AT BERLIN
In Competition
GESPENSTER by Christian Petzold
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SOPHIE SCHOLL – DIE LETZTEN TAGE by Marc Rothemund

"TABOOS“, "EPICS“ & "QUALITY“ – Portraits of Franziska Buch, Edgar Reitz & Helmut Dietl

SHOOTING STAR
Actor Max Riemelt

SPECIAL REPORT
Production Design in Germany
focus on

PRODUCTION DESIGN IN GERMANY

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OPPOSING MENTAL BARRIERS & TABOOS
A portrait of Franziska Buch

A CREATOR OF GERMAN EPICS
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HUNTING FOR QUALITY
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A portrait of Max Riemelt

news

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film exporters

foreign representatives · imprint
Soundless (Lautlos): one of the past year’s film productions. It is a film that plays a disconcerting game with clarity and insight, mystery and enigma. A thriller about people with no permanent place. Atmospheric and dense. Rigorous and cool. By no means ornate, but concentrated. A film whose artistic design is sparse, positively minimalist. And yet probably unintentionally, a suggestion is made in one comment that the female protagonist (Nadja Uhl) makes to the silent, mysterious figure (Joachim Król) who has saved her life; a suggestion that arguably sums up the thoughts of every set designer, film architect or production designer: “I would like to see your apartment. It would tell me more about you.”

Apartments, rooms, environments – or should we say scenes, locations and sets – play their own special part in the story of the films they are created for.

A STEP BACK IN TIME

Flashback to 1926. It is the heyday of the German silent movie. Many lasting masterpieces have been made within only a few years: The Cabinet of Dr. Caligari (Das Cabinet des Dr. Caligari, 1919), The Golem (Der Golem und wie er in die Welt kam, 1920), Dr. Mabuse (Dr. Mabuse, der Spieler, 1922), The Street (Die Strasse, 1923), and The Last Laugh (Der letzte Mann, 1924). These are followed by several more before the start of the thirties, including Metropolis (1927), The Love of Jeanne Ney (Die Liebe der Jeanne Ney, 1927), The Woman on the Moon (Die Frau im Mond, 1929), and Asphalt (1929). All of these films, each in their own way, drew vitality from the power of their sets, scenery and décor. The concept of film architecture was already in the air around that time, although no one had taken it up seriously. This was left to Walter Reimann in the year 1926. Together with Hermann Warm and Walter Roehrig, he was responsible for the sensational, avant-garde film set for The Cabinet of Dr. Caligari. In his key essay Filmbauten und Raumkunst (Film Constructions and Interior Design), he searched for a common denominator to spell out the ideal achievement of a film’s set or décor. His ideas culminate in an emphatic "job description" for the film architect of the future, for the person responsible for the direction of lifeless objects: “Man and his environment must have equal rights in any film, which means that they must be treated with equal affection, care and devotion, for only in this way can a film con-
vey the perfect, powerful impression. When referring to the décor and sets, and demanding – from a purely factual background – that more value be credited to lifeless objects, of course I am only referring to sets which develop from the content of the manuscript and demonstrate an artistic standpoint. Scenery which flaunts itself egotistically in order to suppress the actors with its own interesting antics and bombastic overkill, or distracts us from the thread of the narrative, should be removed, for it only exists to do damage to the film and the producer’s purse!"

At around the same time as Walter Reimann, Fritz Lang also commented: "We do have architects – but nothing else looks too good." And Luis Bunuel wrote, after he had seen Fritz Lang's Metropolis: "From now on, the place of the stage designer has been taken over by the architect."

In retrospect, the cinematic era of the Weimar Republic – when giants of German film architecture ranging from Otto Hunte (films include The Blue Angel/ Der blaue Engel), Rochus Gliese (Sunrise) to Robert Herlth (Tartuff) celebrated their greatest success – may seem like an epoch of systematic work and excellence. But during this period as well, the most splendid scenes actually often emerged as a result of quite incredible improvisation. In the archives of the Film Museum in Berlin there is a 1,000 page (unpublished) typescript: the memoirs of Erich Kettelhut. Here it is possible to read, for example, the following anecdote concerning his work on Fritz Lang’s Die Nibelungen: "But the dragon also had to breathe fire. For this purpose, it had a tightly shutting tin box set into its huge head. In turn, a rubber tube at the back of the box led down into its rump and ended in a bellows mechanism. At the opposite side of the box there was another opening, and attached to this was a small basin enclosing an acetylene-burning apparatus. The burning box could be filled with lycopod seeds through the mouth, and the acetylene flame was ignited through the mouth, too. If one pumped a powerful gust of air into the tin box using the bellows, the easily inflammable lycopods flew through the external opening into the flame. This was how we created the two to three meter long tongues of flame produced by the fire-breathing dragon. When I write it down, it reads as if it was – indeed it is – all so easy and natural, so I ask myself why it seemed so complicated and problematic at that time, why so many ideas failed before this simple construction worked properly."

These comments illustrate the way that film architecture has always involved links with other arts, crafts and technology. The film architects were the great multi-talents in the German film studios of the twenties and early thirties, and as Henri Langlois saw it, artists such as Robert Herlth, Erich Kettelhut or Otto Hunte were veritable magicians: "The metaphysics of décor are the secret of German film. And in these films, based on composition alone, the film designer – like an alchemist – causes a new, self-contained world to emerge through his magic. He is the radium without which no doctor could heal, he is the philosopher’s stone without which no film author could still his longing."
STORYBOARDS OF THE PAST

Let us take an exemplary film: Asphalt (1929) by Joe May. The architects were Erich Kettelhut, Robert Herlth and Walter Roehrig. A central scene: playing a traffic cop, Gustav Froehlich convicts the elegant, sophisticated Else Kramer (Betty Amann) of jewelry theft. He intends to take her to the police station, but she persuades him to accompany her to her apartment by pretending that she needs to collect her documents. Else Kramer’s apartment tells the policeman something about the woman that he wanted to arrest, and the film passes it on to us — we follow his eyes as the camera pans the room — the information that the apartment tells him about her. In addition, the room participates in the subsequent seduction of a minor officer of the law by an experienced coquette. The architecture is an active (that is, narrating) rather than a passive (narrated) element of the film. The film architects’ designs are not intended simply to be recorded like a stage set, but to participate in the production; camera positions, cadrage, light-dark effects and the positions of the characters are already included in the sketches and drawings, which are thus similar to today’s storyboards.

At the close of the silent film era there was already a dialogue, albeit modest, between film architecture and the real architecture of the modern age, but from then on the latter was only to appear as if by mistake, or to indicate the world of evil: rogues live in modern surroundings, and sometimes they even furnish their homes with tubular steel furniture. In the German films of the thirties, certainly, the associations with modern architecture were anything but good. Speed, mobility and circulation were threats, and the film architects — a strange contradiction to their own working methods and materials — opposed them by backing the massive, the stable and the static. The eras of Wilhelm II and the Third Reich are reflected in much film architecture from the thirties and forties — at least those sets which are representative of the times. They also reveal the flight from the real world and the architectonic self-intoxication inherent in both systems. The dominant factors in the lines and style of the sketches, and in the productions of the corresponding film scenes are lethargy, placidity and paralysis.

GERMANY AFTER WWII

Move on to Germany after the Second World War: it is a country between continuity and change, and this also applies to film architecture. When the American army conquered the Munich suburb of Geiselgasteig, it encountered heroic opposition. It is true that the secretaries who had remained surrendered immediately. But in front of the only studio that was still in operation, a brave recording director faced the Americans: he asked them to please wait five minutes before invading the studio, for they were in the process of recording a highly complex scene and the director was certainly not prepared to capitulate until he had finished his take.

This anecdote may have been invented. But at least it was invented well. It demonstrates the mood in which films were made directly after the war, a mood which also resulted in the specific look of such films. One example: the most important scene for The Murderers Are Among Us (Die Moerder sind unter uns, 1946) is set in an apartment in a half bombed-out house; when the camera leaves the house, it shows a world filled with bizarre debris and ruins, dramatically lit, and inhabited by fleeting shadows. This landscape is not intended to resemble the actual landscape of ruins in Germany’s destroyed cities; and the actions of the film’s heroes are not developed from the conditions of this scenario at all. The landscape merely illustrates the state of the heroes’ souls. A ruined house in this film does not, by any means, represent a challenge to those who will be the ones rebuilding it. First and foremost, a ruin here is a projection surface for the ruined self-confidence of those who live there, and the shadows will not disappear when the sun goes up in the morning or someone finally screws a strong enough light bulb into the fixture.

In the early summer of 1948, a 19-year-old student from the State School of Architecture presented himself at the Bavaria Studios, declaring that he wanted to become a film architect. He found it soothing that things in the film world were only built for ninety minutes rather than for eternity. The notion of architecture for eternity was too closely connected with the name Albert Speer, in his opinion. The young man looking for work was called Rolf Zehetbauer. Bavaria was the first stage on a pilgrimage through the German studios — from Munich via Hamburg to Berlin.
From 1949 onwards, Zehetbauer made a huge number of films as a film architect, during the fifties he sometimes even worked on a new film every two months. The Berlin-based CCC Studios run by Artur Brauner provided him with regular work. This work went into a large number of “off-the-peg” films, but also into some highlights of German cinema at that time: Canaris (1954), The Rats (Die Ratten, 1955), The Devil Came at Night (Nachts wenn der Teufel kam, German Film Award 1957 for the Best Set Design) and Scampolo (1957). Forty-five years on, Rolf Zehetbauer recalls those days as a period full of flops, mistakes and bad luck, but also as years which were among the most productive in his life. For example Grand Hotel (Menschen im Hotel) from the year 1959: “At that time it was really one unreasonable demand after another. But that was also a great contribution to the learning process – learning how not to do things. While I was working on Grand Hotel (1959) by Gottfried Reinhardt, which was an absolute all-star production with Heinz Ruehmann, Gert Froebe, O.W. Fischer and Michèle Morgan, the producer Artur Brauner said to me at one point: ‘You’re to build me a modern hotel!’ I didn’t understand the order at all, but at that time Brauner was not bothered about everything being suitable or just right: ‘That’s not so important. Modern is cheaper than style!’ He was right, of course, and so unfortunately I did as I was told. I still remember when Heinz Ruehmann came into the studio on the first day and went up to the reception desk. He could hardly see over it, because we had built the reception desk in the style of a bar. He was very angry. I hummed and hawed: ‘Sorry about that, I was following Mr. Brauner’s orders.’ – ‘And you didn’t insist?’ – ‘No, I suppose I’m too weak.’ Then Ruehmann went up to Brauner, who said to him that we could only make the film in a ‘modern’ way because ‘style’ was too expensive. So we scaled down the modern reception desk to Ruehmann’s size and filmed in a truly ‘modern’ way, just as planned.”

In 1972, Zehetbauer received the OSCAR for “The Best Achievement in Art Direction” for Bob Fosse’s film Cabaret, and during the seventies he worked together with Wolfgang Petersen (films including The Never Ending Story), Rainer Werner Fassbinder (Querelle) and Ingmar Bergman (From the Life of the Marionettes). Zehetbauer also built the now famous Berlin Street on the grounds of the Bavaria Studios for Bergman’s The Serpent’s Egg.

**EAST VS. WEST**

By contrast to the Federal Republic, where for some time it was only possible to enter the professional field of the set designer, film architect or production designer via “associated” studies – for example stage set design or interior design –, in the German Democratic Republic (GDR) the work of the scenographer had already become a firm aspect of film training in the fifties. The DEFA was also a practical training institute based on the traditional system of “construction sheds”. This also meant that the prevalent uncertainty in West Germany with respect to terms used to describe set design was unknown in the film architecture and production design of the GDR film world. The difference between these two worlds may be easily ascertained when reading Peter Schamoni’s homage to the film scenographer Alfred Hirschmeier (Karbid und Sauerampfer, Goya, Solo Sunny etc.) on the occasion of his great exhibition “Spielräume” in the GDR Academy of the Arts in the year 1989: “I cannot recall a film designer ever having been given such an official,
public honor in the Federal Republic of Germany. I know that you do not like the term commonly used there, the ‘Filmausstatter’ (film decorator), at all. It is very close to the characterization commonly made in France, the ‘decorateur’, and I understand only too well that you vehemently reject that label. When working on our two joint films *Spring Symphony* (*Frühlingssinfonie*) and *Caspar David Friedrich – The Boundaries of our Time* (*Caspar David Friedrich – Grenzen der Zeit*) – which I could never have realized without your great experience in cinematic art – we agreed to call you a ‘Szenenbildner’ in the credits, since ‘Bühnenbildner’ (stage designer), or so we agreed, would sound too much like the theater. ‘Szenenbildner’ corresponds roughly to the English term ‘set designer’. But even this expression does not do justice to your comprehensive work, since it fails to indicate your influence on the creation of the entire aesthetic and emotional atmosphere of any film that you are committed to. Your colleague Rolf Zehetbauer – who is revered in a similar way at the Bavaria Studios in Munich as your work is valued at the DEFA in Potsdam-Babelsberg – is referred to as a ‘film architect’ in almost all publications. Personally, I would prefer the title that is common in America, that of ‘art director’, for you. This title refers to the person working on a film that is responsible – the boss or director – for the entire field of ‘art’. (However, in the English credits to my most recent film *Schloss Koenigswald*, Rolf Zehetbauer did not want to be listed as ‘art director’, but as ‘production designer’).

**CLARIFYING THE JOB**

Toni Luedi, from Munich, (*Endstation Freiheit, Forbidden, Der Baer* etc.) has now been working towards clarification of his job description for two decades. The first graduates of the further training course in ‘scenography’ that he founded at the Technical College in Rosenheim received their diplomas in 1993. However, Luedi’s inexhaustible activities are not only aimed at maintaining interests in the profession, but should also be understood as a film-political intervention, as part of a strategy to ensure long-term quality in German film: “The set designer is expected to be able to do everything, to be simultaneously an artist and an organizer, a diplomat and a craftsman, a magician with a small budget and a technical genius. And: set designers also need qualified colleagues, they need ‘art departments’ – not necessarily for their well-being, but certainly to assure high-quality, professional film productions.” The institute is now part of the Academy of Television & Film in Munich.

The film academy in Babelsberg, of course, continues to be a top address for those interested in training as production designers, and not least, the International Film School (IFS) in Cologne places an emphasis on this field. The IFS has a well-developed self-image, and this is best described in a statement by the production designer Dean Tavoularis (*The Godfather, Hammett* etc.): “Production design calls for both halves of the brain. Only ten to twenty percent of the job is about inspiration, the rest is organization and transpiration. The task of the production designer is a visual realization of the screenplay, in close agreement with direction and camera, keeping to the budget and the time plan. His decisions – for example whether the filming is done in real settings or in the studio – not only determine the look of the film, but also a considerable part of the production process. A production designer does not only require artistic ability and craftsmanship, but must also demonstrate communicative and organizing talent. He must be able to observe and to be curious. But above all, he must have an enthusiasm for and a love of film, without which the completion of these tasks is impossible.”

In recent years, these schools, a large number of parallel activities, several books on the theme, and the energetic input of a range of personalities from film, art and architecture have gradually meant that production design is no longer, by any means, the wallflower of the German film business. Especially recently, a large number of German films have been making their impression with some truly appealing sets, not splendor and complexity, but the emancipation of a department that enjoyed little regard between the sixties and the eighties into a confident creative force. Examples are the spatial creations by *Uli Hanisch* for films including *The Experiment* (*Das Experiment*).
Experiment) or The Princess and the Warrior (Der Krieger und die Kaiserin), by Lothar Holler for Sun Alley (Sonnenallee) or Good Bye, Lenin!, by Simon Boucherie for Soundless and by Kade Gruber for all the feature films by Christian Petzold. The latter once said of his collaboration with Gruber: “He doesn’t plaster the paint on thickly and powerfully like Rubens, but uses small amounts with great precision, like Vermeer.”

**A NEW GENERATION**

A new generation of production designers has emerged in the field of popular audience films, as well as in the arthouse segment of German cinema; designers who have established themselves confidently in a wide range of cinema and television productions. They include dynamic, practiced individuals like Christian Goldbeck (The Edukators/Die fetten Jahre sind vorbei), Tamo Kunz (Head-On/Gegen die Wand), Bernd Lepel (Downfall/Der Untergang), Bernd Gaebler (Seven Dwarves/Sieben Zwerge – Maenner allein im Wald), and Claus Kottmann (Dreamship Surprise/(T)Raumschiff Surprise), who either graduated from the training institutes mentioned, or have emerged by means of a “contract between generations” from the circle of masters such as Rolf Zehetbauer, Toni Luedi, Jan Schlubach (Barry Lyndon), Goetz Weidner (The Devil’s Architect/Speer und er) or Albrecht Konrad (Vom Suchen und Finden der Liebe).

But by contrast to the older representatives of their trade, biographical and professional detours have proved significant for the young designers. Rolf Zehetbauer explains: “I don’t think it is necessarily an advantage if you arrive at this profession via the main route. The barriers that these young people have had to negotiate almost certainly leave traces behind, and they have also enriched their style. I would like to say, adapting Picasso’s words slightly: Those who only know something about production design, know nothing at all.”

To conclude, let us take a look at Seven Dwarves: all the sets of this silly but surprisingly warm-hearted film were built in a (relatively small) Cologne studio, and they adopt the irreverence of the screenplay and actors in a delightful way. They take the deconstructive game with tradition one step further: when the story falls upon the world of Grimm’s fairy-tales with cannibalistic desire, the set of a moonlit clearing in the fairy-tale wood conjures up recollections of Siegfried’s ride through the studio forest in Fritz Lang’s Die Nibelungen as well as of the digital clash of swords in The Lord of the Rings. However, these “models” are viewed through an entirely hedonist lens: “We know about that, but we’re going to do things differently.” One should make the most out of restrictions – the audience’s appreciation has confirmed the success of this strategy.

Ralph Eue, author and translator, curator of the Filmmuseum Berlin for the 2005 Berlinale Retrospective: “Schauplaetze – Drehorte – Spielraeume. Production Design + Film”
Franziska Buch aims for a liberal approach to cinema and tradition. "I have found my style in recent years. I believe my films are characterized by vitality, humor and passion, even in conflicts, and they show real emotions." Munich-based writer/director Buch has been in the film business for more than ten years, but it is only in the last five years that she has become really well-known and has been highly recognized for her work. Throughout her career, Buch has been a prolific writer and director, contributing to the German film industry with a range of projects. Her works have been shown in various festivals and have received numerous awards. Buch’s latest film is Bibi Blocksberg and the Secret of the Blue Owls, a children’s film that continues to captivate audiences with its blend of adventure and humor.
positively inundated with prizes. "Before that I did a lot of experimenting, collecting visual and narrative experience." Her early films in particular, which she made while still at the film academy, reveal an urge to try out as much as possible: "Today I have a feel for my own style of filmmaking," Buch says. Without having become rigid through routine, she has developed confidence in her craftsmanship. "And I respect good entertainment."

Buch has become best-known for her films of Erich Kaestner's stories. In 2001 she directed a new film version of his children’s classic Emil and the Detectives; by doing so, she followed in the footsteps of such celebrated predecessors as Billy Wilder, who wrote the script for the first film version of "Emil" in 1931. Buch’s film was an up-to-date adaptation, which aimed – entirely in the spirit of Kaestner – to be a work for her contemporaries rather than a nostalgic act of worship. The screenplay was therefore significantly altered and modernized by comparison to the original. One critic complained that it was "Emil and the Skateboarders", and that the film was too free in its approach to tradition for some. The director has never denied this: "It was intended as a film that left the ghetto of children's film and its approach to tradition for some. The director has never denied this: "It was intended as a film that left the ghetto of children's film and the film was too free in its approach to tradition for some. The director has never denied this: "It was intended as a film that left the ghetto of children's film and addressed the whole family," she said at the time. "I wanted to capture Kaestner’s spirit, but to handle the material without inhibitions."

And audiences confirmed that she was right. More than two million viewers saw Emil and the Detectives. In addition, the film won many prizes. There was agreement that this "Emil" was a liberal, modern interpretation of the material; a clever compromise between well-conceived innovation and faithfulness to the original. This was also true of the script that Buch co-wrote for another film version of a Kaestner work: the equally successful adaptation of The Flying Classroom. As with "Emil" before it, this was less a classical children’s film than "family entertainment."

Despite their considerable entertainment value, both films are characterized by a sober view of things, which is well-suited to Kaestner’s new objective realism: "I do not consider childhood a paradise, and I reject any transfiguring perspective." In other films, Buch has repeatedly shown an interest in the alterations to modern family life, in families which are disintegrating, where a parent – often the father – is lost, on the one hand, but which are also sometimes recreated; families in which children have to take on active roles and occasionally even have to be stronger than the adults.

This was already the case in Verschwinde von hier!, a TV film with cinema quality. Buch won the Max-Ophuels Prize for this feature; co-produced in 2000 by ARTE, it also achieved good viewing figures on French television. It is a sensitive, often unconventional family story about two children among overtaxed or irresponsible adults who are close to collapse – well-acted and moving; very authentic. "The proletarian milieu is harsh, but to a certain extent has far more vitality than the bourgeois middle-class that still characterizes German film." Buch still recalls the initial fear shown towards this material: "Some people only want to see beautiful people and nice things at the cinema – they are afraid of a social ambience that is supposedly 'depressive or depressing'." Here a change in trend has only been noticeable since the end of the 1990s.

"Up until now, I have alternated between making films for adults and for children," Buch says of her working method, "but the constant is the family as a theme." Buch also believes that this element makes her films particularly attractive for foreign audiences: the traditional family of "father, mother, children" exists less than ever. Families – their disintegration and the new patchwork families – are a universal theme, which is understood across all cultural differences, even in India or Brazil. Her films have done well abroad, both at festivals and to some extent at regular cinemas. "Particularly children react in a similar way all over the world, very spontaneously and with no tendency to label things," Buch explains when asked about this success. In addition, children represent a very exact reflection of social conditions – that is why the boundary between the genres is becoming more and more permeable.

Her most recent film, Bibi Blocksberg and the Secret of the Blue Owls, was also a success with German audiences. "Of course it is commercial material. But after the success of the first 'Bibi' film [directed by Hermine Huntgeburth in 2002], I didn’t want to make a soulless sequel, but a film with a signature in its own right."

Today Buch feels "more mature and relaxed", and she senses a positive interest in German film abroad, which she hopes she will be able to profit from herself. "I hope that Fatih Akin’s success will not remain an isolated phenomenon, and that our films will reveal more of the vital, diverse, and powerful cultures in Germany."

Together with Bavaria-Film, she herself is working on two new projects. One concerns the entanglements of two dissimilar families and could turn into "a family drama along the lines of Icestorm." The second project is a biopic of the flight pioneer Elly Beinhorn. Buch also wants to break down mental barriers and rejects stereotypes with this film. She is convinced that "the moment has arrived for my generation."

Ruediger Suchsland, German correspondent for Cannes’ Semaine de la Critique and film critic for the "Frankfurter Rundschau" and "Filmdienst" among others, spoke with Franziska Buch

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According to Edgar Reitz, “authors do not change the world; they are seismographers who pass on the state of the world.” The filmmaker says this although he belongs to a generation of cineastes that changed German film, at least. Reitz is the only one of the angry young men who vehemently demanded the revival of German film in the Oberhausen Manifesto (1962) that still directs films true to those past ideals and the concepts of author cinema. However, he is not a “leftover”, but continues to be a forerunner; unwaveringly and characteristically defending his unmistakable signature; hardly any other German filmmaker would have survived the arduous preparations involved in the realization of *Heimat 3*. The results have proved him right.

If a visitor from a distant planet were to ask which films he ought to see in order to gain as much information as possible about Germany during the 20th century, Reitz’s epochal *Heimat* cycle would surely be one of the most important recommendations. The author and director has spent over 25 years, half a working life, telling this family history, which begins in a small village in the Hunsrueck Mountains; as if compelled by a centrifugal force, its characters are driven far across Germany and to other countries, yet still keep on returning to their origins.

Reitz has long become a unique phenomenon in German contem-
Reitz repeatedly divided the German film critics – from his first feature film *Lust for Love* (which received an award as Best Debut Film in Venice 1966) to *The Tailor from Ulm*. This is par for the course; it has always been the significant German filmmakers – including Fassbinder or Kluge, for example – who remain largely controversial at home. Things altered with respect to both audiences and the critics after his first *Heimat* film – which was also a consequence of its echoing international success. Certainly Reitz gained recognition abroad much earlier and more easily than in Germany. It is doubtful whether any of his German colleagues have such a strong fan community in Italy, for example. It was there that a retrospective of his works prior to *Heimat* took place and was shown all over the country. Three years ago, *Lust for Love* was rediscovered in Pesaro, as a forerunner to “dogma” films.

"What especially pleases me is that a film which was somehow damaged has been re-honored at last. *The Tailor from Ulm* was once an unlucky film for me, a flop – but in actual fact, it was a trigger for *Heimat*. It was discovered when shown in the retrospective and found a distributor in Italy, and from there it moved on to various other countries. People see the film in a completely different way today than they did then."

Perhaps Reitz is sometimes too German for some Germans. This may have something to do with his narrative method, with the determined precision – schooled on documentary works – with which he tells us about people, their environment and their histories. It is no coincidence that *Heimat* was preceded by the documentary film *Geschichten aus den Hunsrück-Ortsebenen*. After the now presumably completed trilogy, it is to be hoped and expected that a new, altered perspective of his earlier work will emerge at home. For as the critic Peter W. Jansen wrote of *Heimat 3*: "It is the epic of 20th century Germany and the turn of the millennium."

H.G. Pflaum, film critic for the “Süddeutsche Zeitung” among others, spoke to Edgar Reitz.
2005 will see Helmut Dietl celebrating the tenth anniversary of the founding of his Munich-based production company Diana Film whose credits have included the award-winning Rossini, Late Show and, most recently, Vom Suchen und Finden der Liebe (cf.p. 60) which was released in German cinemas at the end of January.

However, adding the producer’s hat to those of director and writer was not something completely alien to Dietl. After working as a floor manager for Bavarian Television and assistant director at the Munich Kammerspiele Theater at the end of the 1960s, he worked for Intertel on Bernhard Wicki’s Das falsche Gewicht (1971). A second Wicki feature film Die Eroberung der Zitadelle (1977) saw him founding Scorpion Film along with Wicki and Juergen Dohme. Dietl then set up another production outfit Balance Film together with Dohme and they produced the TV series Der ganz normale Wahnsinn (1979), Monaco Franze – Der ewige Stenz (1983), and Kir Royal (1986), for which he also served as author.

Diana Film was founded by director Helmut Dietl in 1995 to handle the production of his feature film Rossini – oder die moerderische Frage, wer mit wem schlief. Since then, the Munich-based company has produced Dietl’s own projects – Late Show (1998) and Vom Suchen und Finden der Liebe (2004) – as well as third-party productions such as Dagmar Wagner’s comedy Lupo und der Muezzin, actor Jan Josef Liefer’s TV movie Jack’s Baby, Jo Baier’s TV drama Wambo, and Florian Gallenberger’s feature debut Shadows of Time (Schatten der Zeit). Rossini received four German Film Awards (including Best Film and Best Director) and three Bavarian Film Awards, while Juergen Tarrach’s performance in Wambo earned him a Golden Nymph at the Monte Carlo Television Festival in 2002. Dietl was presented with an honorary Blue Panther at the Bavarian Television Awards in 2003 in recognition of his work.

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and director on some or all of the episodes.

The collaboration with Dohme and Balance Film came to an end by the time he embarked on the ambitious feature project *Schtionk!* which was produced by Bavaria. "I was nominally co-producer, but the film was produced by Guenter Rohrbach of Bavaria," Dietl recalls. "My experiences here made it clear to me that I would do best if I was in overall charge of the production. I’m not just speaking about creative control – which I had anyway – but also a better control over the money and what one spends and doesn’t spend. *Schtionk!* was an expensive film and could have been cheaper if I had been the producer.”

Consequently, the decision was made to set up shop with his production outfit Diana Film, although Dietl was conscious of the fact that, "since I cannot shoot films any more frequently than me as a producer, but the film was produced by Guenter Rohrbach of Bavaria," Dietl recalls. "My experiences here made it clear to me that I would do best if I was in overall charge of the production. I’m not just speaking about creative control – which I had anyway – but also a better control over the money and what one spends and doesn’t spend. *Schtionk!* was an expensive film and could have been cheaper if I had been the producer.”

The appearance of this new player in the German production scene was enthusiastically welcomed given Dietl’s impressive track record with his TV series and feature films. Soon after the company began business, broadcasters SAT.1 and WDR concluded program agreements with Dietl and his new production company.

“The agreement with SAT.1 was a very good collaboration thanks to people like Fred Kogel and Martin Hofmann,” observes Dietl, who produced Late Show, actor Jan Josef Liefer’s directorial debut Jack’s Baby and Jo Baier’s “TV event” Wambo, about the murder of Bavarian actor Walter Sedlmayr, with the private broadcaster.

“With WDR, it was more difficult,” he admits. “I could have done more but they wanted my own films rather than me as a producer. What’s more, I didn’t find it easy dealing with the working practices at the television stations.” While he didn’t extend these contracts after the initial period had elapsed, Dietl stresses that “these program agreements really helped to get the company off the ground. But it wouldn’t have made any sense for us to continue them; the problem is that I need a couple of years or so to work on each of my films and those by other directors for television and cinema.”

Support from the public funding bodies has been crucial for Diana Film’s projects. "I wouldn’t be able to make my films if there wasn’t the subsidies” – but Dietl is aware that the cake is not getting any bigger, while there are more and more people wanting to have a slice. “It has certainly become more difficult to get the financing together than it was, say, five years ago,” he observes.

**FUTURE PROJECTS**

Dietl has still not given up on one of his pet projects – Hotel Lux – about the hotel in Moscow where all of the German émigrés lived during the 1930s. “I have worked with every possible writer but did not get a satisfactory result,” he explains, “I think I would have to write it myself, but that would be too time-consuming.” He admits that the setup of one location and mainly studio interiors “would be just right for me. The idea has interested me for many years, but I know that it would be an expensive enterprise and have to be aimed at the international market. I am not sure whether I’ll now be the director or just serve as the producer and have someone as the writer-director.”

One topic that is now likely to get the Dietl treatment is the hype surrounding the Neuer Markt and the ups and downs on the German stock exchange. “These developments certainly changed the world and I would locate my film in Berlin, in the Mitte district where you can see how the world has changed. I think this will be my Citizen Kane in Berlin and I’ll begin working on the screenplay at the beginning of 2005.”

Helmut Dietl spoke with Martin Blaney
Max Riemelt was born in Berlin in 1984 and discovered his love for acting whilst at school. After making his debut in Matthias Steurer’s TV series Zwei allein in 1988, he followed this a year later with the TV movie Ein Weihnachtsmaerchen and Dana Vavrova’s children’s adventure film Der Baer ist los. His breakthrough came in 2000 with the role of Flin in Dennis Gansel’s teenage comedy Girls on Top (Maedchen Maedchen) and he also appeared that year in Friedemann Fromm’s TV movie Brennendes Schweigen. Since then, he has worked regularly for film and television – on Christian von Castelberg’s Mein Vater und andere Betrueger (TV, 2001), Dirk Regel’s Lottoschein ins Glueck (TV, 2002) and Susanne Irina Zacharias’ Hallesche Kometen (2003) as well as episodes of Alarm fuer Cobra 11, Balka and Wolffs Revier. Last year saw Max reprise his role of Flin in Girls on Top 2 (Maedchen Maedchen 2 – Loft oder Liebe), which was directed by Peter Gersina and released in the German cinemas in 2004, and he was cast in the lead role of 17-year-old Friedrich Weimer in Dennis Gansel’s Napola (Napola – Elite fuer den Fuehrer). He was awarded the prize for Best Actor at the Karlovy Vary Film Festival last July for his performance in Napola and traveled to the Hamptons International Film Festival in October to personally introduce the film in the “Films of Conflict and Resolution” sidebar (Napola subsequently won the festival’s Audience Award). Most recently, Max appeared with Jessica Schwarz in Dominik Graf’s Der Rote Kakadu, produced by the Berlin production house X Filme Creative Pool.

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A portrait of Max Riemelt

This year’s Shooting Star for Germany is only 20 years old, but he already can look back on seven years of working as an actor for film and television. However, he didn’t get a headstart by being born into an acting family. “Both my parents are graphic designers, although I have an aunt who is a stage actress and it was through a casting director friend of hers that I came to film acting,” he says. “It was more by coincidence because I hadn’t really thought about getting involved in acting and hadn’t joined any drama groups at school.”

Everything changed, though, after Max went to a casting call for a TV series – Matthias Steurer’s Zwei allein – and was offered the lead role. “I had 69 shooting days and got a real feeling and a taste for what it would be like working as an actor,” he recalls and hasn’t looked back since as he was cast in roles for cinema and television while still keeping up his school studies (he is now in the penultimate class before leaving school next year).

His future plans, however, don’t see him intending to attend one of Germany’s drama schools. Max has already decided that this would not be for him: “I have an aversion to drama schools because their methods seem suspect to me. The way they treat people is sometimes inhuman, they build people up and then break them. Some people can cope with this, but I don’t want to risk that.” He explains that he feels “much happier in front of a camera than acting on a stage. I am a minimalist as far as my approach to acting is concerned” and prefers working for cinema, “although I am prepared to work for television if it is an interesting project, there is a good script and the characters are good.”
Similarly, he welcomes the chance every now and then to act in student films “because it gives me the chance to try out things and bring in my own ideas and often create quite different characters from the ones they had originally planned.” In the last couple of years he has appeared in Neuland by Stefan Hering, a graduate of the University of Hamburg’s Film Studies Department; Appassionata by Bastian Terhorst of the Film Academy Baden-Wuerttemberg; and Sextasy by Munich’s Academy of Television & Film (HFF) graduate Yasmin Samdereli.

RISING POPULARITY

With his lead role in Zwei allein and the part of Flin in the two Girls on Top films, it is no surprise that Max has his own fan following – as shown by the existence of an Official Max Riemelt Fan Club which has been online for the past four years.

The interest in the young actor is likely to receive an additional boost this year with the release of two new films where he plays the lead – Dennis Gansel’s Napola and Dominik Graf’s Der Rote Kakadu – as well as the attention generated at the Berlinale by his participation in the European Film Promotion’s Shooting Stars initiative.

The lead in Napola – as the 17-year-old Berliner Friedrich Weimer, a student at the National Political School Allenstein which trains the future leaders of the German Reich – was his second collaboration with director Dennis Gansel after Girls on Top. “Working with Dennis is something special,” he says, “the first time I read the screenplay, I was really pleased because the role is very emotional and complex. I also looked forward to playing the role because the character was a boxer and that was something I had always wanted to do.”

As Max points out, he read books and watched films from the time as background for the role and met someone who had attended one of the NAPOLAs. “We also created our own biographies for the characters, it was quite an intensive preparation,” he adds, recalling that the boxing scenes in the film were a particular challenge. “We had to ensure that they came over in a convincing way, and there were lots of additional things we had to learn like the parade ground practices and underwater diving. Those were all things one doesn’t otherwise get to do. That’s the great thing about the job, that you get to have other experiences, become another person and visit other countries and meet different people.”

This summer and autumn Max was busy with Dominik Graf’s Der Rote Kakadu, set in Dresden just before the building of the Berlin Wall in August 1961 and co-starring Jessica Schwarz and newcomer Ronald Zehrfeld. Working with the director of such films as Die Sieger and Der Felsen was another valuable experience for the up-and-coming talent. “With Dennis, I can really talk with him and make suggestions and he agrees to them. He could tell me a lot, though, as he had done so much research for the screenplay,” he explains. “Dominik has a definite idea of what he wants, and I learned a lot from him as an actor and on a personal level.”

He had only just gone to Dresden for the shoot of Der Rote Kakadu at the beginning of July when a call came from the producers of Napola to say that he won the prize for Best Actor at the Karlovy Vary Film Festival. “I was really surprised because there was a good competition and I haven’t really had time to digest the fact. It’s like getting so many presents on your birthday that you can’t really take it in.”

The film subsequently was awarded the Best Film prize at the Viareggio European Film Festival in September and then picked up the Audience Award at the Hamptons International Film Festival on Long Island. He was there in person to introduce the film at its screening in the “Films of Conflict and Resolution” – it was his first time in the USA – and welcomed the chance to talk about the film and his character in the Q&As. He also attended the screening of Napola as the opening film of the 2004 Hof Film Days but didn’t get a chance to see much of the German film community’s traditional annual get-together because he had to be back in Berlin the next day for school.

What happens next will depend very much on the interesting offers of roles coming his way. He would like to travel and practice the English and French he has learned at school, but if an attractive part appears, these plans would have to be put on the back burner for a while. At the same time, he has opted out of doing national military service and is interested in doing community service as part of a social program based abroad as a way of working on his languages.

SHOOTING STAR HONORS

This year, Max joins a long line of young acting colleagues such as Franka Potente, Moritz Bleibtreu, Daniel Bruhl, and Maria Simon as the latest of the Shooting Stars to be selected to represent Germany at the showcase during the Berlinale.

“It’s a real honor and I am really looking forward to taking part because I’ve never been to the Berlinale – which may sound strange being a Berliner!,” he explains. “I’d like to think that the recognition will bring me interesting offers on an international level because I’m very keen to work in other countries. That would be a great experience for me.”

Max Riemelt spoke with Martin Blaney
SEVILLE CELEBRATES GERMAN FILMS

This year’s Festival de Cine in Seville/Spain dedicated a special sidebar to German cinema, presenting a total of 18 German films and seven German-international co-productions.

The German-Austrian co-production The Edukators (Die fetten Jahre sind vorbei) by Hans Weingartner was awarded the Silver Giraldillo in the Official Competition. The prize comes with a cash prize of €30,000 which goes directly to the Spanish distributor of the film to support the local distribution campaign. Fatih Akin’s Head-On (Gegen die Wand) won the Audience Award in the section of Europa, Europa. This award also comes with a cash prize of €30,000 for distribution support in Spain. The Special Prize of the Jury – which also included €30,000 of distribution support – went to the German-international co-production Le chiavi di casa by Gianni Amelio.

In collaboration with German Films, eight features and two documentaries were also shown in the special sidebar Alemania en el Siglo XXI: Am I Sexy? (Bin ich sexy?) by Kathrin Feistl, Woman Driving, Man Sleeping (Frau fährt, Mann schlaeft) by Rudolf Thome, Berlin Blues (Herr Lehmann) by Leander Haussmann, Graven Upon Thy Palm (In die Hand geschrieben) by Rouven Blankenfeld, Kroko by Sylvie Enders, Distant Lights (Lichter) by Hans-Christian Schmid, Napola by Dennis Gansel, September by Max Faerberboeck, The Center (Die Mitte) by Stanislaw Mucha, and Wheel of Time (Rad der Zeit) by Werner Herzog.

German Kral’s Música Cubana was presented in the festival’s own documentary section Eurodoc, while Andreas Morell’s Tan Dun – Taoism in a Bowl of Water was screened Out of Competition and Georg Misch’s German-Austrian-British co-production Calling Hedy Lamarr was seen competing for the Euro Documentary Award. Other films in the various competitive sections included: Don’t Look for Me (Such mich nicht) by Tilman Zens and the co-production Hotel by Jessica Hausner. The Europa Europa section, reserved for feature films and documentaries nominated for the 2004 European Film Awards, presented Agnes and his brothers (Agnes und seine Brüder) by Oskar Roehler, Love in Thoughts (Was nutzt die Liebe in Gedanken) by Achim von Borries, and the co-productions Free Radicals (Boese Zellen) by Barbara Albert and Ae Fond Kiss by Ken Loach.

The short film program Europa en corto showed Fatih Akin’s Die alten boesn Lieder, while the Eurimages section screened the co-productions Maria by Calin Peter Netzer and Niceland by Fridrik Thór Fríðriksson. To round off the festival, Volker Schlöndorff’s The Ninth Day (Der Neunte Tag) was shown as the closing film. In honor of the German program at the festival, German Films invited Spanish distributors to a reception, which was opened by a welcome speech from the Spanish Minister of Culture, Carmen Calvo Poyato, for the German delegation.
INTERNATIONAL CONNECTIONS

For the sixth time, the FilmFoerderung Hamburg is inviting European Producers to a Co-Production Dinner during the Berlinale. The support of international co-productions has a long tradition in Hamburg. In 1993 and 1994, the Film Fonds Hamburg organized two Nordic Co-Production Workshops with five Nordic countries. In 1998, the FilmFoerderung Hamburg continued their commitment with Bridging Europe, a co-production meeting with Irish and British producers, then a year later with a co-production meeting in Denmark, in 2001 with the Irish German Forum, and since 2004 in cooperation with the Swedish funding institution Film i Vaest with local Hamburg producers, the director of NDR’s feature film department Doris Heinze, and Swedish producers. Numerous contacts and projects have been established through these initiatives. And since 1995, the FilmFoerderung Hamburg has contributed to many well-known international co-productions, including Emir Kusturica’s Black Cat – White Cat, Gurinder Chadha’s Bend It Like Beckham, Danny Verete’s Metallic Blues, and David Gleeson’s Cowboys & Angels, all of which were supported by Hamburg funds and to a great extent were shot or had their post-production in the Hanseatic city.

MFG SCREENPLAY AWARD AT THE BERLINALE

During the Berlinale, the MFG Baden-Wuerttemberg Filmfoerderung will present for the seventh time its Screenplay Award. The prize, endowed with €25,000, is awarded to a screenplay whose story is set in the state of Baden-Wuerttemberg or whose author hails from the state.

This year’s jury consists of director/writer Franziska Buch (Bibi Blocksberg und das Geheimnis der blauen Eulen), the screenwriter Ulrich del Mestre (Praxis Buelowbogen), Hannes Stoehr (writer/director of One Day in Europe), and Jean-Baptiste Joly, director of the Akademie Solitude. From the approximately 50 submitted screenplays, the jury will name the prize winner on 16 February 2005 at a festive reception in the representative offices of the state of Baden-Wuerttemberg in Berlin during the Berlinale.

The strong-presence of FFF-supported films in Goa is already the second appearance in India. In 2003, the FFF together with the Goethe-Institut in Bangalore established the Indo-German Filmfestival – Made in Bavaria/Made in South India, which in the meantime has become something of an audience favorite.

But even in the home market, the FFF can be proud of its success: of the current “cinema millionaires”, six were made with support from the FFF Bayern: (T)Raumschiff Surprise – Periode 1, Sieben Zwerge – Maenner allein im Wald, Der Untergang, Der Wixxer, Bibi Blocksberg und das Geheimnis der blauen Eulen, and Sams in Gefahr.

ARTHOUSE FILMS BENEFIT FROM LOYAL FANS

One group of cinemagoers anticipated all the positive headlines (more admissions, every fifth German going to see a local production, German films enjoying positive resonance at international festivals) currently dedicated to the German film industry: arthouse film fans. The latest FFA (German Federal Film Board) study on the trends of German cinemagoers shows that arthouse cinemas survived the doldrums of the year 2003 better than larger venues. The usually quite small cinemas obviously have a very loyal following, and one that is often better educated and more interested in content. And as a re-
action to the often sold-out shows at arthouse theaters, the larger cinemas are starting to realize the attractiveness of arthouse films and are integrating them more into their programs.

The FFA’s Brennerstudie 3 (Piracy-Study 3) also presented yet another positive trend: although DVD-recorders can be found in over three million German households and every second German has access to a CD-recorder, the copying of films increased only slight in comparison to last year. While in the first half of 2004 still over 25 million copies of films were made, stricter criminal prosecution and awareness training with the campaign “Raupkopierer sind Verbrecher” (translation: Pirates are Criminals) started to have an impact. “The real cineastes obviously do not want to forgo the cinema experience,” is FFA-CEO Peter Dinges’ analysis of the results of the Brennerstudie 3.

Both reports – Programmkinostudie (in German) and Brennerstudie 3 (in German and English) can be downloaded from FFA’s website: www.ffa.de.

"MADE IN GERMANY“ IN LOS ANGELES

The Fifth Festival of German Films in Los Angeles brought in a big round of applause for opening film Head-On (Gegen die Wand) and the Audience Award for Neele Leana Vollmar’s short film My Parents (Meine Eltern) at the AFI FEST’s international competition, accepted on her behalf by the film’s producer Caroline Daube.

As part of the cooperation with the 18th AFI FEST (4 - 14 November 2004) in Los Angeles, German Films presented nine films. The audience favorites included the thriller Soundless (Lautlos) in the presence of director Mennan Yapo, who was selected as the German representative for “New Faces in European Cinema”, an initiative by the European Film Promotion. Moreover, the three documentaries Rhythm Is It! by Thomas Grube and Enrique Sánchez Lansch, Calling Hedy Lamarr by Georg Misch, as well as The Nomi Song by Andrew Horn were each personally introduced by the directors and met with enthusiastic audiences. The children’s film Secondhand Child (Wer kuesst schon einen Leguan?) by Karola Hattop was presented by screenwriter Michael Demuth. Marcus Mittermeier provided for controversial discussions with his film Quiet as a Mouse (Muxmausenstilf). In addition, Lars Buechel together with producer Ralf Zimmermann presented Peas at 5:30 (Erbsen auf halb sechs) as an international premiere. For the first time this year, MADE IN GERMANY also showed a short film program with seven titles, including My Parents, Ninth November Night by Henning Lohner, Simone’s Labyrinth by Iván Sáinz-Pardo, The Subtle Distinction by Sven Falge & Markus Matschke, The Surprise by Lancelot von Naso, Tango in the Air by Chris Roth, and Woman Below the Ice by Alla Churikova.

There was also a big rush for the KODAK CONNECT program which enables young talents to make direct contacts with representatives of the Los Angeles-based film industry. All of the guests present, particularly the short filmmakers, were able to pitch their new projects.
SECOND EDITION OF "GERMAN SHORT FILMS"

At the world’s largest short film festival in Clermont-Ferrand at the end of January, the AG Kurzfilm presented the latest issue of its annual catalog GERMAN SHORT FILMS 2005. This handy edition is a collection of 100 outstanding short films from the last two production years and contains lots of new discoveries, festival highlights, and prize winners. The films presented were selected by members of the AG Kurzfilm, which include the most important German short film festivals and numerous film academies. The catalog, which represents the most up-to-date selection of German shorts, is directed at international buyers, festivals, talent scouts, producers and all those interested in the German short film scene. And at this year’s Berlinale, the catalog is celebrating its German premiere. A copy of the publication can be obtained at the German Films stand on the German Boulevard in the European Film Market or directly from the AG Kurzfilm (www.ag-kurzfilm.de).

NEXT GENERATION 2004 AT THE MOMA

As a part of the long-standing collaboration with the Museum of Modern Art (MoMA) in New York and on the occasion of the reopening of the museum after two years of renovation work, German Films presented a package of six contemporary German films in MoMA’s KINO 2004 PREMIERES program.

The selection also included German Film’s own short film program NEXT GENERATION 2004. As a representative of the German short film directors, Felix Goennert (Lucia) attended the screening in New York and welcomed the audience’s interest and questions: “The short films were very well received in New York. And in particular, there were very concrete questions about the production of short films at film schools in Germany.”

INTERN-AGENCY-BAVARIA

Alongside the Munich Academy of Television & Film (HFF/M), other schools are also competing in Germany to train media newcomers. A large number of students complete their film studies every year and are looking for their first stepping stone into the market. In order to help these qualified newcomers, Bavaria has introduced a new initiative: complementary to the academic training, the HFF/M (represented by Evi Stangassinger), the FilmFernsehFonds Bayern (represented by Anja Metzger from the Film Commission Bayern), and Bavaria Film (represented by Anne-Christiane Feddern, Production Supervisor) have established the InternAgencyBavaria, to provide valuable practical experience for German and international film and television students.

Upon selection, the interns will have the opportunity to gain valuable hands-on training that will help them prepare for future careers in the media industry. The InternAgencyBavaria partners serve as agents between the industry and the students. Through this cooperation, in which numerous renowned Bavarian companies are participating, the industry too will profit from an intensive contact to these up-and-coming new talents.

Candidates may apply for an internship at every stage of their formal training. The local Bavarian firms involved in the “excellence pool” vow to provide the interns with specific professional knowledge to help them along their way in a future professional career. The project is being supported by the director of the HFF/M, Prof. Dr. Gerhard Fuchs, the managing director of the FilmFernsehFonds Bayern, Dr. Klaus Schaefer, and Prof. Thilo Kleine, CEO of Bavaria Film.

For further information, please contact Anja Metzger at: anja.metzger@fff-bayern.de.

2ND ENCOUNTER OF EUROPEAN FILM COMMISSIONS

On the occasion of the Berlinale 2005, the European Film Commissions are meeting for the second time to discuss possibilities for cooperation within a European network. Berlin’s mayor, Klaus Wowereit, and the director of the Berlinale, Dieter Kosslick, support the initiative and will open the one-day symposium, which will also witness the official founding and registration of the European Film Commission Network, on 9 February 2004 at the Grand Hotel Esplanade. Screen correspondent to Germany, Austria and Switzerland, Martin Blaney, will moderate the event, and Viviane Reding, a member of the European Commission responsible for education and culture, will attend as an honorary guest.

The objective of the event is to develop strategies for the presentation of the advantages of film production in Europe, ranging from comprehensive consulting and informational services, to location scouting assistance, and liaisons with and among the local business community and government. The goal of the European Film Commission Network is also to strengthen the cooperation between the individual national commissions, despite the logical competition factor. The optimization of operational procedures, the exchange on topics relevant to film, and questions about vocational and advanced training among the members offer the possibility to mutually profit from the knowledge and expertise of the individual commissions. Further information about the symposium and the network of German film commissions is available at www.german-film-commissions.de.
Du hast gesagt, dass du mich liebst

**Type of Project** Feature Film

**Production Company** Moana Film/Berlin

**Producer** Rudolf Thome

**Director** Rudolf Thome

**Screenplay** Rudolf Thome

**Director of Photography** Ute Freund

**Music by** Katia Tchemberdji

**Production Design** Susanna Cardelli

**Principal Cast** Hannelore Elsner, Johannes Herrschmann, Anna de Carlo, Thomas Zug

**Format** 35 mm, color, 1:1.85, Dolby SR

**Shooting Language** German

**Shooting in** Berlin, January - February and April 2005

Originally, director Rudolf Thome had planned to shoot **Rauchzeichen**, the third and last part of his trilogy after **Rot und Blau** and **Frau faehrt, Mann schlaeft**, on Sardinia last May. But a sudden ill-ness postponed these plans and it was during his convalescence at his farmhouse in the country that he then wrote the screenplay for **Du hast gesagt, dass du mich liebst**.

"I wrote the story for Hannelore Elsner [she has appeared in his last two films as well] and when she read the screenplay, she immediately said that it wouldn’t be an easy enterprise," Thome explains. "The thing is, I have tried to increase the degree of difficulty and make greater demands on her in this film." In a stroke of foresight, the director decided to schedule the beginning of shooting in Berlin for January 14th, after the premiere of Elsner’s film with Dani Levy, **Alles auf Zucker!** (cf. p. 35), "because I need a rested and relaxed Hannelore on the set!"

The star of such films as Oskar Roehler’s **Die Unberuehrbare** and Oliver Hirschbiegel’s **Mein letzter Film**, Elsner is cast as Johanna, a former seven-times German swimming champion, who later worked as a trainer and is now a pensioner. Her life changes completely when she answers a lonely hearts ad and meets Johannes, the man who "demands everything from a woman.” It is love. And it inspires both Johanna, who had been an unsuccessful author until then, as well as Johanna, who discovers her love for photography. However, his new novel brings Johannes the longed-for success and fame which Johanna had already had, and he travels abroad with another woman … but it could also be quite different: in an enchanted forest, Johanna learns the way to wisdom – she and Johannes are really put to the test to become reunited and forgive one another.

The shooting has been organized in two stretches, from January to February and for another two weeks in April, "because the film plays in the seasons over two years, so we can film two winters and two springs," Thome says.

There was a possibility that the making of this film and **Rauchzeichen** could become the subject of a docu-soap TV series; in any case, anybody who wants some insight into the preparations for the films can visit the website of Thome’s production company **Moana Film**, www.moana.de, and click on the online diary. "Originally, it began as a diary of my film shoots," Thome recalls, "but then I have kept making entries for each day about the film premieres and the development of new projects. The diary will now have a photo of every shot of the film and I also plan to have an accompanying text in English as well."

Meanwhile, **Rauchzeichen** is set to start shooting at Berchidda on Sardinia from May 24 with Elsner, Karl Kranzowski and Thome “regular” Adriana Altaras heading the cast.

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Endloser Horizont

**Type of Project** TV Movie

**Genre** Drama, Love Story

**Production Company** Multimedia/Hamburg, in co-production with NDR/Hamburg, Degeto Film/Frankfurt

**Producer** Claudia Schroeder

**Director** Thomas Jauch

**Screenplay** Barbara Engelke, Erwin Keusch

**Director of Photography** Achim Poulheim

**Production Design** Karin Bierbaum

**Editor** Fritz Busse

**Music by** Detlef F. Petersen

**Principal Cast** Guenther Maria Halmer, Franziska Petri, Hannes Jaenicke, Jonathan Kinsler, Tobias Langhoff, Max von Pufendorf, Nomsa Xaba, Uwe Kockisch

**Casting** Gitta Uhlig

**Format** 16 mm,
Lilly, 30-years-old, lives in Hanover in a steady relationship. One day, she learns her father, whom she never knew, is living on a farm in Namibia. She visits him but shortly afterwards he dies. Lilly inherits the bankrupt farm and takes up the challenge of a new life. In so doing, she discovers herself and true love. Sounds like drama and romance? It should do! Especially when producer and Multimedia’s managing director Claudia Schroeder has her way.

Describing Endloser Horizont as "a great emotional story played in front of an unusual landscape," Schroeder heaps praise on her cast and crew, calling "Guenther Maria Halmer, Hannes Jaenicke, Uwe Kockisch and Franziska Petri ideal, really ideal. The director made a great choice. If you’re lucky to get a good cast, there’s nothing better that could happen!" That director happens to be Thomas Jauch, a very well-known name to German TV audiences, whom Schroeder calls "brilliant with emotions and pictures.”

While perhaps not a familiar name to readers of this magazine, Multimedia is one of Germany’s most prolific production companies, producing for both public and commercial broadcasters. Among the company’s current hits, and just part of its 40 series companies, producing for both public and commercial broadcasters.

Among the awards heaped on Kaspar Hauser, for example, were the 1993 Bronze Leopard in Locarno for Best Actor (André Eisermann) and three 1994 German Film Awards in Gold for Best Film, Best Direction (Peter Sehr) and Best Actor.

"I believe," says Schroeder, Multimedia’s quality is our versatility. We make TV, service productions, theatrical features, family entertainment, psychodrama, almost everything." It’s quality and versatility evidenced by two forthcoming productions.

Ein ganz gewöhnlicher Jude (dir: Oliver Hirschbiegel) stars Ben Becker as a journalist who is asked to speak to a school class and takes stock of his life as a Jewish German – or should that be a Jew in Germany? While Rate Zora, based on the internationally known children’s and young people’s book, is being prepared for shooting in Croatia next year. It stars Mario Adorf and, says Schroeder, “many children, of course!”

Type of Project Feature Film Cinema Genre Comedy, Love Story Production Company Constantin Film Produktion/Munich, in co-production with Fanes Film/Munich, Megaherz Film and Fernsehen/Munich With backing from Filmförderung Bayern Producer Patrick Zorer Director Doris Doerrrie Screenplay Doris Doerrrie Director of Photography Rainer Klausmann Editor Inez Regnier Production Design Bernd Lepel Casting Nessie Nesslauer Principal Cast Christian Ulmen, Alexandra Maria Lara, Simon Verhoeven, Young-Shin Kim, Carola Regnier, Elmar Wepper, Ullrike Kriener Format Super 35 mm, color, cs, Dolby SRD, shooting in Munich and surroundings, October - December 2004 German Language German Shooting Language German Shooting in Japan, Rosenheim, Staffelsee, Munich, October - December 2004 German Distributor Constantin Film Verleih/Munich

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Ever since her first big success with Men (Männer) twenty years ago in 1985, Doris Doerrrie has been one of the leading figures in German cinema and one of the few women filmmakers to please critics and the paying cinema goers alike. Now, after basing her last two films Enlightenment Guaranteed (Erleuchtung garantiert, 2000) and “Naked” (Nackt, 2002) on her own writings, she has turned to a fairy-tale by the Brothers Grimm – The Fisherman and his Wife – for her latest project Der Fischer und seine Frau.

Described as “a charming romantic comedy about women, men, fish, happiness, success,” Doerrrie poses the question of "how greedy are we women really", analyses "how the economic situation influences a relationship", and addresses the trend that "women are increasingly becoming the motor and men more and more passive.”

In her modern take on the Grimm tale – which, by the way, has a happy end unlike the original – Doerrrie has assembled a quartet of talented young actors: Alexandra Maria Lara, with whom she worked on “Naked” and who is now starring opposite Bruno Ganz in Oliver Hirschbiegel’s much-praised The Downfall (Der Untergang);
Der Freie Wille

Type of Project Feature Film Cinema Genre Drama Production Companies Colonia Media-Label 131/Cologne, Schwarzweiss Film/Berlin, WDR/Cologne, ARTE/Strasbourg With backing from Filmstiftung NRW, Medienboard Berlin-Brandenburg Producers Christian Granderath, Frank Doehmann, Matthias Glasner, Juergen Vogel Director Matthias Glasner Screenplay Matthias Glasner, Juergen Vogel, Judith Angerbauer Director of Photography Matthias Glasner Editor Matthias Glasner Music by Matthias Glasner Production Design Tom Horning, Conny Kotte Principal Cast Juergen Vogel, Sabine Timoteo, Manfred Zapatka, Andre Hennicke, Franziska Juenger Casting Simone Baer Format DV, color, blow-up to 35 mm, 1:1.85, Dolby SR Shooting Language German Shooting in Muelheim an der Ruhr, Berlin, Belgium, September 2004 - March 2005

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Ethics, morality and life clash in this hard-hitting tale of Theo, a newly released serial rapist, struggling to come to terms with his freedom and deviant sexual drive. Undergoing therapy and living in monitored accommodation, can he rebuild his life or is he a ticking time bomb?

As played by Juergen Vogel (Kleine Haie, Das Leben ist eine Baustelle, Rosenstrasse), written and helmed by Matthias Glasner (Fandang, Sexy Sadie, Schimanski, Tatort), Der Freie Wille poses the existential question, just how free is free will or is it only an illusion?

Also starring are Manfred Zapatka (Die Nacht singt ihre Lieder, Elefantenherz) and Sabine Timoteo (L’amour, l’argent, l’amour, Schimanski, Sugar Orange). In 2003 Timoteo won the Adolf Grimme Award for her role in Freunde der Freunde and she is also appearing in Sebastian Schipper’s new film Ein Freund von mir.

Originating with Vogel and Glasner’s Schwarzweiss Filmproduktion, Der Freie Wille found its realization with Colonia Media Filmproduktion and producers Christian Granderath (Die Polizistin, Der Totmacher, Kleine Schwester) and Frank Doehmann (Welcome Home).

Granderath, who won the TV Movie Award at the 2004 Munich Filmfest for Kleine Schwester and whose stars, Esther Zimmering and Maria Simon, won the Jury’s Special Award at Baden-Baden, was initially reluctant. “I’d done Der Totmacher, you see,” he said. “But then I read the script and found it very promising and also very radical, so we developed it together. I’ve seldom found an author like Glasner who so fights for the soul of his protagonist. And we’ve assembled an extraordinary cast – I know because I’ve seen the rushes!”

Colonia Media has not only an enviable reputation in Germany but has also achieved international recognition. In 2003, the company won the coveted International Emmy Award for the TV movie Mein Vater and in 2004 was Emmy-nominated for two episodes of the detective series Schimanski.

It is not just that the company produces ambitious and discriminating films and series, but it is also prepared to do what it takes to bring that quality to the screen. As managing director Georg Feil says, “distributors aren’t paying guarantees, broadcasters are more reluctant to take a stake but creative authors, directors, producers and actors still strive to find forms of expression where content and aesthetics count. We have to co-produce among ourselves if we want to make that special film.”

In Der Freie Wille’s case, that means all concerned are working for basic salary in order to share the back end. Because where there’s a will …

in production
Ein Freund von mir

Type of Project Feature Film Cinema Genre Comedy Production Company X Filme Creative Pool/Berlin, in association with Film 1/Berlin, TELEPOOL/Munich With backing from Filmstiftung NRW, Filmoerderungsanstalt (FFA), Medienboard Berlin Brandenburg, FilmFoerderung Hamburg, BKM, MEDIA Producers Maria Koepf, Tom Tykwer, Sebastian Zuehr Director Sebastian Schipper Screenplay Sebastian Schipper Director of Photography Oliver Bokelberg Editor Jeff Marcus Harkavy Production Design Andrea Kessler Principal Cast Daniel Bruehl, Juergen Vogel, Sabine Timoteo Casting Nessie Nesslauer, Agentur Klein+Schwarz Format cs, color, Dolby SRD Shooting Language German Shooting in Duesseldorf and Hamburg, November - December 2004 German Distributor X Verleih/ Berlin

Contact X Filme Creative Pool GmbH · Cordula Mack Buelowstrasse 90 · 10783 Berlin/Germany phone +49-30-23 08 33 15 · fax +49-30-23 08 33 22 email: info@x-filme.de · www.x-filme.de

Writer-director Sebastian Schipper, whose debut film Absolute Giganten (1999), received both audience and critical acclaim (including the German Film Award 2000 in Silver) is back. This time with a film about friends who couldn’t be more different.

Ein Freund von mir tells of Karl (European Film Award-winner Daniel Bruehl) who, “ever since I can think, I’ve always done the right thing.” He’s a young mathematician destined for great things in an insurance company. He first realizes something is missing in his life when he meets Hans (Juergen Vogel) who introduces him to the existential: the joy of driving a Porsche while naked, for example, or how to recognize a true princess, such as Stelle (Sabine Timoteo), among thousands.

For Schipper, who also made a big screen presence as a German soldier putting the frighteners on Willem Dafoe in The English Patient, Ein Freund von mir builds on themes in Absolute Giganten: the conflicting pull of security and madness, control and its loss, technology and terror. It is a film that could only be possible in Germany – the only country without an official speed limit.

Schipper says his latest project is not a road movie “because it doesn’t have this romantic goal of just driving off somewhere. There isn’t this romantic innocence anymore. The world’s become too complicated. It’s a street or autobahn movie, but not a classic road movie.”

For producer Maria Koepf, the attraction was “in an enormously smart and witty screenplay hitting on universal themes. Sebastian’s narrative style is unusually assured. He articulates the feelings of a generation. I am very proud of an extraordinary cast and look forward to an exceptional movie.”

Juergen Vogel was last seen in Doris Doerrie’s Noct (2002) and Margarethe von Trott’s Rosenstrasse (2003), while relative newcomer Sabine Timoteo (L’Amour, L’Argent, L’Amour, Gespenster, Der Freie Wille) is a name we will hear a lot about in the near future.

Planned, says Koepf, as “an intelligent crossover between arthouse and multiplex,” Ein Freund von mir looks set to continue the success of X Filme, Wolfgang Becker’s, Dani Levy’s, Tom Tykwer’s and Stefan Arndt’s 1994 jointly founded company. Anyone who doubts this need only cast an eye over just a selection of their previous credits: Das Leben ist eine Baustelle, Winterschlaefer, Lola rennt, Meschugge, Absolute Giganten, Der Krieger und die Kaiserin, Heaven, Good Bye, Lenin!, Liegen Lernen, Agnes und seine Bruder and En Garde.

Hedy Lamarr – The Secret Communication

Type of Project Documentary Cinema Genre Biopic Production Company Tre Valli Film/Zurich, in co-production with Dubini Film/Cologne, Obermaier Film/Cologne, MI Films/Vancouver With backing from Eurimages, EDI, City of Zurich, Succes Cinéma Producers Cardo Dubini, Donatello Dubini, Fosco Dubini, Barbara Obermaier, Monique Indra Directors Donatello Dubini, Fosco Dubini, Barbara Obermaier Screenplay Fosco Dubini, Barbara Obermaier Director of Photography Donatello Dubini Editors Donatello Dubini, Fosco Dubini Principal Cast Mickey Rooney, Eric Root, Lupita Tovar; Franz Antel Format 35 mm, DV, Super 8, blow-up to 35 mm,
“A torpedo is fired, unerringly, unstoppably towards its target,” says producer Barbara Obermaier. “Can you think of any better allegory for this truly original sex bomb from Hollywood?”

Which brings us to Frequency Hopping.

Patent number 2,292,387, awarded in 1942, was for the Secret Communication System, a torpedo guidance system in which the control signal changed frequencies to avoid enemy jamming. Simple yet brilliant, frequency hopping and the related spread spectrum form the backbone of today’s communications networks.

"Frequency hopping, as in keeping everyone guessing, was also a principle of Hedy’s whole life,” says Fosco Dubini. “There was Hedy the actress, Hedy the public figure, Hedy the private woman, Hedy the mystery and Hedy the inventor. Who was this fascinating, bewitching and constantly elusive woman exactly?”

Of the Swiss-German-Canadian co-production partners, Dubini Filmproduktion specializes in documentary and theatrical features on historical and cultural subjects. In 1991, Fosco and his brother Donatello Dubini won the Bavarian Film Award for their film Klaus Fuchs – Atomszion.

Vancouver-based MI Films specializes, says president Monique Indra, in “select feature films and TV programs with an emphasis on international co-productions.”

“A torpedo is fired, unerringly, unstoppably towards its target,” says Obermaier. “Can you think of any better allegory for this truly original sex bomb from Hollywood?”
Das Leben der Anderen

Type of Project Feature Film Cinema
Genre Drama
Production Company Wiedemann & Berg Filmproduktion/
Munich, in co-production with BR/Munich, ARTE/Strasbourg, Credo Film/Constance
With backing from FilmFernsehFonds Bayern, Filmförderungsanstalt (FFA), Medienboard Berlin-
Brandenburg
Producers Quirin Berg, Max Wiedemann
Director Florian Henckel von Donnersmarck
Screenplay Florian Henckel von Donnersmarck
Director of Photography Hagen Bogdanski
Editor Patricia Rommel
Music by Gabriel Yared
Production Design Silke Buhr
Casting Simone Baer
Principal Cast Ulrich Muehe, Sebastian Koch, Martina Gedeck, Ulrich Tukur, Thomas Thieme
Format 35 mm, color, cs, Dolby Digital
Shooting Language German
Shooting in Berlin, October - December 2004

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East Berlin, the capital of the German Democratic Republic (GDR) in the mid-1980s is the backdrop for Das Leben der Anderen, the debut feature film by Florian Henckel von Donnersmarck who made a name for himself with such award-winning shorts as Dobermann (Max Ophuels Prize and Shocking Shorts Award) and Der Templer (Friedrich Wilhelm Murnau Prize and Eastman Support Award). And it’s the first cinema production by the young Munich/Berlin-based production outfit Wiedemann & Berg Filmproduktion.

The Stasi officer Wiesler (Ulrich Muehe) is given the job of observing the successful dramatist Georg Dreyman (Sebastian Koch). He has the writer’s flat bugged and consequently is able to follow him invisibly everywhere he goes. Nothing remains hidden from the eyes and ears of the Stasi. But through the enforced closeness to Dreyman and his girlfriend Christa-Maria (Martina Gedeck), the officer himself begins to discover new worlds – of love, art and the desire for freedom.

“I had the idea for a film about the Stasi as far back as 1997 and really began intensive research after Der Templer in 2001,” von Donnersmarck explains. “I had an affinity for the subject because I had grown up here in West Berlin from 1981, and since my mother comes from Magdeburg, we were often in the East.”

Apart from researching in books and museums, he also met with victims of the secret service’s machinations as well as former Stasi officers to get first-hand accounts of their methods of observation. But the young director also found that many of his crew members had stories to tell which would give the film’s plot even more authenticity.

“The exterior and interior props men were both imprisoned by the Stasi and the man who did the ‘making of’ was in Hohen-schoenhausen for two years,” von Donnersmarck explains. “And my AD had the same function on the Hoelderlin film, also with Ulrich Muehe back in 1984, the time of my film. It was more than a film for many of the people on the production, it was a re-appraisal of their past.”

“Some of the actors in the secondary roles like Hans Uwe Bauer and Matthias Brenner told me about their time in the GDR and I then rewrote some scenes,” he continues. “They all identified so closely and personally with the story. With Bauer, for example, I didn’t have the feeling that he had to play his figure – he was this person, an intellectual and a sensitive artist.”

Von Donnersmarck points out that he never considered making the film in English: “I think it is good to tackle a German subject in German and try to come as near as possible to an authenticity which has a lot to do with the language” – and sees the plot as “more Hitchcock than Elia Kazan, but with a little of both.”

“There are real thriller elements because you always have several levels: every time something happens between the writer and his girlfriend, there is also the level of observation. And the same is for the Stasi when they are out and about and you have them being observed as well.”
“There’s also a lot of good humor and it comes over well,” adds Sebastian Huenerfeld.

Among the maxims of the film business is that comedy is the hardest genre to make. Which is precisely why Haase opted to make one his debut film. “It’s a challenge,” he says. “My last film school project was a tragicomedy and I wanted to go all the way.”

Citing British films such as Brassed Off and Billy Elliot, dogma, old Billy Wilder greats and contemporary German directors such as Leander Haussmann, Haase likes his comedy to be grounded in realistic characters, “otherwise they’re just idiots and proles,” he says.

He describes Das Leben der Philosophen as a “small bunch of flowers of absurd comedy mixed with the tragic love story of three students and the drama of their situation. The relationship founders and they’re affected – you have to show that. But in the script they are writing, the comedy is exaggerated as a counterpoint and I take them and their problems seriously, otherwise you just have slapstick. The humor comes from the crazy way they try to solve their problems.”

Maran Films, Baden Wuerttemberg’s biggest production company, specializes in all genres from crime and comedy to event programming for TV and theatrical features. Of their working relationship, Haase has nothing but praise.

“They’re very relaxed, very constructive and experienced. We discuss and the best ideas win. I never dreamed my first feature could go like this. It was a great collaboration. And I have to thank Sabine Holtgreve at SWR. We always wanted to work together and now we are!”

Maria an Callas

Type of Project Feature Film Cinema Genre Love Story Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, CH MEDIA/Potsdam, NDR/Hamburg With backing from Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, CH MEDIA/Potsdam, NDR/Hamburg With backing from Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, CH MEDIA/Potsdam, NDR/Hamburg With backing from Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, CH MEDIA/Potsdam, NDR/Hamburg With backing from Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, CH MEDIA/Potsdam, NDR/Hamburg With backing from Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, CH MEDIA/Potsdam, NDR/Hamburg With backing from Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, CH MEDIA/Potsdam, NDR/Hamburg With backing from Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg
After the death of his beloved wife, Maria, successful designer Jost (Goetz George) discovers that she had an email friend, Anni (Claudia Michelsen). But Maria had not told Anni that she was ill and had also pretended that she herself was the sought-after designer. The grief-stricken Jost is unable to bring himself to tell Anni about his wife’s death and continues the correspondence, as Maria. But when he falls in love with her and they meet, he learns that Anni’s life is also not quite how she had described it.

“It’s a classic love story,” says producer Eric Steppenbeck, “but with modern means. The internet lets you tell bigger and better lies!”

“Great love stories can also begin with banal correspondence and lies sometimes bring truths to light, which nobody could have even guessed at beforehand,” says writer-director Petra K. Wagner. “It’s very exciting to make a film in which the characters already have a piece of their lives behind them. This way, the story hides many more surprises.”

A look at the cast shows Wagner and Stappenbeck have picked from the cream of today’s Teutonic top talent. George (Schtonk!, Der Totmacher, Rossini) has won many audience and critics’ plaudits and awards. In 2003, he added the Audience Award of the Adolf-Grimme Institute and the Bavarian Television Award for Mein Vater (director Andreas Kleinert) to his haul. And in the U.S. the film took the Emmy for Best Foreign TV Movie. In 2004, two episodes of the Schimanski detective series were also Emmy-nominated.

Michelsen’s credits include the domestic and international hit Der Tunnel while Anna Thalbach’s last big screen appearance was in Oliver Hirschbiegel’s Der Untergang (2004).

“I’m very proud of the cast,” says Steppenbeck. “Goetz was the first to say yes and he made casting suggestions. And Claudia is a great actress, she can grab an audience and is credible.” As for that basic pitfall of love stories – kitsch – Stappenbeck isn’t scared. “I love Douglas Sirk films,” he says. “A bit of kitsch never hurts! Especially when the actors can play with humor and a pinch of irony. There’s still room for powerful emotions.”

The title, Maria an Callas, is a reference to Maria Callas, whose music features, as well as one of the characters being called Maria. And, in German, when you email someone, you send it “an” that person.
with Denmark now that Iben is onboard.

Simon stresses that the film will be a faithful adaptation of the novel which is being published by Random House in the US this year: “although there will be some concentration, as the original story jumps around in various time levels and one can’t afford to do that in film. We needed some time to find the right rhythm.”

In his opinion, Die Mitte der Welt will be “an adult Forget America, it is more of a family drama à la John Irving than a coming-of-age tale, and is in fact more like Vanessa’s Tatort episode Der schwarze Troll. I think it will be a more mature film with more depth, and what we both liked about it is that the story has very important issues but without the typical German gravity.”

Before this production, though, Simon and Jopp are planning a low budget project shot on DV or DVD “in the improvisational style of Andreas Dresen or Mike Leigh”. Im Licht der Nacht is to be shot in Berlin at the beginning of 2005 with a cast including Meret Becker, Stefanie Steppenbeck, Marek Harloff, Fritz Roth, and Marie-Luise Schramm. “It’ll be a drama, but also with a helping of humor because that’s important for us,” Simon explains.

After making a lasting impression with his feature debut Bungalow (2002), which was called the “rebirth of the Nouvelle Vague” by France’s Cahiers du Cinéma and “in the tradition of New Hollywood” by the Frankfurter Allgemeine Zeitung, 35-year-old director Ulrich Koehler has remained true to himself with his second feature film Montag kommen die Fenster which was shot at locations in Kassel and Braunlage between October and December 2004.

Koehler, who graduated in 1998 from Hamburg’s Academy of Fine Arts, recalls that he had the idea for this latest film when he was a student: “I had wanted make a short about a nuclear family with friends of mine who had a child. In addition, books by Marlen Haushofer and Ingeborg Bachmann were also a catalyst for the storyline. And I liked the idea of setting the film in a small town like Kassel.”

“It is another quiet story with strong visual narrative, an ‘Autorenfilm’ in the best sense of the word,” says producer Katrin Schloesser of the Berlin-based Oe Filmproduktion whose past credits include Jargo, Befreite Zone, Sonnenallee and Wege in die Nacht. “It was important for Uli that he had a long shooting schedule and the opportunity to interrupt the shooting to be able to write and look at the footage. It was unusual for a small production that we could commit the team and actors for such a long time — Isabelle Menke and Hans-Jochen Wagner (Sie haben Knut) both work in the theater. It was also clear that we would have rehearsals beforehand and it was a very intensive preparation.”

At the center of Koehler’s new film is a young woman who breaks out of her seemingly happy family routine for a few days. On returning to her husband and daughter, she realizes that this breaking out has not been without consequences. The way back into “normality” won’t be so easy. As in Bungalow, Koehler doesn’t show his protagonist a way out of her dilemma. His goal is simply the portrayal of her identity crisis.

According to Menke, who was cast as the young woman Nina, “playing such a figure demands a lot of faith in the screenplay and the director. This worked for me because I liked the script and also liked Bungalow. What was difficult for me to play were exactly the things I liked so much in the first film. Here, it is as if I am looking as a spectator into a terrarium where all kinds of termites and other creatures are scrambling around. Nothing is explained, but for some reason I cannot take my eyes off of this terrarium.”

“The screenplay is reduced to only the very necessary,” she continues. “And you hear longer dialogues off camera. In this film, it is more about the little things that one can catch without having them served up on a plate.”
Oktoberfest

Type of Project Feature Film Cinema Genre Episodic Drama Production Company Hager Moss Film/Munich, in co-production with BR/Munich, ARTE/Strasbourg With backing from FilmFernsehFonds Bayern, Filmförderunganstalt (FFA), BKM Producers Marcus Welke, Kirsten Hager, Eric Moss Director Johannes Brunner Screenplay Johannes Brunner Director of Photography Thomas Riedelsheimer Production Design Christian Kettler Editor Horst Reiter Music by Raimund Ritz Principal Cast Barbara Rudnik, Peter Lohmeyer, August Schnoelzer, Hildegard Kuhlenberg, Arndt Schwering-Sohnrey, Christoph Luser, Mina Tander Casting An Dorthe Braker Format 35 mm, color, 1:1.85 Shooting Language German Shooting in Munich, September - October 2004 German Distributor Movienet Film/Munich

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Some ideas are so inspired, and yet so simple, the only reaction is, "Why hasn’t this been done before?" and then go do it! Which is exactly what producer Kirsten Hager did when then artist, now writer-director, Johannes Brunner pitched her Oktoberfest.

“It’s the second most-known German word after Autobahn!” she says. “It’s the biggest Volksfest in the world. You have to experience it to believe it. My first time, I was astounded by the sheer size of the thing! It is so big! The number of people, all with the wild urge to party! Munich gets six million visitors in just two weeks!”

So once the idea was a done deal, Hager and executive producer Markus Welke then spent the next two years developing the script, shaping and reshaping the film’s some separate, other intertwined, parallel-running stories into a cohesive and filmable whole. As Hager says, “there are many stories with different emotions. Some people meet, others part, some fall in love, there is success versus failure. The challenge was to make all this work on one of the greatest live stages in the world.”

You might think such a challenge would have driven Welke, if not mad, then certainly to drink! But life is full of surprises and he describes the experience as “not nearly as hard as we thought. We filmed before, during and after the fest and for the location work the team and actors were prepped and we filmed almost secretly. The organizers as well as the main Hofbraeu tent were most helpful and we also used the hand camera for its ease and authenticity.”

Apropos authenticity, cameraman Thomas Riedelsheimer is not only a documentary filmmaker in his own right but has received numerous awards, including the 2003 German Film Award for Rivers and Tides. And his music doc, Touch the Sound, won the Critics’ Week Award at Locarno 2004.

To single out just two of the multi-talented cast, Peter Lohmeyer is no stranger to followers of modern German cinema, his credits including Der Felsen and Das Wunder von Bern, while Arndt Schwering-Sohnrey was last seen in the 2003 smash hit Good Bye, Lenin! and Aus der Tiefe des Raumes (2004).

Among Hager Moss Films’ previous credits are Irren ist Maennlich (1996), St. Pauli Nacht (1998), and Mondscheintarif (2002). In 2004, the continuing partnership with director Sherry Hormann saw Maenner wie wir prove that you don’t have to be gay or a football fan to enjoy a comedy about gay footballers, as thousands of German cinema-goers also discovered.

For Hager, “a good film is one which entertains and touches,” and Oktoberfest is set to do both.

Warchild

Type of Project Feature Film Cinema Genre Drama Production Company Christian Wagner Film/Immenstadt, in co-production with Studio Ma/Ljubljana, SWR/Stuttgart, BR/Munich, ARTE/Strasbourg, Viba Film/Ljubljana With backing from BKM, MFG Baden-Wuerttemberg, FilmFernsehFonds Bayern, Slovenian Film Fund, Eurimages Producers Christian Wagner, Dunja Klemenc Director Christian Wagner Screenplay Edin Hinrichs Hadzimahovic Director of Photography Thomas Mauch Editor Jens Kleeber Music by Florian E. Mueller Casting Nina Haun Principal Cast Labina Mitevska, Senad Basic, Katrin Sass, Otto Kukla, Heinrich Schmieder, Zdenko Jelcic Format 35 mm, color, 1:1.85, Dolby Digital Shooting Language Serbo-Croatian/German Shooting in Sarajevo, Brcko (Bosnia), Adriatic coast, Viba Film Studios (Slovenia), Ulm, Allgaeu, Schwaebische Alb
Wholetrain

Type of Project Feature Film Cinema Genre Youth Drama Production Company Neue Goldkind Filmproduktion/Munich, in co-production with ZDF Das kleine Fernsehspiel/Mainz, Megaherz Film & Fernsehen/Unterfoehring With backing from FilmFernsehFonds Bayern Producers Christoph Mueller, Sven Burgemeister, Silke Bacher Director Florian Gaag Screenplay Florian Gaag Director of Photography Christian Rein Editor Kai Schroeter Production Design Heike Lange Principal Cast Mike Adler, Florian Renner, Jacob Matschenz, Elyas M’Barek, Alexander Held Casting Cat Casting, Weldy & Seibicke, Casting-Agentur Heyroth & Rietz Format 16 mm, blow-up to 35 mm, 1:1.85, color, Dolby Digital Shooting Language German Shooting in Munich and Warsaw. August - October 2004 German Distributor Movienet Film/Munich

Contact
Neue Goldkind Filmproduktion GmbH
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Few things polarize like graffiti – vandalism or integral part of today’s youth street culture, you decide.

Wholetrain, Florian Gaag’s feature debut, tells of the Keep Steel Burning (KSB)-Crew, four young people, fighting for fame and respect: at any price. That means always looking for the next big thing and defending their status. When another crew injures their honor it leads to a heated creative conflict. The KSB set off to spray an entire commuter train, a “Wholetrain”, unleashing a chain of events that will change their lives.

Gaag, who has made shorts and commercials, studied at the Tisch School of the Arts, University of New York. “I’d always wanted to make an authentic film about the culture,” he says. “I’d worked on a documentary, which is how I met ZDF’s Christian Cloos. I pitched him and it went from there.”

Gaag knows his subject is controversial: “The culture has many faces. Most people find tags ugly whereas masterpieces, or pieces, can be very beautiful. It’s all too easy to condemn.” And it was all too easy a project to turn down.
“Many people are hostile and the film is direct, it hides nothing,” says Gaag. “It was very difficult to finance. Finding people who believed in the project was very hard.”

Gaag found more of those people at **Neue Goldkind Film**, a company not afraid to tackle a diverse range of genres and subjects as long as the quality comes first. Among their previous credits: *Harte Jungs, Feuer, Eis & Dosenbier, Soloalbum*, and *Sophie Scholl – Die Letzten Tage* (cf. p. 55).

Casting was also no cakewalk, Gaag describing it as a “very, very, very, very, very long process” involving a nationwide process whereby he “finally ended up with people familiar with the culture. Some hadn’t acted before and, above all, the others haven’t had a classic acting education but are self-taught. They had to be authentic to viewers and the graf-fiti world.”

When it came to locations “no German city or state would have us! The German rail blocked us nationwide! West Europe didn’t want us! We looked east and almost got a permit in Prague and then almost in Budapest. Finally Warsaw said yes! They’re super locations and give the film something special. We also had lots of freedom and support from the Polish service providers and authorities. It’s a very fertile place to make a film.”

Gaag’s hope is that **Wholetrain** “closes the gap between insiders and outsiders. It’s not just for a youth audience but perhaps also for people who don’t have anything to do with the culture,” he says. “It’s not a film which communicates in all directions. It portrays a closed world and audiences must have the courage to look at it.”

SK
Allein

Maria’s life as a student is marked by her craving for closeness and excesses with sex, tablets and alcohol. Her greatest enemy is loneliness which she tries to combat with an affair and one-night stands. Maria is “borderline”, she has problems defining boundaries. Then one day she meets Jan. They grow closer and Maria realizes that for the first time ever, a close and honest relationship might be possible. She tries to break with her former life, but being afraid of failure, she doesn’t know how. She does her best to keep her past secret from Jan, but by doing so unwittingly heads for a catastrophe.

Genre Drama Category Feature Film Cinema Year of Production 2004 Director Thomas Durchschlag Screenplay Thomas Durchschlag Director of Photography Michael Wiesweg Editor Ingo Ehrlich Music by Maciej Sledziecki Production Design Sonja Ilius Producer Joachim Ortmanns Production Company Lichtblick Film/Cologne, in co-production with WDR/Cologne Principal Cast Lavinia Wilson, Maximilian Brueckner, Richy Mueller, Victoria Mayer Casting Anja Dihrberg Length 89 min, 2,500 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English

Sound Technology Dolby SR Festival Screenings Hof 2004, Ophuels Festival Saarbruecken 2005 (In Competition), Rotterdam 2005, Berlin 2005 (German Cinema) With backing from Filmstiftung NRW

Thomas Durchschlag was born in Oberhausen in 1974. After studying Philosophy and Social Sciences, he took up Communication Design followed by post-graduate studies at the Academy of Media Arts in Cologne. Also active as a writer and photographer, his films include: the shorts Eigentlich ist nichts geschehen (2000), Und morgen kommt der naechste Tag (2001), Nachts (2002), Zwei (2003), Eine Sommergeschichte (2003), and his feature debut Allein (2004).

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german films quarterly 1 • 2005 34
Alles auf Zucker!
GO FOR ZUCKER – AN UNORTHODOX COMEDY

The Jewish Zuckermann family has been separated by over 40 years of East Germany into two hostile camps in Frankfurt/Main and Berlin and would have happily continued living their own separate lives were it not for the demise of Mama Zuckermann. In her will, she decrees that the two brothers Jakob and Samuel will only be allowed to have their inheritance on the understanding that they at last settle their differences — and follow the Jewish tradition to the letter to honor the recently departed. This all comes at a most inconvenient moment for Jakob — who has successfully suppressed all knowledge of his Jewish roots over the years — since he is up to his neck in debts which he wanted to clear by competing for the €100,000 prize in the European Pool Tournament.


Dani Levy was born in 1957 in Basel/Switzerland. From 1977-1979, he was in the ensemble of the Basel Theater and was a member of Berlin’s Rote Gruetze Theater from 1980-1983. His other films include: Du mich auch (1985), RobbyKallePaul (1988), Abgeschleppt (1990, TV), I Was On Mars (1991), Ohne Mich (1993, episode of omnibus film Neues Deutschland), Silent Night (Stille Nacht, 1995), The Giraffe (Meschugge, 1998), and I’m the Father (Vaeter, 2002). He has been awarded various international prizes including the FIPRES-CI Critics’ Award at San Sebastian for I Was On Mars and the Hypo Bank Young Director’s Award for Ohne Mich at the Munich Filmfest in 1993. He has also appeared as an actor in various feature and TV films.
Eighteen-year-old Olga likes to escape from reality and hide in the world of romantic and tragic literature. When she meets the pretty free-spirit Judith, she believes to have found someone with whom she can share her dreams. But as friendship turns into love, her dream world begins to crumble …

Janina Dahse was born in 1976 in Berlin. After cultural studies at the Humboldt University in Berlin from 1997-1999, she worked as a TV journalist, author, and assistant director. Since 2001, she has been a student at the Academy of Television & Film in Munich. Her films include the shorts: Fliessen lassen (2000), Carpe mortem (2001), Schwesternliebe (2002), and Anemone Heart (Anemonenherz, 2004).
During a routine check in a rundown apartment building in Berlin, the police arrest Gabriel Engel, a brutal psycho-path under suspicion for the murder of 15 young boys. Michael Martins, a police officer out in the country investigating a local murder, follows the developments in the capital as Engel has also been accused of this murder. After a fight with his father-in-law, Martins takes off for Berlin to follow his lead. But instead of being difficult, Engel is most cooperative with Martins. The Berlin-police try to use Martins to get more information out of Engels, but it is Engels who is in fact pulling the strings. When Martins finds "proof" that Engels is his man, he returns to his village, but is later disappointed to hear that the evidence turns out to be false. Then Engels tries to kill himself and, on his deathbed, will only speak to Martins about the true identity of the murderer. Martins is shocked when Engels tells him that his own son could be the murder. Confused, Martins secretly takes a DNA probe from his son and is stunned when the results return as positive. Not knowing what to do, Martins gives his son a rifle and takes him out on a hunt, but he doesn’t plan to return. In the meantime, the police in Berlin realize that Martins and his son are the victims of Engels’ last deadly case. The boy is innocent. And in a race against time, they try to stop Martins and to save his son.

Genre Psycho Thriller Category Feature Film Cinema Year of Production 2004 Director Christian Alvart Screenplay Christian Alvart Director of Photography Hagen Bogdanski Editor Philipp Stahl Music by Michl Britsch Production Design Christian Goldbeck Producers Theodor Baltz, Boris Schoenfelder, Rainer Koelmel Production Company Medienkontor Movie/Berlin, in co-production with Kinowelt Filmproduktion/Munich Principal Cast Wotan Wilke Moehring, André Hennicke, Heinz Hoenig, Ulrike Krumbiegel Length 127 min, 3,492 m Format 35 mm, color, 1:1.85 Original Version German Sound Technology Dolby SR With backing from Filmförderungsanstalt (FFA), Medienboard Berlin-Brandenburg, Nordmedia German Distributor Kinowelt Filmverleih/Leipzig

Christian Alvart is also active as a writer (Schnee von gestern, Brennende Jugend, Speedkids, In Japan geht die Sonne auf), director and producer. His films include: Curiosity & The Cat (1999), Killer Queen (2002), and Antikoerper (2004).
When you see Joe, taking a stoic drag of her cigarette or pulling her hood up to the nape of her neck, you’re reminded of Marlon Brando and wonder if she’s really a girl. Without doubt, she is much prettier than those dolled up, roller-skating girls in angora sweaters. But in Eberswalde she is considered unattractive, an outcast, a rebel without choice. Eberswalde is a hopeless place where between being on welfare and alcoholism, only harshness can thrive. And so Joe doesn’t fight it, shrugs her shoulders, keeps a low profile and tries her best to work at the job the welfare office has found for her. But conforming to the situation isn’t easy. She has constant bouts of aggression, loses her temper and always ends up getting fired. She has no choice but to keep going towards the inevitable confrontation with her dream of following in her fathers footsteps and becoming a boxer.

About a Girl is a beautiful trip to liberation. Joe has to prove herself in a male-dominated boxing club where girls aren’t tolerated. Then she runs into a girlfriend and learns that one can be pretty without being dumb. And when the most wonderful guy in town becomes her boyfriend, she is tempted and decides to become a loyal wife whose only sparing partner is a milk carton. But she wouldn’t be Joe if she didn’t lose her temper every now and then. Once again, she is unable to avoid confrontation with her dream and decides to go to Berlin to fight.

Catharina Deus was born in 1970 in Nordheide. After a directorial internship at the Deutsches Schauspielhaus theater in Hamburg, she studied Germanic Studies with an emphasis in Theater and Media, during which time she participated in a video short film group. She then began studies at the German Film & Television Academy (dffb) in Berlin. A selection of her films includes: the shorts Steinich (1995), Frau mit Zeit (1996), Im Tor (1997), Ladiesnight (1998), Wir sind der Mittelpunkt der Welt (music video, 1998), 1/2 8 (2000), Der Freund der Friseuse (2002), and her feature debut About a Girl (Die Boxerin, 2005).
A man travels from Paris to Berlin. He’s looking for his wife. He will find her in a sanatorium and take her back to Paris with him.

His wife goes to Berlin every year. She is desperately searching for her daughter. In 1989, their daughter was abducted at the age of three. And she has remained unaccounted for.

One day the woman discovers a girl, Nina. She is a vagrant, a drifter. An itinerant, young woman. She roams around with another girl named Toni. She’s a girl who takes what she wants. A thief. The wife believes that Nina is her missing daughter.

Ghosts are apparitions who don’t want to accept that they are dead. They haunt the twilight regions, the realm between the living and the dead. They hope that love can make them come alive again. It is phantoms like these, which concern us here.

**Genre** Drama  
**Category** Feature Film  
**Cinema** Year of Production 2005  
**Director** Christian Petzold  
**Screenplay** Christian Petzold, Harun Farocki  
**Director of Photography** Hans Fromm  
**Editor** Bettina Boehler  
**Music by** Stefan Will, Marco Dreckkoetter  
**Production Design** Kade Gruber  
**Producers** Florian Koerner von Gustorf, Michael Weber  
**Production Company** Schramm Film Koerner + Weber/Berlin, in co-production with Les Films des Tournelles/Paris, in cooperation with BR/Munich, ARTE/Strasbourg, ARTE France Cinéma/Paris  
**Principal Cast** Julia Hummer, Sabine Timoteo, Marianne Basler, Aurélien Recoing, Benno Fuermann  
**Casting** Simone Baer, Sylvie Brocheré  
**Length** 85 min, 2,326 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German/French  
**Subtitle Versions** French, English  
**Sound Technology** Dolby Digital  
**Festival Screenings** Berlin 2005 (In Competition)  
**With backing from** Filmförderungsanstalt (FFA), BKM, Medienboard Berlin-Brandenburg  
**German Distributor** Piffl Medien/Berlin  

**Christian Petzold** was born in Hilden in 1960 and studied German and Theater Studies at the Free University in Berlin from 1982-1989. He also attended the German Film & Television Academy (dffb) from 1988-1994, graduating with the film **Pilotinnen** (1994). His other highly-acclaimed films include: **Cuba Libre** (1995), **Die Beischlafdiebin** (1998), **The State I Am In** (Die Innere Sicherheit, 2000), **Something to Remind Me** (Toter Mann, 2001), **Wolfsburg** (2002), and **Ghosts** (Gespenster, 2005).
World War II has just ended. Young Lem, like so many war orphans, is caught by communist soldiers and taken to the children's orphanage. This is where his true hardship begins. The orphanage is in fact an ideological labor camp where the children of the "enemies of the revolution" are brought to be ideologically reprogrammed. Here, in the spirit of the Great Revolution, the deeds of the Communist Party are glorified and order and discipline rule the day.

However even this dungeon has its secrets and Lem has a premonition that something unusual is about to happen. A mysterious and charismatic looking boy, Isaac, arrives and from the very beginning it is clear that he is somebody special, the first one with the courage to question authority and stoically endure the brutal consequences of such actions.

Lem is intrigued by the mystique that surrounds Isaac and feels that this boy might be the solution for his desperation. He sets out to create a bond of friendship with Isaac as his only chance for survival. From this moment on, nothing in the orphanage will be as before.

Genre Drama Category Feature Film Cinema Year of Production 2004 Director Ivo Trajkov Screenplay Ivo Trajkov, Vladimir Blazevski Director of Photography Suki Medencevic Editor Atanas Georgiev Music by Kiril Dzajkovski Producers Ivo Trajkov, Vladimir Chrenovsky, Robert Jazzidziski, Suki Medencevic, Milo Arsovski Production Companies The World Circle Foundation/Prague, Kaval Film/Skopje, Castor Productions/Los Angeles, Artis 3/Skopje, in co-production with Lara Entertainment/Duesseldorf, Award Entertainment/Skopje Principal Cast Saso Kekenovski, Meto Jovanovski, Maja Stankovska, Mitko Apostolovski Length 90 min, 2,462 m Format 35 mm, color, cs Original Version Macedonian Subtitled Version English Sound Technology Dolby Digital Festival Screenings AFI Los Angeles 2004 With backing from Ministry of Culture of the Republic of Macedonia, State Fund for Support & Development of Czech Cinematography

Ivo Trajkov, born in Skopje/Macedonia, works as a director, producer and screenwriter. His filmography as a director and screenwriter includes the feature films The Movie, The Past, The Canary Connection and Jan. He has worked in a wide range of genres including comedy, docu-drama, experimental and historic drama. As a producer, Trajkov was involved in more than 60 episodes of the critically acclaimed documentary series Unexplained Deaths. His German-international co-production The Great Water (2004) is the official Macedonian entry for the OSCAR in the foreign language category.
Le Tour de France – the toughest bicycle race of all celebrated its 100th birthday in 2003. Year after year, this spectacular event fascinates millions of people worldwide. And the winner takes it all …

But within the beauty of the French landscape and the suspension of the race, Academy Award-winner Pepe Danquart also tells about the torture and the pain, the fear and the weaknesses of the men. **Hell on Wheels** offers a true insight into the tour and brings us close to the individuals on the bike. We see the tears of those who are out of the race and the joy of those, who suffered but fulfilled their biggest dream: To reach the finishing-line of this hardest race of all.

The film gives a review of the genesis and history of the tour in its hundred years of existence, shows the gigantic organization of the tour, the fanatic crowd along the route and in front of TVs worldwide. **Hell on Wheels** presents an outstanding inner view of one of the biggest sports events.

**Genre** Sports  
**Category** Documentary  
**Cinema** Film/Freiburg, in co-production with Multimedia Film- und Fernsehproduktion/Hamburg, Dschoint Ventschr Filmproduktion/Zurich  
**With** Erik Zabel, Rolf Aldag, Andreas Kloeden, Alexander Winokurow, Steve Zampieri, Mario Kummer, Serge Laget, Lance Armstrong, Jan Ullrich  
**Length** 123 min, 3,365 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital Surround  

**Pepe Danquart** was born in 1955 and studied Communications from 1975-1981. He received an Academy Award in 1994 for his widely acclaimed short **Black Rider** (**Schwarzfahrer**, 1993). Together with Mirjam Quinte, he co-directed **Passt bloss auf ...** (1980) and **Off Season (Nach Saison)**, (1996). His other films include: **Daedalus** (1991), a segment of **Das 7. Jahr – Ansichten zur Lage der Nation** (1997), **Playboys** (1998), **Heimspiel** (2000) – which won him the **German Film Award** in Gold for Best Director in 2000, **Moerderinnen** (2001), **Semana Santa** (2002), and **Hell on Wheels** (**Hoellentour**, 2004, in co-direction with Werner Swiss Schweizer), among others.

**Editors** Mona Braeuer  
**Music by** Till Broenner, Schumann, Bach  
**Producer** Mirjam Quinte  
**Production Company** Quinte Film/Freiburg, in co-production with Multimedia Film- und Fernsehproduktion/Hamburg, Dschoint Ventschr Filmproduktion/Zurich  
**With** Erik Zabel, Rolf Aldag, Andreas Kloeden, Alexander Winokurow, Steve Zampieri, Mario Kummer, Serge Laget, Lance Armstrong, Jan Ullrich  
**Length** 123 min, 3,365 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital Surround  

**Festival Screenings** Goteborg 2005 With backing from Filmstiftung NRW, BKM, BAK, Filmfoerderungsanstalt (FFA)

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**World Sales**  
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Everything changes when Suse’s boyfriend Matthias escapes the GDR with her best friend Susanne.

The year is 1987, both just turned twenty and their life that was actually just beginning is brutally disrupted. The escape fails. Matthias and Susanne get arrested and Suse is left behind on her own. It’s not until sixteen years later that the three of them are finally ready to see each other again. They return to the places of their past. The film shows how Matthias and Susanne walk through the frontier forest in the Czech Republic. How Susanne stands in her former prison cell, how the three of them slowly retrieve their unequal lives and how painful the memory still is, even after twenty years. It shows how friendship turned into deep distrust. “What can one possibly say in a moment like this?,” Matthias asks his former friends on their reunion. They have turned into strangers in the meantime – leaving just a little rest of collective past to connect their lives.

**Genre** Drama  
**Category** Documentary Cinema  
**Year of Production** 2005  
**Director** Thorsten Trimpop  
**Director of Photography** Hanno Moritz Kunow  
**Editor** Sarah J. Levin  
**Music by** Michael Jakumeit  
**Producers** Susann Schimk, Joerg Trentmann  
**Production Company** credofilm/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz, Hochschule fuer Film & Fernsehen ‘Konrad Wolf’ (HFF/B)/Potsdam-Babelsberg  
**Principal Cast** Susanne Stochay, Susanne Lautenschlaeger-Leyh, Matthias Melster  
**Length** 95 min, 2,736 m  
**Format** 35 mm/ DigiBeta, color, 1:1.85  
**Original Version** German  
**Dubbed Version** English  
**Subtitled Version** English  
**Sound Technology** Dolby SR

Thorsten Trimpop was born in 1973 in Luedenscheid. After studies in Social Sciences and Philosophy, he trained as an actor from 1996-1998 and staged his own productions. In 2000, he began studies in Direction. His films include: **The Peacemaker of the Ice-Age** (short, 1999), **Freiheit in Weiss** (short, 2000), **Tom** (documentary, 2000), **312** (documentary, 2001), **Swimming Underground** (documentary short, 2001), **Der letzte Tag** (short, 2003), and **The Irrational Remain** (Der irrationale Rest, 2005).
Kebab Connection is a crazily comedic tale of two fast food stands (one Turkish, the other Greek), a frustrated filmmaker, the coolest commercial of all time, intercultural love, forbidden romance and centuries-old Aegean rivalry. And we mustn’t forget the local mafia, either!

The young Turkish hip-hopper Ibo wants to make the first German kung-fu film, so he practices by making an extremely successful commercial spot for his uncle’s kebab stand. Everything seems to be going his way until his girlfriend tells him she’s pregnant … His girlfriend leaves him and his parents kick him out of the house. His uncle promises to help him patch things up with his parents, if he’ll make another commercial for him. But this time, the second spot is a flop. Frustrated, he gives in to the temptations of the rival Greek restaurant-owner across the street (and his beautiful daughter!) and agrees to make a commercial spot for his uncle’s worst enemy. Once the mafia gets involved, Ibo can finally put his kung-fu talents to the test.

**Genre** Comedy  
**Category** Feature Film  
**Cinema Year of Production** 2004  
**Director** Anno Saul  
**Screenplay** Fatih Akin, Ruth Toma, Jan Berger, Anno Saul, based on an idea by Ralph Schwingel  
**Director of Photography** Hannes Hubach  
**Editor** Tobias Haas  
**Music by** Marcel Barsotti  
**Production Design** Ulrika Andersson  
**Producers** Ralph Schwingel, Stefan Schubert  
**Production Company** Wueste Film/Hamburg, in co-production with Creado Film/Constance, Wueste Film West/Cologne, WDR/Cologne, ARTE/Strasbourg  
**Principal Cast** Nora Tschirner, Denis Moschitto, Gueven Kirac, Hasan Ali Mete, Adnan Maral, Sibel Kekilli  
**Casting** Ingeborg Molitoris, Deborah Congia  
**Special Effects** Peter Wiemker  
**Studio Shooting** Cinegate/Hamburg  
**Length** 96 min, 2,708 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital Surround EX  
**With backing from** Filmstiftung NRW, FilmFoerderung Hamburg, Filmfoerdersanstalt (FFA), BKM  
**German Distributor** Timebandits Films/Potsdam

Anno Saul was born in 1963 in Bonn. He initially studied at the Jesuit College for Philosophy in Munich, followed by studies from 1985-1990 at the Academy of Television & Film, also in Munich. His films include: Unter Freunden (short, 1990), Und morgen faengt das Leben an (TV, 1995), Alte Liebe – Alte Suende (TV, 1996), Blind Date (TV, 1997), Zur Zeit zu zweit (TV, 1998), Green Desert (Gruene Wueste, 1999), Die Novizin (TV, 2002), Kebab Connection (2004), as well as numerous industrial and advertising films.

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Georg (16) lives in Frankfurt/Main and does martial arts – the local championship title in Taekwondo is within reach. Then suddenly his single father Andreas gets a new job opportunity and Georg has to move to Frankfurt/Oder in Eastern Germany instantly. In his new school he meets Thomas, leader of a radical right wing clique. The very first question from his new classmates is: “Where do you stand politically? Left of right!?"

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 2005  
**Director** Mirko Borscht  
**Screenplay** Jana Erdmann  
**Director of Photography** Alexander Fischerkoesen  
**Editor** Markus Schmidt  
**Music by** Alexander Istchenko  
**Production Design** Heike van Bentum  
**Producers** Susann Schimk, Joerg Trentmann  
**Production Company** credofilms GmbH, Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz  
**Principal Cast** Florian Bartholomaei, Ludwig Trepte, Max Mauff, Max Oelze, Sven Lubeck, Isabelle Mbarga, Christine Diensberg, Alice Dwyer, Dirk Borchardt, Petra Hartung, Errol Shaker, Adrian Topol, Matthias Schweighoefer  
**Casting** Karen Wendland  
**Length** 90 min, 2,565 m  
**Format** 35 mm, color, 1:1.85

**Original Version** German  
**Subtitled Version** English

**Sound Technology** Dolby SR  
**With backing from** Medienboard Berlin-Brandenburg, BKM

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**Mirko Borscht** was born in 1971 in Cottbus. Also active in the theater and with extensive experience as a first AD, his films include:  
**Maeuseboxen** (short, 1992),  
**Bastard!** (short, 2002), and  
**Combat Sixteen** (*Kombat Sechzehn*, 2005).
Lost and Found: 6 Filme aus 6 Laendern Osteuropas

LOST AND FOUND: 6 GLANCES AT A GENERATION

Nurtured in war and turmoil, raised in fragile democracies, the first post-Communist generation of young men and women from Central & Eastern Europe is now poised to play a leading role in the world. In Lost and Found, six young filmmakers from this region present their personal views on the subject of “generation” and the many changes that sometimes separate them radically from their parents’ generation. There are moving tributes to traditional values in a world of rapid technological change (Bulgaria) and to the pragmatic, can-do spirit of the elder generation (Serbia-Montenegro). There is hope: in the story of two Bosnian girls on either side of a town separated by an ethnic and religious chasm; in that of two Hungarian siblings who confront their tormented past after their mother’s death; and in the touching tale of a Romanian girl torn between her love for her mother – and her pet turkey! Linking each of these stories is an animated short from Estonia that celebrates life itself. In Lost and Found, a generation takes a look at itself – and confidently asserts its position in a new Europe.

This compendium of shorts reflects the talent and vitality of today’s young filmmakers in Central & Eastern Europe. Winsome or dark, light-hearted or gripping – each film is a unique work of art, a different facet of the rough gem that is the cinematic landscape of these countries.

Genre Drama Category Cycle of Shorts Year of Production 2005 Directors Stefan Arsenijevic, Nadejda Koseva, Mait Laas, Kornél Mundruczó, Cristian Mungiu, Jasmina Zbanich
Artistic Director Nikolaj Nikitin Producers Herbert Schwerling, Christine Kiauk Editors Nina Altafamakova, Vanda Arányi, Guido Krajevski, Kersti Millen, Niki Mossboeck, Ksenija Petricic, Raul Skopecz Production Company Icon Film/ Cologne, in co-production with relations/Berlin, Art Fest/Sofia, Art & Popcorn/Belgrade, Deblokada/Sarajevo, Mobra Films/ Bucharest, Nukufilm/Tallin, Proton Cinema/Budapest Length 99 min, 2,822 m Format 35 mm, color, 1:1.85 Original Version Bosnian/Bulgarian/Estonian/Hungarian/Romanian/Serbian Subtitled Versions German, English Sound Technology Dolby Digital Festival Screenings Berlin 2005 (Forum) With backing from Filmtstitung NRW, IFA Institute for Foreign Cultural Relations, Robert-Bosch-Foundation, Goethe-Institut

Stefan Arsenijevic (Fabulous Vera) was born in 1977 in Belgrade. Nadejda Koseva (The Ritual) was born in 1974 in Sofia. Mait Laas (Gene-Ratio) was born in Estonia in 1970. Kornél Mundruczó (Short Lasting Silence) was born in 1975 in Hungary. Cristian Mungiu (Turkey Girl) was born in 1968 in Romania. Jasmina Zbanich (Birthday) was born in 1974 in Sarajevo.

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german films quarterly

1 · 2005

new german films
Metallic Blues is a touching and amazing tragicomic road-movie, about two Israeli car dealers who risk it all in search of a better life, only to find out the most unexpected personal and historical truths. The opportunity of a lifetime has crossed paths with Shmuel and Siso; or so they think.

They invest US$5,000 in a vintage 1985 Lincoln Continental Limousine and plan to sell it in Germany for €50,000. They ship the car to Germany, and bring themselves and their dreams to Hamburg where their nightmare begins. Meanwhile, Shmuel experiences a very disturbing hallucination. The family stories of the Holocaust are taking over his mind …

A film about friendship and reconciliation surrounded with the memories of the dark days in the history of Germany and Israel.

Genre Tragicomedy Category Feature Film Cinema Year of Production 2004 Director Danny Verete Screenplay Danny Verete Director of Photography Yoram Millo Editor Rachel Yagi Music by Michael Cusson, Jean-Pierre Bissonnette, Ismael Cordeiro, Marc Girard Producers Danny Verete, Suzanne Girard, Klaus Rettig Production Company BBR Verete Film/Srigim, in co-production with Gemini Film/Cologne, Telefilm Canada/Toronto Principal Cast Avi Kushnir, Moshe Igvy Length 90 min, 2,462 m Format 35 mm, color, 1:1.85 Original Version English/Hebrew/German Subtitled Version English Sound Technology Dolby Digital Festival Screenings Jerusalem 2004, Montreal 2004, Vancouver 2004 Awards Best Screenplay & Best Actor Jerusalem 2004, With backing from FilmFoerderung Hamburg, Israeli Film Fund, Israeli Cable Television, Israeli Film Council

Danny Verete began his career as both a writer and director in 1981. He immediately received recognition for the 35-minute short Wall Within a City (1981). Verete teamed up with the director Daniel Waxman for Hammsin (1982). The film won an Israeli Oscar and Best Israeli Film of the Decade and numerous other awards abroad. His first feature film was Koko is 19 (1985). His second feature as a director, Yellow Asphalt (2000), was shown at several international festivals and won the Special Jury Prize in Cologne.
Christmas in Czarist Russia, 1900. A spoiled prince lives in a magnificent palace with his magician uncle, Drosselmeier. To test the young prince, Drosselmeier gives him one of two magic nuts. Each one has the power to make a wish come true. Drosselmeier cautions his nephew to treat the nut with great care, as it is extremely powerful. Dismissing his uncle’s warning, the prince carelessly plays with the nut as he muses that life would be much more fun if everyone were a toy. But just at that very moment, he carelessly flicks the nut into the fireplace. In a flash, the prince and his servants are turned into toy nutcrackers that – although their mouths open and close – can no longer move or speak.

The evil mouse king who lives within the palace walls witnesses the metamorphosis and hatches a plot to take over the kingdom. All he needs is the second magic nut. Drosselmeier persuades Clara, a young girl who is enchanted by the nutcracker prince, to set off on a mission to save the kingdom. She embarks on an adventurous journey to a magical land with rock candy mountains and marshmallow skies, where toys spring to life. As Clara and the nutcracker prince battle the mouse king, the prince learns the true meaning of friendship and the power of love. But will they be able to reverse the magic spell and save the kingdom from tyranny?

**Genre** Children and Youth, Family  
**Category** Animation, Feature Film  
**Film** Cinema  
**Year of Production** 2004  
**Directors** Michael Johnson, Tatjana Ilyina  
**Screenplay** Andy Hurst, Ross Helford, based on a tale by E.T.A. Hoffmann  
**Editor** Martin A. Kuhnert  
**Music by** Peter Wolf  
**Producers** Sven Ebeling, Hagen Behring  
**Production Company** Media Cooperation One/Stuttgart, in association with IFA/Zagreb, Infine/Zagreb, Telemagination/London, Argus International/Moscow, Sandstrom/Los Angeles  
**Voices** Leslie Nielsen, Robert Hays, Fred Willard, Eric Idle  
**Length** 77 min, 2,110 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** English  
**Sound Technology** Dolby Digital  
**With backing from** Filmfoerderungsanstalt (FFA), FilmFernsehFonds Bayern

**Michael Johnson** studied Photography and Graphic Design at the Academy of Arts in Berlin in 1985-1986 and Film at NYU’s Tisch School of the Arts. He then completed several traineeships as a timer and editor and worked as a production manager and voice cast supervisor in Berlin and New York. Also active as a writer, his films include: *Mister Bird* (1996), *Alicia!* (2002), and *The Nutcracker and the Mouse King* (2004).

Four stories that take place in different cities on the day of the Champions League Final Match between Galatasaray Istanbul und Deportivo La Coruña in Moscow.

“West Meets East”: Moscow. An elderly Russian woman comes to the aid of a young English woman who’s been robbed. They go to the police to report the robbery, but the policemen are busy keeping rivaling football fans from attacking one another. 1:0 for Depor.

“Germans in the Orient”: Istanbul. To get insurance money, a young German backpacker pretends he’s been robbed. At the police station, everything runs according to plan... until he becomes acquainted with the methods of the Turkish police. Galatasaray shoots a goal and ties the score.

“The Pilgrim and the Native”: Santiago de Compostela. A Hungarian history professor on a pilgrimage is robbed of his camera. He asks a policeman for help, but the man is much more interested in how people talk in Hungary – is it similar to Finnish? More important, it’s time for Siesta. The teams are tied.

“Exception culturelle”: Berlin. Two French street artists who are continually broke decide to report their luggage as stolen to get the insurance money. The German police are very helpful, but unfortunately not very naive … The teams are tied, it comes down to a penalty shootout.


**Production Design** Andreas “Ebbi” Olshausen
**Screenplay** Hannes Stoehr
**Director of Photography** Florian Hoffmeister
**Editor** Anne Fabini
**Music** by Florian Appl

**Production** Moneypenny Film/Berlin, in co-production with Filmanova/La Coruña

**Producers** Anne Leppin, Sigrid Hoerner

**Production Company** Moneypenny Film/Berlin

**Principal Cast**
- Megan Gay
- Luidmila Tsvetkova
- Florian Lukas
- Erdal Yildiz
- Peter Scherer
- Miguel de Lira
- Rachida Brakni
- Boris Arquier

**Length** 100 min, 2,800 m

**Format** 35 mm, color, cs

**Dolby Digital**

**Year of Production** 2004

**Director** Hannes Stoehr

**Genre** Burlesque Comedy

**Category** Feature Film Cinema

**World Sales**

**Beta Cinema / Dept. of Beta Film GmbH** · Andreas Rothbauer
Muenchener Strasse 101 z · 85737 Ismaning/Germany
phone +49-89-99 56 27 19 · fax +49-89-99 56 27 03
email: AＲothbauer@betacinema.com · www.betacinema.com
In the late 1890s, Hans Merensky, having a sixth sense for hidden mineral resources, seeks his fortune in the South African gold mining business, and falls in love with the beautiful but impoverished young noblewoman Rosa von Zuelow. However for financial reasons, Rosa decides to marry the much older, but powerful and wealthy geologist van Tonderen.

In a great effort, Hans, along with his expedition team, tries to locate a gold deposit but his stepbrother Albrecht wants to defeat him by every means possible. In a spectacular race, both gangs try to make it to the deposit first. Albrecht triumphs and Hans ends up bankrupt.

But Hans is not about to give up and once again takes up the fight against nature and hardened competitors. A strange sample of soil turns out to be platinum – a sensation that nobody ever expected to find in South Africa. The duel between Albrecht and Hans reaches its climax – and this time Hans triumphs over his rival. But this last fight could only be won with the support of real friends and true love: During the showdown, Rosa is accidentally wounded and dying while Hans, vanishing in a plane over the horizon, has not yet realized that she sacrificed herself to save his life.

**Genre** Adventure, Drama, Love Story

**Category** TV Movie

**Year of Production** 2004

**Director** Martin Enlen

**Screenplay** Wolfgang Stau, based on the biography of Hans Merensky

**Director of Photography** Philipp Timme

**Editor** Monika Abspacher

**Music by** Derek Mansvelt

**Producers** Markus Gruber, Roland Willaert, Philo Pieterse

**Production Company** D & D Film & Fernsehproduktion/Huerth, in co-production with WDR/Cologne, SWR/Baden-Baden, Degeto Film/Frankfurt, Philo Films/Johannesburg

**Principal Cast** Tim Bergmann, Nathalie Boltt, Hans-Werner Meyer, Katja Studt, Rainer Will, Simo Magwaza

**Length** 142 min, 3,885 m

**Format** 35 mm, color, 1:1.85

**Original Version** German

**Dubbed Version** English

**Subtitled Version** English

**Sound Technology** Dolby SR

With backing from Filmstiftung NRW, The Industrial Development of South Africa

Martin Enlen was born in Frankfurt in 1960 and worked on independent film productions until 1986. He studied in the film and TV drama department of Munich’s Academy of Television & Film (HFF/M) from 1986-1992 and made six shorts during this time: Fruehjahrsputz (1987), Der letzte Tanz (1989), Fuer immer (1990), A Little Place in Heaven (1990), Pinwand (1990), and the Academy Award-nominated Aus gutem Grund (1991). He has lectured in Directing at the HFF/M and made the miniseries Schicksal der Woche (1993), Toedliche Hochzeit (TV, 1994) for ZDF, Roula (1995), Blindes Vertrauen (TV, 1996), and Platinum (TV, 2004).
With *Reality Shock*, an absurd documentary comedy from the Polish primeval forest, Stanislaw Mucha finalizes his East European trilogy. After *Absolut Warhola* and *The Center*, *Reality Shock* shows a wonderful and worldly innocent group of people that through political and economic changes and the eastern enlargement of the EU have been ripped out of their isolation and stagnancy. Worried, perplexed and even indifferent, they test the contact to a "new era" – in their own whimsical way. In a stinky Lenin-bar, among good-humored gravediggers, promising kindergarten children, and plump little trolls, the director comes across a group of strangers to whom the concept of Europe seems just as alien as the UFO that once landed in their midst.

**Genre**  Society  **Category**  Documentary  **Cinema**  Cinema  **Year of Production**  2005  **Directors**  Stanislaw Mucha  **Screenplay**  Stanislaw Mucha  **Director of Photography**  Krzysztof Pakulski  **Editors**  Bogdan Saganowski, Jacek Tarasiuk  **Music by**  Billy’s Band  **Producer**  Stanislaw Mucha  **Production Company**  Studio Filmowe Kalejdoskop/Warsaw, for BR/Munich, TELE-POOL/Munich  **Length**  79 min, 2,162 m  **Format**  35 mm, color, 1:1.85  **Original Version**  Polish/Russian/German  **Subtitled Versions**  English, German  **Sound Technology**  Dolby Digital  **Festival Screenings**  Berlin 2005 (Panorama)

The Ritchie Boys

This is the untold story of a group of young men who fled Nazi Germany and returned to Europe as soldiers in US-uniforms. They knew the psychology and the language of the enemy better than anybody else. In Camp Ritchie, Maryland, they were trained in intelligence and psychological warfare. Not always courageous, but determined, bright and inventive, they fought their own kind of war. They saved lives. They were victors, not victims. They were young and the world’s most unlikely soldiers – with the greatest motivation to fight this war: they were Jewish. They called themselves The Ritchie Boys.

**Genre** Educational, History  
**Category** Documentary Cinema  
**Year of Production** 2004  
**Director** Christian Bauer  
**Director of Photography** Dietrich Mangold  
**Editor** David Kazala  
**Music by** Aaron Davis, John Lang  
**Producers** Christian Bauer, Patricia Phillips  
**Production Company** Tangram Film/Munich, in co-production with Alliance Atlantis/Toronto, in cooperation with BR/Munich, WDR/Cologne, MDR/Leipzig, History Television/Toronto, Discovery Wings/Silver Spring

**Length** 93 min, 2,774 m  
**Format** DigiBeta, color/b&w, 16:9  
**Blow-up** 35 mm, color/b&w, 1:1.66  
**Original Version** English  
**Dubbed Version** German  
**Sound Technology** Dolby SR


With backing from FilmFernsehFonds Bayern, MEDIA, Canadian Tax Credit

**Christian Bauer** studied German and English Literature, American Affairs and History. He lectured at the University of Munich and wrote film reviews for major German newspapers. An independent filmmaker and producer since 1980, he has directed more than fifty documentaries. In 1993, he was awarded the Adolf Grimme Award for his film on the last days of an American army garrison in Bavaria, Farewell Bavaria (1992). His other films include: The Ritchie Boys (2004) which has been short-listed for the Grierson Award 2004 and for an Academy Award 2005, The 53-Foot Woman (TV, 2004), Missing Allen (2001), The True Kir Royal (TV, 1999), A Brief History of Synchronicities (TV, 1997), O’ Man River: A Trip Down the Mississippi (TV, 1996), Last Take ’45 (TV, 1995), Places in History: Hollywood (TV, 1994), Along the Amber Coast (TV, 1993), Capone (TV, 1992), Vilnius (TV, 1991), The Jungle – Upton Sinclair and the Chicago Stockyards (TV, 1990), Phoenix Rising: The History of the German Film Industry After WWII (TV, 1988), Behind the Black Mirror (TV, 1987), As Simple As That (TV, 1986), Night Without Morning (TV, 1985), Déjà Vu (TV, 1984), and Farewell Celluloid (TV, 1983).

**World Sales**

Alliance Atlantis International Distribution · Ted Riley  
40 Westland Row · Dublin 2/Ireland  
phone +3 53-1-4 49 84 01 · fax +3 53-1-4 49 84 70  
email: ted.riley@allianceatlantis.com · www.allianceatlantis.com

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german films quarterly  
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new german films  
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Shadows of Silence tells the story of Ken Kipperman, 58, an American Jew of Eastern European origins. As a child in Coney Island, he sees images from the Buchenwald Concentration Camp on TV: shrunken heads, tattooed pieces of human skin and a horrible lampshade. Ken does not understand what he sees. His parents, who flew from the Nazis and lost relatives in concentration camps, remain silent. Thus, the horrible images traumatize Ken deeply. As an adult, he dedicates himself to the search for these human relics. After years of private investigation, Ken actually discovers pieces of tattooed human skin from Buchenwald – in Washington. Preserved as evidence for Nazi war-crimes trials in US archives, they had long been forgotten and are only brought back into public light by Ken’s obsessive search. But the whereabouts of the human skin lampshade, missing since the end of the war and always doubted by Holocaust deniers, remain a mystery to Ken. In Buchenwald he finally finds a lampshade exhibit – made of plastic. Is the human skin lampshade nothing more than a myth, a dubious instrument of post-war re-education? Ken’s search for the truth finally casts new light on a dark family secret. The survival of Kens parents had a terrible price.

**Genre** Drama  
**Category** Documentary Cinema & TV  
**Year of Production** 2004  
**Director** Martina Dase  
**Screenplay** Martina Dase  
**Director of Photography** Wolfgang Lindig  
**Editor** Gabriele Eglau  
**Music by** Andreas Koslik  
**Producer** Enrico Demurray  
**Production Company** DOKfilm/Potsdam, in co-production with RBB/Potsdam-Babelsberg  
**Length** 90 min  
**Format** DigiBeta, color  
**Original Version** English/German  
**Voice Overs** English, German  
**Sound Technology** Dolby SR

In Sweden’s barren hinterland, snow is everywhere, blurring the senses with its blinding whiteness. An illusion of purity, for it covers up pain and sorrow. Elisabeth, a writer who just lost her husband in an accident, has come here to take her life. But instead of finding her own death, she finds the snow-covered body of an old woman, Ina, and traces of a powerful passion that take us back to 1937 … After her mother’s death, Ina runs her family’s secluded farm alone with her father, Knoevel, a bitter man whose worst enemy is life itself. Cruel and violent, he terrorizes his daughter, who is too loyal to leave him. Then Aron enters her life. A stranger with a dark secret. A man of few words, but with a heart. Their love turns into a passion that seems able to triumph over Ina’s misery and Aron’s restlessness. Yet Knoevel relentlessly torments Ina, driving her to commit an act that can only be seen as a redemption. Ina is free – and Elisabeth finds the strength to go on with her own life in the passion that burned in this land of snow.

**Genre** Drama  
**Category** Feature Film  
**Cinema** Year of Production 2004  
**Director** Hans W. Geissendoerfer  
**Screenplay** Hans W. Geissendoerfer, based on the novel by Elisabeth Rynell  
**Director of Photography** Hans-Guenther Buecking  
**Editors** Peter Przygodda, Oliver Grothoff  
**Music by** Irmin Schmidt  
**Production Design** Bengt Svedberg  
**Producer** Hans W. Geissendoerfer  

**Production Company** Geissendoerfer Film/Cologne, in co-production with WDR/Cologne

**Principal Cast**
Thomas Kretschmann, Julia Jentsch, Maria Schrader, Ulrich Muehe, Oliver Stokowski, Ina Weisse, Martin Feifel, Susanne Lothar, Carolin Schreiber, Beate Abraham, Brigitte Annessy, Joachim Król

**Casting** Nessie Nesslauer, Horst D. Scheel

**Length** 142 min, 3,885 m  
**Format** 35 mm, color, cs  
**Original Version** German  
**Subtitle Version** English  
**Sound Technology** Dolby Digital SR

**Festival Screenings** Sundance 2005, Ophuels Festival Saarbruecken 2005  
**With backing from** Filmfoerderungsanstalt (FFA), BKM, Filmstiftung NRW  

**German Distributor** Kinowelt Filmverleih/Leipzig

Hans W. Geissendoerfer was born in 1941 in Augsburg and studied German, Theater Science, Psychology and African Languages. During extensive journeys in Africa and Asia, he made his first 16 mm documentaries and underground films. In 1969 he directed *Der Fall Lena Christ*. Geissendoerfer has been awarded four German Film Awards for his features *Jonathan* (1970), *Der Sternsteinhof* (1976), *The Glass Cell* (*Die Glaeserne Zelle*, 1978) – which was also nominated for an Academy Award, and *The Magic Mountain* (*Der Zauberberg*, 1992), and a Golden Globe nomination for *Justice* (*Justiz*, 1993). As the inventor and producer of the long-running hit TV series *Linderstrasse*, he received a *Bambi* in 1988, a *Golden Camera* in 1998, and the *Adolf Grimme Award* in 2001.
It’s a Men Thing.

Beyond the Seven Mountains, in the depths of the enchanted forest live the most famous bachelors in history: The Seven Dwarves. Now dwarves are not gnomes or midgets in pointy caps, dwarves are men who live according to a strict code of honor. And one of the many popular misconceptions is that they are small. Just because dwarves may start out small – like everybody else for that matter – doesn’t mean they stay small. In fact, they are far, far more big-hearted than most people. As the saying goes: size doesn’t matter.

The Seven Dwarves have lived in the remote forest for ages, by choice – a “female-free zone”, so to speak. They know only too well how heartless women can be and prefer harmony to heartbreak. But when Snow White enters their lives – on the run from the evil Queen – they lose it, totally. They simply can’t resist her innocent charm. And when the Queen, disguised as a door-to-door cosmetics saleswoman, abducts Snow White in a coffin-sized Tupperware container, the Seven Dwarves set out for the mighty castle on a perilous adventure to rescue her from a fate worse than death …

**Seven Dwarves** is the Brothers Grimm as you’ve never seen them before.

**World Sales**

TELEPOOL GmbH · Wolfram Skowronnek, Carlos Hertel
Sonnenstrasse 21 · 80331 Munich/Germany
phone +49-89-55 87 60 · fax +49-89-55 87 62 29
e-mail: cinepool@telepool.de · www.telepool.de
Munich, 1943. As Hitler wages a devastating war in Europe, a group of young people, mostly university students, resorts to passive resistance as the only effective way to cripple the Nazis and their inhuman war machine. The White Rose is formed, a resistance movement dedicated to the downfall of the Third Reich. Sophie Scholl joins the group as its only female member – an innocent young girl who matures into a committed and fearless anti-Nazi. On 18 February 1943, Sophie and her brother Hans are caught distributing leaflets at the university and arrested. Over the next few days, Sophie’s interrogation by the Gestapo officer Mohr evolves into an intense psychological duel. She lies and denies, schemes and challenges, lays down her arms and picks them up again, with greater force, nearly disarming her opponent. Then, the crushing evidence, the confession, and Sophie’s last, desperate attempt to protect her brother and the other members of the White Rose. Moved by Sophie’s uncommon bravery, Mohr even offers her a way out – but at the price of betraying her ideals. She refuses the offer, sealing her fate…

**Genre** Drama, History  
**Category** Feature Film  
**Cinema **  
**Year of Production** 2005  
**Director** Marc Rothemund  
**Screenplay** Fred Breinersdorfer  
**Director of Photography** Martin Langer  
**Editor** Hans Funck  
**Production Design** Jana Karen-Brey  
**Producers** Christoph Mueller, Sven Burgemeister, Marc Rothemund, Fred Breinersdorfer  
**Co-Producer** Bettina Reitz  
**Commissioning Editors** Hubert von Spreti, Jochen Koelsch, Ulrich Herrmann, Andreas Schreitmüller  
**Production Companies** Neue Goldkind Film/Munich, Broth Film/Munich, in co-production with BR/Munich, SWR/Stuttgart, ARTE/Strasbourg  
**Principal Cast** Julia Jentsch, Alexander Held, Fabian Hinrichs, Johanna Gastdorf, André Hennicke, Florian Stetter, Maximilian Brueckner, Joerg Hube, Petra Kelling, Franz Staber, Lili Jung  
**Casting** Nessie Nesslauer  
**Length** 115 min, 3,190 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SRD  
**Festival Screenings** Berlin 2005 (In Competition)  
**With backing from** FilmFernsehFonds Bayern, Filmförderungszentrum (FFA), BKM  
**German Distributor** X Verleih/Berlin  

Marc Rothemund began working as an assistant director in 1990 on commercials and TV productions. In 1995, he served as the German assistant director for Gérard Corbiau’s OSCAR-nominated *Farinelli* and followed this a year later with Dietl’s *Rossini*. He then made his directorial debut with *Wilde Jungs* and two episodes of the ZDF *Anwalt Abel* series. His other films include: *Love Scenes from Planet Earth* (*Das merkwürdige Verhalten …*, 1998), *Just the Two of Us* (*Harte Jungs*, 1999), *Hope Dies Last* (*Die Hoffnung stirbt zuletzt*, TV, 2001), *Das Duo – Der Liebhaber* (TV, 2003), and *Sophie Scholl – The Final Days* (*Sophie Scholl – Die letzten Tage*, 2005).
Anna is a contract killer. She doesn’t feel any guilt, but it’s a lonely job. Her boss, Lewin is the only one she can trust, and he’s a cold professional. While setting up a hit, she meets Lino, whose kind and easygoing nature fascinates her. They spend a night together, but no more. She cannot allow herself the luxury of a relationship. Her next “mark” turns out to be a contract killer who wants to retire. She is caught off guard, is wounded and only barely manages to escape. Not sure if she can still trust Lewin, she goes to Lino’s. He wants her to confide in him, but she can’t. Gradually though, as she recovers, she opens up to him. Lewin tracks Anna down and insists that she attend to her unfinished business, which she does. When she then says she wants to retire, Lewin agrees – on one condition. She must take out Lino …
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 Jester Till. 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. 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

**Year of Production** 2003

**Director** Eberhard Junkersdorf

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

**Character Design** Carlos Grangel

**Editor** Uli Schoen

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

**Production Company** Munich Animation Film/Munich, in co-production with CP Medien/Ludwigsburg, De Familie Janssen/Anwerp

**Voice of Till** Lee Evans

**Length** 84 min

**Format** 35 mm, color, 1:1.85

**Original Version** English

**Dubbed Versions** Flemish, French, German

**Sound Technology** Dolby SRD


**Awards**

**Audience Choice Award for Best Animation** Toronto 2004

**With backing from** Filmfoerderungsanstalt (FFA), FilmFernsehFonds Bayern, Mitteldeutsche Medienfoerderung, Eurimages, MEDIA, BKM, VAF, De Nationale Loterij

**German Distributor** Solo Film Verleih/Munich

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 Lion at Venice, as well as Reinhard Hauff’s Knife in the Head (Messer im Kopf) and Stammheim – winner of a Golden Bear at Berlin. In 1995, he founded the production company Munich Animation and co-directed the animated feature The Fearless Four (Die Furchtlosen Vier, 1997). In 2002, he founded Neue Bioskop Film and produced Oskar Roehler’s Berlin competition feature Angst (Der alte Affe Angst). Jester Till was short-listed in 2003 for an Academy Award in the category Best Animation.
The art historian Alexander Reschke meets the energetic Polish restorer Aleksandra Piatowska in 1989 on one of his visits to Gdansk, the city of his childhood. Just like Alexander, Aleksandra is also widowed and had to leave her hometown at a very early age. She is originally from Vilnius in Lithuania. During a dinner together, they come upon an inspiration: what if they both established a foundation that would provide for burials in one’s hometown? A sort of reconciliation cemetery for Germans in Gdansk and for Poles in Vilnius.

Months later their idea becomes reality and they become a couple. Together they set up a foundation with Polish and German partners. But when the first funeral takes place at the Gdansk cemetery, they are both moved to tears, even though there is still one downer: the Russians in Vilnius have not taken to their idea.

Before long, the reconciliation cemetery becomes more and more commercial, while Aleksandra and Alexander’s original hope of international understanding is cast by the wayside. The powers of capitalism are stronger, and hard currency prevails over idealistic intentions.

Klaus Richter, Pawel Huelle, Cezary Harasimowicz, Bhasker Patel

**Director of Photography** Jacek Petrycki

**Editor** Krzysztof Szpetmanski

**Music by** Gregor Voigt

**Production Design** Jochen Schumacher

**Producers** Regina Ziegler, Elke Ried, Mike Downey

**Production Companies** Zieglerfilm/Cologne, Ziegler Film/Berlin, Filmcontract/Warsaw, Killerpic/London

**Principal Cast** Matthias Habich, Krystyna Janda, Dorothea Walda, Udo Samel, Zbigniew Zamachowski, Mareike Carrière, Krzysztof Globisz, Joachim Król

**Casting** Sigrid Emmerich

**Special Effects** Flash Art/Bielefeld

**Length** 108 min

**Format** 35 mm, color, 1:1.85

**Original Version** German/Polish

**With backing from** Filmstiftung NRW, Eurimages, Polish Cultural Ministry, City of Gdansk

**German Distributor** NFP Marketing & Distribution/Berlin

Eight-year-old Vincent learns that the adults’ rules aren’t always true to reality. The dry voice narrating his absurdly logical thoughts accompanies us through his battle to cope with the adults’ inscrutable world. The camera follows the child’s point of view, picking up details which are slow in revealing themselves.

In the end, Vincent liberates himself from his parents’ rules and discovers that the world is unpredictable, vast and beautiful.

**Vincent**

**Genre** Children and Youth, Coming-of-Age Story, Family

**Category** Short

**Year of Production** 2004

**Director** Giulio Ricciarelli

**Screenplay** Soern Menning

**Director of Photography** Torsten Lippstock

**Editor** Anne Loewer

**Music by** Alessandro Ricciarelli

**Production Design** Daniel Volckamer, Betty Morell

**Producers** Sabine Lamby, Nicholas Conradt

**Production Companies** Friends Production/Munich, Naked Eye Film/Munich, FGV Schmidle/Munich, BR/Munich, ARTE/Strasbourg

**Principal Cast** Konstantinos Batsaras, Lisa Martinek, Sven Walser, Gottfried Breitfuss

**Special Effects** Optix Digital Pictures/Hamburg, Electro Films/Munich

**Length** 13 min, 420 m

**Format** 35 mm, color, 1:1.85

**Original Version** German

**Dubbed Version** English

**Sound Technology** Dolby SR

**Festival Screenings** Hof 2004, Ophuels Festival Saarbruecken 2005

**With backing from** FilmFernsehFonds Bayern

The composer Mimi Nachtigal and the singer Venus Morgenstern fall madly in love with each other, fight for seven years, and then break up. After their separation, they both come to the painful realization that they each have lost the love of their life. At first, they try to drown their sorrows in two very different, but pragmatic ways: Venus takes on a new boyfriend, Mimi kills himself. But when it finally occurs to them – for Mimi in the afterworld and for Venus in the here and now – that they simply cannot be without each other, it almost seems too late. Desperate but unswerving in her belief in love, a love that goes even beyond death, Venus descends into the underworld, like Orpheus, to find and bring back her lost love …

Genre Romantic Comedy
Category Feature Film Cinema
Year of Production 2004
Director Helmut Dietl
Screenplay Helmut Dietl, Patrick Sueskind, based in an idea by Helmut Dietl
Director of Photography Juergen Juerges
Editors Inez Regnier, Frank Mueller
Music by Dario Farina, Harold Faltermeyer
Production Design Albrecht Konrad
Producers Helmut Dietl, Norbert Preuss
Production Companies Diana Film/Munich, Fanes Film/Munich, in co-production with GFP Medienfonds/Berlin, Constantin Film/Munich, Typhoon Films/Cologne, ZDF/Mainz
Principal Cast Moritz Bleibtreu, Alexandra Maria Lara, Uwe Ochsenknecht, Anke Engelke, Heino Ferch, Justus von Dohnányi, Harald Schmidt
Casting An Dorthe Braker
Visual Effects CA Scanline Production/Geiselgasteig
Length 110 min, 3,013 m
Format 35 mm, color
Original Version German
Sound Technology Dolby SRD/SR
With backing from FilmFernsehFonds Bayern, Medienboard Berlin-Brandenburg, Filmförderungsanstalt (FFA)
German Distributor Constantin Film Verleih/Munich

Helmut Dietl was born in 1944 in Bad Wiessee and studied Theater and Art History. He then started working in television as a floor manager before going to Munich’s Kammerspiele Theater to become an assistant director. His first work as a director for television was the series Muenchner Geschichten in 1973. He followed this by serving as a producer for an independent production company and directed such legendary TV series as Der ganz normale Wahnsinn (1978), Monaco Franze (1983), and Kir Royal (1986). His award-winning films include: Der Durchdreher (1979), Schtonk! (1992), Rossini oder Die moerderische Frage, wer mit wem schlief (1996), Late Show (1999), and About the Looking for and Finding of Love (Vom Suchen und Finden der Liebe, 2004).
A year before her final exam Annika is kicked out of school. Game Over, Rien ne va plus – A disaster! Annika doesn’t dare to tell her parents. So every morning she leaves home pretending to go to school. She is hiding on a scrap yard, waiting for a good opportunity to confess. But the longer she waits the harder it is to tell the truth. She doesn’t want to disappoint anyone and no-one wants to listen to her. So she continues lying. The lie becomes the most important part of Annika’s life and she is struggling to keep up appearances. It’s an adventurous life to be a liar and it can be romantic too: She meets Kai, her first big love. But Annika’s permanent lying threatens to destroy their love.

**Genre** Coming-of-Age Story, Drama, Love Story

**Category** Feature Film Cinema

**Year of Production** 2004

**Director** Jan Martin Scharf, in co-direction with Arne Nolting

**Director of Photography** Ralf Mendle

**Editor** Benjamin Ikes

**Music by** Joerg Follert und Klee

**Production Design** Tim Pannen

**Producers** Harry Floeter, Joerg Siepmann

**Production Company** 2 Pilots Film-production/Cologne, in co-production with Kunsthochschule fuer Medien Koeln (KHM)/Cologne, WDR/Cologne

**Principal Cast** Katharina Schuettler, Therese Haemer, Thomas Feist, Torben Liebrecht, Thorsten Merten

**Casting** Iris Baumueller

**Length** 89 min, 2,580 m

**Format** 35 mm, color, 1:1.85

**Original Version**

**World Sales** (please contact)

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German **Subtitled Version** English **Sound Technology** Dolby SR

**Festival Screenings** Ophuels Festival Saarbruecken 2005

**Awards** Studio Hamburg Young Director’s Award 2004 With backing from Mitteldeutsche Medienfoerderung, Nordmedia, Filmstiftung NRW, Filmbuero Bremen

Jan Martin Scharf was born in Cologne in 1974. He began studies at the Academy of Media Arts Cologne (KHM) in 1998. He has written and directed various shorts and the episode *The Drunken Woman* in the film *Friday Night*, produced by six KHM students under the guidance of Wolfgang Becker. *Truth or Dare (Wahrheit oder Pflicht, 2004, in co-direction with Arne Nolting)* is his graduation film.

Arne Nolting was born in 1972 in Braunschweig and studied Theater, Film & Television Science, Linguistics and Political Science in Cologne and Marburg from 1993-1999. He also participated in the “Script 2000” Development Workshop with Wojech Marczewski and in “European Script Consultant” with Philip Parker. He won the Script Award of the Script Workshop of Lower-Saxony 2000 for *Stadtkatzen (Citycats)*. His other script work includes: the science-fiction thriller *Logout*, the romantic comedy *Die Bruecke*, the children’s film *Das Rollerblade-Rennen*, as well as episodes for the ZDF series *Alarm fuer Cobra 11– Die Autobahnpolizei*. 
No one returns the same way he left. If he does return, he does so as a stranger. A white raven among all the black ones.

It’s a happy celebration. The mothers bid farewell to their sons. There is a lot of drinking and laughing going on in the train. Young faces: innocent and curious.

But tired and tattered men will return. After only a few months of war. What happened to them? Society sent them off for protection. They return with their experiences, scars and unhealed wounds. They’ve lost their innocence. The mothers and wives hardly recognize their sons and husbands. We will take in these strangers.

Nine years of war in Chechnya. A dirty and senseless war. A war of the hurt Russian empire. A war from which many profit. A war that no one wants to talk about. The relationship to Russia is more important. Everyone is happy that the war has a new purpose: the battle against terrorism. That sounds healthy and just.

**Genre** Society  **Category** Documentary  **TV/Documentary Cinema** Year of Production 2005  **Directors** Johann Feindt, Tamara Trampe  **Screenplay** Johann Feindt, Tamara Trampe  **Director of Photography** Johann Feindt  **Producer** Thomas Kufus  **Production Company** zero film/Berlin, in co-production with ZDF/Mainz, in cooperation with ARTE/Strasbourg  **Length** 92 min  **Format** Digi Beta, color, 16:9  **Original Version** Russian/German  **Subtitled Version** English  **Sound Technology** Stereo  **Festival Screenings** Berlin 2005 (Panorama) With backing from Filmstiftung NRW


**Tamara Trampe** studied Germanic Studies at the University of Rostock. After working as an editor and dramaturge at the East German DEFA studios, she began making her own films in 1990. A selection of her directorial works includes: *Ich war einmal ein Kind. Der schwarze Kasten. ... Und ich habe Cezembre erobert*, and *Weisse Raben* (2005).

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After Italy declares war on Germany in 1943, there are parts of the fifth division of German mountaineers in the Austrian-Italian Alps. Small units guard a 260 kilometer long mountain front at 3,000 meters above sea level and under most difficult replenishment conditions.

**Cold Void** tells the story of a group, who under extreme climatic conditions, are cramped together and faced with dwindling rations. The fight for survival puts the men’s camaraderie to the test and the situation among them escalates.

It’s not matter of the heroic deeds of the characters, but rather a search for humanity in personal and moralistic failure.

**Genre** Drama **Category** Feature Film Cinema **Year of Production** 2004 **Director** Philip Haucke **Director of Photography** Stefan Karle **Editor** Dunja Campregher **Music by** Philipp F. Koelmel **Production Design** Thomas Griebl **Producers** Christoph Menardi, Claudius Lohmann, Philip Haucke **Production Company** Neos Film/Munich, in co-production with Uni.Media/Munich, Hochschule fuer Fernsehen und Film Muenchen (HFF/M)/Munich **Principal Cast** Florian Panzner, Peter Kremer, Rainer Strecke, Bastian Trost, Christoph Bach **Casting** Nessie Nesslauer **Length** 86 min, 2,500 m **Format** Super 16 mm **Blow-up** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby Digital 5.1 **Festival Screenings** Hof 2004 **With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), Cine Tirol, Foerderverein der HFF/M

Philip Haucke was born in Dusseldorf in 1978. After studies in Economics and Medicine, he enrolled at the Academy of Television & Film in Munich. Also active as a cameraman and director’s assistant, he has directed the shorts **Key Moment** (1999), **Black Baby** (2000), **Borneo** (2001), **Jemand musste K. verraten haben** (2002), and his graduation feature **Cold Void** (Weisse Stille, 2004).
1975. Jonas, ten-years-old, lives in a small provincial town with his mother Clara and his sister Marie, age 18. While the two women are doing their every day work, Jonas dreams away in a distant world where he can be close to his father. He keeps on drifting away. One of the few things he knows about his father is that he is a truck driver. And as he misses him endlessly, Jonas decides to call a radio station at night to send his love to his father. That’s his way to feel close to him. And there are also the letters he receives, letters that tell stories about foreign countries and the ocean. He knows that one day his father will take him along. But at the same time, he can feel that something is wrong and that there must be a reason for his sister’s fury. Shortly after his tenth birthday, the well-kept secret of his family collapses – and Jonas’ world breaks down. Now it’s up to Jonas to take the first step towards his “new” father.

Genre: Children and Youth, Coming-of-Age Story, Family
Category: Short
Year of Production: 2004
Director: Jakob M. Erwa
Screenplay: Jakob M. Erwa, Maggie Peren
Director of Photography: Astrid Heubrandtner
Editor: Michaela Mueller
Music by: Annette Focks
Production Design: Laura Weiss
Producers: Jakob M. Erwa, Rachel Honegger
Production Company: mojo:pictures/Munich, in co-production with Monsoon Pictures International/Geiselgasteig, Hochschule fuer Fernsehen und Film Muench (HFF/M)/Munich, in cooperation with Panther-Rental, Giesing Team, ARRI Film & TV & Kopierwerk/Munich, Weiner Staedtische Versicherung
Principal Cast: Adrian Hilberger, Ulli Jaklitsch, Marion Mitterhammer, Andy Posner, Monica Bleibtreu, Louise Martini, Lotte Tobisch
Casting: Stefany Pohlmann
Length: 26 min
Format: Super 16 mm
Sound Technology: Dolby SR
Festival Screenings: Hof 2004, Ophuels Festival Saarbruecken 2005
With backing from: FilmFernsehFonds Bayern, Cine-Styria, Steiermark Kultur, Amt fuer Wirtschafts- & Tourismusentwicklung Graz, Stadtgemeinde Fuerstenfeld, Graz-Kultur, Wien-Kultur, Fachvertretung der Audiovisions- & Filminindustrie Stmk., LandesJungendReferat-Steiermark

Jakob M. Erwa was born in 1981 in Graz/Austria. After studying Art & Design in Graz in 2000, he worked for several film production companies. In 2001, he realized his first short Truebe Aussichten and began studies at the Academy of Television & Film in Munich. Also active as a writer, painter, musician, singer, composer, and actor, his other films include: Der kleine Scharfrichter (short documentary, 2002), Little Prince (Maerchenprinz, short, 2003), Nightswimming (Nachtswimmer, 2003), Lies and Letters (Wie Schnee hinter Glas, short, 2004), Mixed Tapes (2004), and the music video Stehst Du Still (2004) for the band Shiver.
Yeeees! Great dribbling from Leon, right across the pitch! He’s going to shoot! But no! He’s sold the defender the dummy! But what’s this? It’s little Raban coming down the left wing! He’s taken the ball! He’s heading for the goal! He shoots and “GOAL! GOAL! That’s it! And THEEEEERE’S the final whistle!”

Clear the pitch! Lock up the referee! The most daring team of junior soccer players to take to the hallowed green turf, The Wild Soccer Bunch, is back!

This time they not only have to defend the trophy of trophies, the Teufelstopf, and their command of the town against the dreaded skater gang, the Flammenmuetzen, but also – shock, horror, gasp – fight for Vanessa (a girl of all things!) who’s fallen in love with their leader! But the motto still applies: “If you want to be cool, you got to be wild”.

**Genre** Adventure, Children and Youth, Sports  
**Category** Feature Film  
**Cinema** Year of Production 2005  
**Director** Joachim Masannek  
**Screenplay** Joachim Masannek  
**Director of Photography** Sonja Rom  
**Editor** Dunja Campregher  
**Music by** Andrej Melita, Peter Horn  
**Production Design** Winfried Hennig  
**Producers** Ewa Karlstroem, Andreas Ulmke-Smeaton  
**Production Company** SamFilm/Munich  
**Principal Cast** Jimi Blue Ochsenknecht, Sarah Kim Gries, Raban Bieling, Wilson Gonzalez Ochsenknecht, Uwe Ochsenknecht, Tim Wilde  
**Casting** Tolkien Casting, Agentur Extras & Actors  
**Special Effects** Magic FX/Munich  
**Length** 86 min, 2,361 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital  
**With backing from** FilmFernsehFonds Bayern, Bayerischer BankenFonds, Filmfoerderungsanstalt (FFA), MEDIA  
**German Distributor** Buena Vista International (Germany)/Munich

Joachim Masannek was born in 1960 in Hamm and studied German Studies, Philosophy, and Film in Munich. Since 1985, he has worked as a production designer, lighting technician, cameraman and author. After working on various animation projects, he wrote the children’s book Die Wilden Fussballkerle based on the soccer team he founded in Munich. His films include: Bomber (short, 1992), In Liebe, Catherine (short, 1992), Der Baer (commercial, 1992), The Wild Soccer Bunch (Die Wilden Kerle, 2004), and its sequel The Wild Soccer Bunch II (Die Wilden Kerle II, 2005).
In order to finally bring to an end a story his father has kept hidden in a faded old notebook, Matthias Silcher researches the story of his grandfather Robert, who died in 1937 in Lakehurst as a crew member on the Hindenburg. His investigation leads him to the Zeppelin Museum in Friedrichshafen to one of Robert’s former colleagues, Karl Semmle. But the old man rejects Matthias and first wants to know why he is so curious before he breaks his silence.

The bizarre circumstances of Robert’s death and the lives of his surviving family members thereafter do not come to light until 2004 with the help of Karl Semmle, the only witness of the time who really knows what happened and what drove Robert to sacrifice his own life to save the air-ship industry – a decision that would go on to haunt the lives of three generations.

**Genre** Historical Crime Story  
**Category** Feature Film Cinema  
**Year of Production** 2005  
**Director** Gordian Maugg  
**Screenplay** Gordian Maugg, Alexander Haeusser  
**Director of Photography** Christine A. Maier  
**Music by** Ferdinand Foersch  
**Production Design** Fritz Guenthner  
**Producer** Gordian Maugg  
**Production Company** Gordian Maugg Filmproduktion/Heidelberg & Berlin, in co-production with Transit Film/Munich  
**Principal Cast** Olaf Rauschenbach, Agnieszka Piwowarska, Alexander May, Christoph Bach, Hendrik Massute  
**Casting** Brit Beyer  
**Special Effects** Moser + Rosier, Wittig  
**Studio Shooting** AFR/Bremen  
**Length** 105 min, 3,000 m  
**Format** 35 mm, color/b&w, 1:1.66  
**Original Version** German  
**Subtitled Versions** English, French  
**Technology** Stereo  
**With backing from** MFG Baden-Wuerttemberg, FilmFoerderung Hamburg, Medienboard Berlin-Brandenburg, Hessen Kultur, HR, Nordmedia, Kulturelle Filmstiftung Mecklenburg-Vorpommern  
**German Distributor** Pegasos Filmverleih/Cologne

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After Napoleon’s exile, the princes and kings of Europe gather for the Congress of Vienna to divide up the land and determine new borders. The glove-maker Christel Weinzinger uses the occasion to promote her shop and throws bouquets with information about her gloves. However, the Austrian State Chancellor Prince Metternich doesn’t take well to her tactics and orders his private secretary Pepi, who happens to be in love with her, to prevent her from doing such things again. But Christel doesn’t pay much attention to Pepi or the Prince’s ban. When the Russian Tsar Alexander passes by, she throws another bouquet, but it misses the carriage and hits his helmet. Under the suspicion that she meant it as an assassination attempt, Christel is arrested and sentenced to 25 blows with a wooden paddle. Pepi tries to prevent the punishment by reporting to the Tsar what exactly happened. When the Tsar steps in and sees Christel in her cell, he immediately falls in love with her. Heartbroken, Pepi watches on as Christel falls in the love with the Tsar. While the congress reaches its climax, a messenger delivers the news that Napoleon has occupied France, bringing the congress to an abrupt end. The Tsar departs and leaves Christel behind, whose dreams are shattered when she realizes that she will never become Empress of Russia. Crying, she listens to the singer at the wine bar: there’s only one chance, it will never come again …

**Genre** Musical  
**Category** Feature Film  
**Cinema** Year of Production 1931  
**Director** Eric Charell  
**Screenplay** Norbert Falk, Robert Liebmann  
**Director of Photography** Carl Hoffmann  
**Editor** Viktor Gertler  
**Music by** Werner Richard Heymann  
**Producer** Erich Pommer  
**Production Design** Robert Herlth, Walter Roehrig  
**Production Company** Universum-Film (Ufa)/Berlin  
**Principal Cast** Lilian Harvey, Willy Fritsch, Otto Wallburg, Conrad Veidt, Carl-Heinz Schroth, Lil Dagover, Alfred Abel, Eugen Rex, Alfred Gerasch, Adele Sandrock, Margarete Kupfer, Julius Falkenstein, Max Guelstorff, Paul Hoerbiger  
**Length** 97 min, 2,773 m  
**Format** 35 mm, b&w, 1:1.37  
**Original Version** German  
**Sound Technology** Mono  
**Rights** Friedrich Wilhelm Murnau Foundation/Wiesbaden  
**German Distributor** Transit Film/Munich

**Eric Charell** was born in Breslau in 1894 and died in Zurich in 1974. He began his career as a dancer and actor, before he started directing in the early 1920s. After his success with revised versions of operetta classics, the Ufa hired him to direct Congress Dances (Der Kongress tanzt, 1931), which brought him international recognition. After Hitler came to power in the 1930s, Charell went to Hollywood to direct the musical love story Caravan (1934). In the years that followed, he contributed to screenplays and concentrated on theater work. In 1950 he returned to Germany and produced the film adaptation of his greatest stage hit The White Horse Inn (Im weissen Roessl, 1952). He also co-wrote the screenplay to Broadway-Melodie (1944), and produced Casbah (1947), and Feuerwerk (1954).
Das Kaninchen bin ich

Maria, a self-confident East German high school girl, is prohibited to go away to university because her brother is serving time in prison for agitation against the state, so she earns money by working as a waitress. Then she falls in love with the judge Paul Diester, unaware that he is the very one who sentenced her brother. Only later does she realize Diester’s opportunistic intentions, who only thinks of his career and misuses Maria and the law to achieve his own goals. She distances herself from him, suffers from his abuse, and is determined to go her own way.

Genre Drama  Category Feature Film  Cinema Year of Production 1965  Director Kurt Maetzig  Screenplay Manfred Bieler  Director of Photography Erich Gusko  Editor Helga Krause  Music by Reiner Bredemeyer, Gerhard Rosenfeld  Production Design Alfred Thomalla  Producer Martin Sonnabend  Production Company DEFA/Berlin  Principal Cast Angelika Waller, Alfred Mueller, Ilse Voigt, Wolfgang Winkler, Irma Muench, Rudolf Ulrich, Helmut Schellhardt, Willi Schrade, Willi Narloch, Maria Besendahl  Studio Shooting DEFA Studios/Potsdam-Babelsberg  Length 118 min, 3,237 m  Format 35 mm, b&w, 1:1.37  Original Version German  Subtitled Versions English, French, Spanish  Sound Technology Mono  German Distributor Progress Film-Verleih/Berlin

Kurt Maetzig was born in Berlin in 1911. He studied Sociology, Psychology and Law in Paris, and Engineering, Chemistry and Economics in Munich. In 1933, he worked as an assistant director, but was banned from his profession because of Nazi laws in 1934. He was a co-founder and board member of the East German DEFA studios, and went on to establish the weekly DEFA newsreel Der Augenzeuge. A selection of his films includes: the first German documentary after the war Einheit SPD-KPD (1946), Die Buntkarierten (1949), Der Rat der Goetter (1950), Ernst Thaelmann – Fuehrer seiner Klasse (1955), Vergesst mir meine Traudel nicht (1957), Der schweigende Stern (1960), Das Kaninchen bin ich (1965), Januskopf (1972), and Mann gegen Mann (1975), among others.
Seventeen-year-old Effi Briest is married to Baron von Innstetten, a man twenty years her senior. Effi is lonely in her new hometown, a small resort on the Baltic Sea coast. She is unhappy, even if she doesn’t want to admit it, because she doesn’t really feel loved by her stern and ambitious husband. Then she starts an affair with Major Crampas – one of her husband’s acquaintances – more so out of a longing for warmth than for passion. However, the affair comes to an end when the Innstettens move to Berlin. Six years later, the Baron discovers that his wife had an affair and challenges Crampas to a duel.

**Rainer Werner Fassbinder** was born in 1945 and died in 1982. He was one of the most significant directors of the “New German Cinema”. In just 13 years, between 1969 and 1982, he made 44 films, including *Katzelmacher* (1969), *The Merchant of Four Seasons* (*Der Haendler der vier Jahreszeiten*, 1971), *The Bitter Tears of Petra von Kant* (*Die bitteren Traenen der Petra von Kant*, 1972), *Fear Eats the Soul* (*Angst essen Seele auf*, 1973), *Effi Briest* (*Fontane Effi Briest*, 1974), *Despair* (1978), *The Marriage of Maria Braun* (*Die Ehe der Maria Braun*, 1979), *Berlin Alexanderplatz* (1980), *Lili Marleen* (1981), *Lola* (1981), and *Querelle* (1982), among others. He wrote 14 plays, revised six others and directed 25. He wrote four radio plays and 37 screenplays and worked on a further 13 scripts with other writers. Fassbinder’s films are among the most valid social documents produced between the late 1960s and early 80s in Germany; his plays are among the most performed of any post-war German dramatist.
At an auction, the art dealer Ripley meets Jonathan, a picture framer who is suffering from a rare blood disease, and targets him as a potential mob assassin. Jonathan will not be suspected because he has no motive. When Jonathan is led to believe that his illness is terminal, he agrees to the murder plot so that he can leave his wife and family financial security upon his death. Through the lonely streets of New York, Paris and Hamburg, the two men form an unlikely bond, as Ripley begins to regret his past and the once scrupulous Jonathan faces the exhilaration of cold-blooded murder.

Genre Drama, Literature, Thriller
Category Feature Film
Cinema Year of Production 1977
Director Wim Wenders
Screenplay Wim Wenders, based on the novel Ripley’s Game by Patricia Highsmith
Director of Photography Robby Mueller
Editor Peter Przygodda
Music by Juergen Knieper
Production Design Heidi Luedi, Toni Luedi
Producer Wim Wenders
Production Companies Road Movies Filmproduktion/Berlin, Wim Wenders Production/Munich & Berlin, Les Films du Losange/Paris, WDR/Cologne
Principal Cast Bruno Ganz, Dennis Hopper, Lisa Kreuzer, Gérard Blain, Andreas Dedecke, David Blue, Stefan Lennert, Rudolf Schuendler, Nicholas Ray, Samuel Fuller, Peter Lilenthal, Daniel Schmid, Sandy Whitelaw, Jean Eustache, Lou Castel
Length 126 min, 3,436 m
Format 35 mm, color, 1:1.66
Original Version German/English
Dubbed Versions English, German
Subtitled Versions English, Italian, Spanish

Sound Technology Dolby SR
Festival Screenings Cannes 1977
Awards German Film Critics’ Award 1977, 3 German Film Awards 1978
German Distributor Reverse Angle Pictures/Berlin


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German Films Service + Marketing is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema 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. In 2004, new shareholders came on board the Export-Union which from then on operated under its new name: German Films Service + Marketing GmbH.

Shareholders are the Association of German Feature Film Producers, the Association of New German Feature Film Producers, the German Federal Film Board (FFA), the Association of German Television Producers, the Stiftung Deutsche Kinemathek, the German Documentary Association, FilmFernsehFonds Bayern and Filmstiftung NRW representing the seven main regional film funds, and the German Short Film Association.

Members of the advisory board are: Alfred Huermer (chairman), Peter Dinges, Antonio Exacoustos, Dr. Hermann Scharnhoop, Michael Schmid-Ospach, and Michael Weber.

German Films itself has eleven permanent members of staff: Christian Dorsch, managing director; Mariette Rissenbeek, public relations; Petra Bader, office manager; Julia Basler, project coordinator; Angela Hawkins, publications & website editor; Nicole Kaufmann, project coordinator; Cornelia Klimkeit, project coordinator & PR assistant; Andrea Rings, assistant to the managing director; Martin Scheuring, project coordinator; Ernst Schrottenloher, accounts; Konstanze Welz, project coordinator.

In addition, German Films has eight foreign representatives in seven countries.

German Films’ budget of presently €5.7 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. In addition, the seven main regional film funds (FilmFernsehFonds Bayern, FilmFörderung Hamburg, Filmstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution, currently amounting to €300,000, towards the work of German Films.

German Films is a founding member of the European Film Promotion, an amalgamation of 23 national film PR agencies (including Unifrance, Swiss Films, Austrian Film Commission, Holland Film, among others) with similar responsibilities to those of German Films. The organization, with its headquarters in Hamburg, aims to develop and realize joint projects for the presentation of European films on an international level.

German Films’ range of activities includes:

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, Toronto, Locarno, San Sebastian, Montreal, New York, Karlovy Vary, Moscow, Tribeca, AFI, Rotterdam, Sydney, Goteborg, Warsaw, Thessaloniki, and Turin
- Organization of umbrella stands for German sales companies and producers at international television and film markets
- 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 about current German films and the German film industry (German Films Quarterly and German Films Yearbook), as well as international market analyses and special festival brochures
- An Internet website (www.german-films.de) offering information about new German films, a film archive, as well as information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the OSCAR for Best Foreign Language Film
- Collaboration with Deutsche Welle’s DW-TV KINO program which features the latest German film releases and international productions in Germany
- Organization of the “Munich Previews” geared toward European arthouse distributors and buyers of German films
- Selective financial support for the foreign releases of German films
- On behalf of the association Rendez-vous franco-allemands, organization with Unifrance of the annual German-French film meeting

In association and cooperation with its shareholders, German Films works to promote feature, documentary, television and short films.
From “Head-On” to “Summer Storm” German Cinema continues to break new ground and win over new audiences.

When it comes to presenting German film worldwide, DW-TV – Germany’s international broadcaster – teams up with FFA and GERMAN FILMS. Once a month, KINO – The German Film Magazine reports on the latest productions from the cinema scene.

At this year’s Berlin Film Festival, KINO will be part of the German Boulevard section of the European Film Market, an international fair for professionals of the film industry.

KINO’s Berlinale Special will be broadcast on February 18th, 2005 at 19:30 UTC.

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