlasfilm.com
www.atlasfilm.com

Road Sales GmbH
Mediadistribution
please contact Frank Graf
Clausewitzstrasse 4
10629 Berlin/Germany
phone +49-30-8 80 48 60
fax +49-30-88 04 86 11
email: office@road-movies.de
www.road-movies.de

Bavaria Film International
Dept. of Bavaria Media GmbH
please contact Thorsten Schaumann
Bavariafilmplatz 8
85737 Ismaning/Germany
phone +49-89-99 56 23 45
fax +49-89-99 56 27 03
email: DSchaunenhoff@bavaria-film.de
www.bavaria-film-international.de

Beta Cinema
Dept. of Beta Film GmbH
please contact Dirk Schuerhoff
Robert-Buerkle-Strasse 3
85737 Ismaning/Germany
phone +49-89-99 56 23 45
fax +49-89-99 56 27 03
email: DSchuerhoff@betacinema.com
www.beta-cinema.com

Transit Film GmbH
please contact Loy W. Arnold, Mark Grunenthal
Dachauer Strasse 35
80335 Munich/Germany
phone +49-89-59 98 85-0
fax +49-89-59 98 85-20
email: transitfilm@compuserve.com
www.transitfilm.de

cine aktuell
Filmegesellschaft mbH
please contact Ralf Faust, Axel Schaerlschmidt
Werdenfelserstrasse 81
81377 Munich/Germany
phone +49-89-7 41 34 30
fax +49-89-74 13 43 16
email: mail@cine-aktuell.de
www.cine-aktuell.de

Kinowelt Medien AG
Kinowelt World Sales
A Division of Kinowelt Lizenzverwertungs GmbH
please contact Jochen Hesse,
Stelios Zianis
Infanteriestrasse 19/Bldg. 6
80797 Munich/Germany
phone +49-89-30 79 66
fax +49-89-30 79 67
email: worldsales@kinowelt.de
www.kinoweltworldsales.com

Uni Media Film GmbH
please contact Irene Vogt, Michael Waldleitner
Schaefflerstrasse 3
80333 Munich/Germany
phone +49-89-59 58 46
fax +49-89-54 50 70 52
email: unimediant@t-online.de

Waldleitner Media GmbH
please contact Michael Waldleitner,
Angela Waldleitner
Muenchhausenstrasse 29
81247 Munich/Germany
phone +49-89-55 53 41
fax +49-89-59 45 10
email: media@waldleitner.com

Cine-International Filmvertrieb GmbH & Co. KG
please contact Lilli Tyc-Holm, Susanne Groh
Leopoldstrasse 18
80802 Munich/Germany
phone +49-89-39 10 25
fax +49-89-33 10 89
email: info@cine-international.de
www.cine-international.de

RRS Entertainment Gesellschaft fuer Filmlizenzen GmbH
please contact Robert Rajber
Schwarzwassertrasse 2
81679 Munich/Germany
phone +49-89-21 11 16 60
fax +49-89-21 11 66 11
email: info@rrsentertainment.de

Media Luna Entertainment GmbH & Co.KG
please contact Ida Martins
Hochstadenstrasse 1-3
50674 Cologne/Germany
phone +49-221-1 39 22 22
fax +49-221-1 39 22 24
email: info@medialuna-entertainment.de
www.medialuna-entertainment.de

Kinowelt Medien AG
Kinowelt World Sales
A Division of Kinowelt Lizenzverwertungs GmbH
please contact Jochen Hesse,
Stelios Zianis
Infanteriestrasse 19/Bldg. 6
80797 Munich/Germany
phone +49-89-30 79 66
fax +49-89-30 79 67
email: worldsales@kinowelt.de
www.kinoweltworldsales.com

Verband deutscher Filmexporteure e.V. (VDFE) · please contact Lothar Wedel
Tegernseer Landstrasse 75 · 81539 Munich/Germany
phone +49-89-6 42 49 70 · fax +49-89-6 92 09 10 · email: mail@vdfe.de · www.vdfe.de
The Export-Union of German Cinema is the national information and advisory center for the export of German films. It was established in 1954 as the "umbrella" association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company.

**Shareholders** in the limited company are the Association of German Feature Film Producers, the Association of New German Feature Film Producers, the Association of German Film Exporters and the German Federal Film Board (FFA).

**The members of the advisory board** of the Export-Union of German Cinema are: Rolf Baehr, Antonio Exacoustos Jr., Alfred Huermer (chairman), and Michael Weber.

The Export-Union itself has ten **permanent staff members:**
- Christian Dorsch, managing director
- Andrea Rings, assistant to the managing director
- Mariette Rissenbeek, PR manager
- Cornelia Klimkeit, PR assistant
- Stephanie Weiss, project manager
- Angela Hawkins, publications editor
- Nicole Kaufmann, project coordinator
- Martin Scheuring, project coordinator
- Petra Bader, office manager
- Ernst Schrottenloher, accounts

In addition, the Export-Union shares **foreign representatives** in nine countries with the German Federal Film Board (FFA).

**(cf. page 67)**

**The Export-Union’s budget** of presently approx. €3.1 million (including projects, administration, foreign representatives) comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. In addition, the **six main economic film funds** (Filmboard Berlin-Brandenburg, FilmFernsehFonds Bayern, FilmFoerderung Hamburg, Filmstiftung NRW, Medien- and Filmgesellschaft Baden-Wuerttemberg and Mitteldeutsche Medienfoerderung) have made a financial contribution, currently amounting to €0.25 million, towards the work of the Export-Union. In 1997, the Export-Union and five large economic film funds founded an **advisory committee** whose goal is the “concentration of efforts for the promotion of German film abroad” (constitution).

The Export-Union is a founding member of the **European Film Promotion**, an amalgamation of twenty national film-PR agencies (Unifrance, Swiss Films, Italia Cinema, Holland Film, among others) with similar responsibilities to those of the Export-Union. The organization, with its headquarters in Hamburg, aims to develop and realize joint projects for the presentation of European films on an international level.

**EXPORT-UNION’S RANGE OF ACTIVITIES:**

- Close cooperation with the major international film festivals, e.g. Berlin, Cannes, Venice, Montreal, Toronto, San Sebastian, Tokyo, New York, Locarno, Karlovy Vary;
- Organization of umbrella stands for German sales companies and producers at international TV and film markets, e.g. MIP-TV, MIPTV, AFM;
- Staging of festivals of German Cinema in key cities of the international film industry (2003: London, Los Angeles, Madrid, Melbourne, Moscow, New York, Paris, Rome, Warsaw);
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, video, and television;
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation and German films being shown;
- Organization of the annual “Next Generation” short film program, which presents a selection of shorts by students of German film schools and is premiered every year at Cannes;
- Publication of informational literature on the current German cinema: KINO Magazine and KINO Yearbook;
- An Internet website (http://www.german-cinema.de) offering information about new German films, a film archive, as well as information and links to German and international film festivals;
- Organization of the selection procedure for the German entry for the OSCAR for Best Foreign Language Film.

The focus of the work: feature films, documentaries with theatrical potential and shorts that have been invited to the main sections of major festivals.
FOREIGN REPRESENTATIVES

Argentina
Dipl. Ing. Gustav Wilhelmi
Ayacucho 495, 2º “3”
C1026AAA Buenos Aires/Argentina
phone +54-11-49 52 15 37
phone + fax +54-11-49 51 19 10
email: gustav.wilhelmi@german-cinema.de

Canada
Martina Neumann
5206 Casgrain
Montreal, Quebec H2T 1W9/Canada
phone/fax +1-5 14-2 76 56 04
email: martina.neumann@german-cinema.de

China & South East Asia
Lukas Schwarzacher
Flat F, 18/F, Tonnochy Tower A
272 Jaffe Road
Wanchai
Hong Kong SAR/China
phone +852-97 30 55 75
fax +1-2 40-255-71 60
email: lukas.schwarzacher@german-cinema.de

France
Cristina Hoffman
33, rue L. Gaillet
94250 Gentilly/France
phone/fax +33-1-49 86 44 18
email: cristina.hoffman@german-cinema.de

Italy
Alessia Ratzenberger
Angeli Movie Service
via Aureliana, 53
00187 Rome/Italy
phone +39-06-4 82 80 18
fax +39-06-4 82 80 19
email: alessia.ratzenberger@german-cinema.de

Japan
Tomosuke Suzuki
Nippon Cine TV Corporation
Suite 123, Gaien House
2-2-39 Jingumae, Shibuya-Ku
Tokyo/Japan
phone +81-3-34 05 09 16
fax +81-3-34 79 08 69
email: tomosuke.suzuki@german-cinema.de

Spain
Stefan Schmitz
Avalon Productions S.L.
C/ Duque de Rivas, 2-2ºD
28012 Madrid/Spain
phone +34-91-3 66 43 64
fax +34-91-3 65 93 01
email: stefan.schmitz@german-cinema.de

United Kingdom
Iris Kehr
Top Floor
113-117 Charing Cross Road
London WC2H ODT/Great Britain
phone +44-20-74 37 20 47
fax +44-20-74 39 29 47
email: iris.kehr@german-cinema.de

USA/East Coast
Oliver Mahrdt
c/o Hanns Wolters International Inc.
10 W 37th Street, Floor 3
New York, NY 10018/USA
phone +1-2 12-7 14 01 00
fax +1-2 12-6 43 14 12
email: oliver.mahrdt@german-cinema.de

USA/West Coast
Corina Danckwerts
Capture Film, Inc.
2400 W. Silverlake Drive
Los Angeles, CA 90039/USA
phone +1-3 23-6 68 01 12
fax +1-3 23-6 68 08 53
email: corina.danckwerts@german-cinema.de

IMPRINT

published by:
Export-Union des Deutschen Films GmbH
Sonnenstrasse 21
80331 Munich/Germany
phone +49-89-5 99 78 70
fax +49-89-59 97 87 30
email: export-union@german-cinema.de
www.german-cinema.de

ISSN 0948-2547

Credits are not contractual for any of the films mentioned in this publication.

© Export-Union des Deutschen Films
All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

Editors
Angela Hawkins, Mariette Rissenbeek

Production Reports
Martin Blaney, Simon Kingsley

Contributors for this issue
Martin Blaney, Britta Hartmann, Horst Schaefer

Translations
Lucinda Rennison

Design Group
triptychon · agentur fuer design
und kulturkommunikation, Munich/Germany

Art Direction
Werner Schauer

Printing Office
ESTA Druck,
Obermuehlstrasse 90, 82398 Polling/Germany

Financed by
the office of the Federal Government Commissioner for Culture and the Media

Printed on ecological, unchlorinated paper.
Bavaria Film International presents at Berlinale 2003

LENIN!
by Wolfgang Becker
Feb 09 07:00 pm Berlinale Palast
Feb 10 09:30 am Royal
Feb 10 03:30 pm CineStar 4
Feb 10 08:00 pm International
Feb 11 01:30 pm CineStar 4

DISTANT LIGHTS
by Hans-Christian Schmid
Feb 11 07:30 pm Berlinale Palast
Feb 12 10:00 am CinemaxX 10
Feb 12 03:00 pm Royal
Feb 12 06:30 pm Royal
Feb 12 10:30 pm International

THEY’VE GOT KNUT
by Stefan Krohmer

EPSTEIN’S NIGHT
by Urs Egger
Feb 09 09:30 am CineStar 1
Feb 12 05:30 pm CineStar 1

The Flying CLASSROOM
by Tomy Wigand
Feb 07 11:30 am CineStar 1
Feb 10 09:30 am CineStar 1

SOLINO
by Fatih Akin
Feb 08 05:30 pm CinemaxX 1
Feb 10 05:30 pm CinemaxX 1

Contact at Berlin:
German Boulevard, Stand No. 90,
Fon +49 - (0)30 - 21 23 88 - 28, Fax +49 - (0)30 - 21 23 88 - 29

Bavaria Media GmbH
D-82031 Geiselgasteig
Fon +49 - (0)89 - 64 99 26 86
Fax +49 - (0)89 - 64 99 37 20
e-Mail Bavaria.International@bavaria-film.de
www.bavaria-film-international.de