Kino

AT CANNES in Competition
VATER & SOHN by Aleksandr Sokurov
in Un Certain Regard
SEPTEMBER by Max Faerberboeck

GERMAN FILM AWARD
... and the nominees are ...

SPECIAL REPORT
Short Sharp Shots – Focus on German Short Films
German Films and

In the Official Program of the

in Competition

Vater & Sohn
by Aleksandr Sokurov
German co-producer: zero film, Berlin
World Sales: Celluloid Dreams, Paris

in Competition

Dogville
by Lars von Trier
German co-producer: Pain Unlimited, Cologne
World Sales: Trust Film Sales, Hvidovre

in Competition

The Moab Story
The Tulse Luper Suitcase – Part I
by Peter Greenaway
German co-producer: Net Entertainment, Berlin
World Sales: Fortissimo Film Sales, Amsterdam

in Special Sessions

The Soul of a Man
by Wim Wenders
German co-producer: Road Movies Film, Berlin
World Sales: Promark Entertainment Group, Los Angeles
Co-Productions

Cannes Film Festival

September
by Max Faerberboeck

Producers:
nf2 - zero film & Max Faerberboeck, Berlin

World Sales:
Telepool, Munich

Kleine Freiheit
by Yueksel Yavuz

Producers:
Cotta Media Entertainment, Berlin & Peter Stockhaus Film, Hamburg

World Sales:
Cotta Media Entertainment, Berlin

Matrilineal
by Caterina Klusemann

Producer/World Sales:
Caterina Klusemann Film, Berlin

Am See
by Ulrike von Ribbeck

Producer/World Sales:
German Film & Television Academy Berlin (dffb)

TV City
by Alberto Couceiro & Alejandra Tomei

Producer/World Sales:
'Konrad Wolf’ Academy of Film & Television (HFF/B), Potsdam-Babelsberg
6 interview Christina Weiss
CULTURAL AND COMMERCIAL COMPATIBILITY

8 focus on
GERMAN SHORT FILMS
directors’ portraits
16 GOOD BYE, LENIN! HELLO SUCCESS!
A portrait of Wolfgang Becker
17 THE BIG SCREEN FOR BIG EMOTIONS
A portrait of Caroline Link

producer’s portrait
20 A LIFE IN FILM
A portrait of Quality International – Jan Fantl

actress’ portrait
22 FRANKLY SPEAKING
A portrait of Franka Potente

24 KINO news

in production
28 16UP
Samir Nasr
28 COWGIRL
Mark Schlichter
29 EGOSHOOTER
Christian Becker, Oliver Schwabe
30 GEGEN DIE WAND
Fatih Akin
30 JARGO
Maria Solrun Sigurdardottir
31 KALTFRUEHLING
Dominik Graf
32 KLEINRUPPIN FOREVER
Carsten Fiebeler
32 NACHBARINNEN
Frantiska Meletzky
33 SANIYES LUST
Suelbiye V. Guenar
34 THE SECRET OF JOY
Helga Reidemeister
34 VILLA LIBERTA – DIE ITALIENISCHE REISE
Klaus Knoesel
35 WER KUESST SCHON EINEN LEGUAN?
Karola Hattop

the 100 most significant german films (part 9)
36 VARIETÉ
Ewald André Dupont
37 ROSEN FUER DEN STAATSANWALT
ROSES FOR THE PROSECUTOR
Wolfgang Staudte
38  ALICE IN DEN STAEDTEN
    ALICE IN THE CITIES
    Wim Wenders
39  DIE HALBSTARKEN
    THE HOOLIGANS
    Georg Tressler

40  new german films
    EROTIC TALES: THE GALLERY
    Jos Stelling
    EROTIC TALES: MUSIC
    Amos Kollek
41  FEDERICO FELLINI – THROUGH THE EYES OF OTHERS
    Eckhart Schmidt
42  DER GLAESERNE BLICK
    DEAD MAN'S MEMORIES
    Markus Heitschi
43  GONE
    Zoltan Paul
44  HERR LEHMANN
    BERLIN BLUES
    Leander Haussmann
45  HIERANKL
    Hans Steinbichler
46  KIKI & TIGER
    Alain Gsponer
47  LET IT ROCK!
    Igor Paasch
48  MEIN LEBEN TEIL 2
    MY LIFE PART 2
    Angelika Levi
49  MUTTI – DER FILM
    MUTTI – THE MOVIE
    Joern Hartmann, Klaus Purkart,
    Biggy van Blond, Ades Zabel
50  NITSCHEO
    Stefan Sarazin
51  ROSENSTRASSE
    Margarethe von Trotta
52  ROT UND BLAU
    RED AND BLUE
    Rudolf Thome
53  SEPTEMBER
    Max Faerberboeck
54  TILL EULENSPIEGEL
    JESTER TILL
    Eberhard Junkersdorf
55  VATER UND SOHN
    FATHER AND SON
    Aleksandr Sokurov

59  film exporters

62  foreign representatives · imprint
After publisher Michael Naumann and professor of philosophy Julian Nida-Ruemelin, Dr. Christina Weiss — who holds a doctorate in Literature — is the first woman to head the State Ministry of Cultural Affairs created under German Chancellor Gerhard Schroeder in 1998. Born in St. Ingbert/Saar in 1953, Weiss followed her studies by working as an assistant lecturer in the Institute of Comparative Literature at the University of Saarland and regularly publishing articles as a literary and art critic — including contributions to the magazine ART, the Süddeutsche Zeitung, Die Zeit and various radio stations. In 1989, she took over the program organization at Hamburg’s Literaturhaus before becoming Senator of Cultural Affairs in the same city in 1991, an office she held for the next ten years until 2001. After a year’s intermezzo during which she returned to journalism, in October 2002 Gerhard Schroeder appointed Weiss, a non-party politician, to his second cabinet as Federal Government Commissioner for Culture and the Media — her official title today.

INTERVIEW CHRISTINA WEISS

CULTURAL AND COMMERCIAL COMPATIBILITY

KINO: Ms. Weiss, when you consider the leading areas of culture – music, theater, literature, film, fine art – is your attitude that of a mother who says: I have the same love for all of my children?

Christina Weiss: I don’t want to decide on that basis at all. Firstly, I have worked in all these areas myself at some time, and secondly, the most important thing about any art, I think, is that it offers new experiences. Then I don’t care whether it’s an image, a sound or a text: I am interested in everything that lends an impetus to my own thought processes.

KINO: Your professional biography demonstrates a love for the avant-garde, the experiment. But as far as cinema matters are concerned, from now on you will be encountering a majority of people with robust market interests.

Weiss: Precisely because I understand something of extreme tendencies and positions, I know how important it is to combine artistic quality and audience appeal. Our offices have some funds available for innovative, risky projects that will spur on the development of film. But this should not be confused with the task of the German Federal Film Board (Filmförderungsanstalt/FFA), which is intended to consolidate German film financially. Each and every film is both a cultural and a commercial asset. So everyone – from the artists to the distributors – must act in concert so that German film develops more profile and standing. Political policies have also played an important part. In the new version of the Film Funding Law (FFG), when it comes to funding we have interconnected these two facets of film more decisively than ever, recognizing both its cultural and its economic components and placing a particular emphasis on the funding of film sales.

KINO: Recently there has been a great upswing due to Caroline Link’s OSCAR for Nowhere in Africa (Nirgendwo in Afrika) and the success of Wolfgang Becker’s Good Bye,
**Lenin!** seen by some five million viewers. But is that more than a flash in the pan? Usually German film drifts along with a market share of scarcely ten percent.

Weiss: I believe both successes will have an infectious effect – for German filmmakers and for their audiences. Such top-quality, successful film productions should simply make us proud and – please – confident! And they also lead us to hope for a new generation of filmmakers who will reflect on their own strengths, begin to tell stories once again and develop their projects with true enjoyment and passion.

KINO: But many people say that German films are too cheaply produced to compete on the national and international market. The new Film Funding Law (FFG) is to come into effect at the beginning of next year, but the tug-of-war among participants is enormous, and that’s only for the FFA’s budget increase. Do you sometimes long for France with its centralized rigor?

Weiss: (laughs) Of course, I have a soft spot for our ingenious contrived federal system in Germany. And if you add up all the funds – from the FFA, the film funding institutions in the federal states and my office – then you come up with a considerable sum for film promotion in Germany as well. But we must ensure that the resulting potential is not fragmented. That is also a reason why we want to establish a German Film Council after the new FFG comes into effect; to plan, to evaluate funding, but also to promote better cooperation between the federation and the individual states. So that nothing can suddenly go wrong somewhere just because we are unable to communicate with each other properly.

KINO: But why are the television stations – which have to come up with the lion’s share in France, for example – only asked for voluntary sums in Germany? They could be compelled to make contributions, like those who run cinemas and video libraries.

Weiss: Obligations entered into voluntarily and good collaboration as partners are better than any form of compulsion. The public television stations – which are, incidentally, now voluntarily doubling their contributions to the FFA – and politicians are reliant upon each other in many areas.

KINO: When you came to office, you pledged that you would check every new law for its “cultural compatibility”. A polemic question: does your own project, the new Film Funding Law, suddenly have a problem in that respect? Above all, the film world intends to use it to assert commercial interests.

Weiss: Certainly, a part of the newly-acquired funding is to be used for film marketing and sales promotion. But we are also expressly strengthening the instruments of film promotion in cultural terms. You must remember, our new points system means that films which have won festival invitations and prizes will be supported. That is not just a matter of audience figures and the box-offices.

KINO: That may be helpful for an international success. But these days, hardly any attention is paid to German film abroad. How can its performance be improved?

Weiss: We will support the foreign representation of German films, the Export-Union, and by this I also mean financially. In addition, a new body – the Cooperative Council – will group together more effectively all those powers that represent German films abroad – from the Export-Union to the Goethe Institutes.

KINO: At the moment, the film world is gathering together its interests with respect to a different point. It plans a German Film Academy, based on the OSCAR model. But instead of a film award without endowment, it wants to take over responsibility for presenting the funds from the state – almost € 3 million. That would be unique in Europe.

Weiss: The German Film Award should and will remain a state prize, but with respect to nomination and presentation we want to cooperate with a future German Film Academy. A film academy would give us the advantage of a large expert jury made up of previous prize-winners, and of a more impressive award ceremony. Both components would trigger a powerful PR effect for German film. As I see it: let’s get more drums rolling. But say no to fusion.

KINO: Don’t you envisage legal problems if a specialist academy endows tax money which is, according to the statutes, bound to a cultural commission?

Weiss: The film academy won’t get the funds, it will just be our partner for the presentation. An interim commission is also conceivable; one that could make the very first pre-selection for the nomination of films. But first the academy has to be established. And even then: it is always possible to drop out of that kind of cooperation. After all, we won’t be getting married.

KINO: Will you be going to Cannes this year? Will you be demonstrating your personal and ministerial commitment to German film at the festival, like your first predecessor Michael Naumann?

Weiss: I will be there, also aiming to strengthen our contacts with those who make the ultimate decisions. I have an excellent contact to the French Minister of Cultural Affairs, Jean-Jacques Aillagon, but of course even he cannot command better acceptance of German film at the festival.

KINO: What cinema film has impressed you most recently, and why?

Weiss: Wolfgang Becker’s *Good Bye, Lenin!* It is possible to watch it and enjoy it superficially, but there are other levels too: the film opens up many an abyss, leaving great scope for a more thoughtful approach. The greatest art in the making of a good film is to be complex, to create several levels. To trigger enthusiasm on first viewing – and yet still bear up to a fourth viewing.

Jan Schulz-Ojala, film editor for Der Tagesspiegel, spoke to Dr. Christina Weiss in Berlin for KINO Magazine.
In comparison with the rest of Europe, Germany is one of the biggest producers of short films: between 900 and 1,000 new shorts are made each year. Most of these films can be seen at specialized short film festivals, which are not only numerous, but also very popular in Germany. And German short films also take part regularly at international festivals and enjoy considerable success. Production is of a scarcely equaled scope and variety, and represents an important element of German art and culture.

THE HISTORY BEHIND SHORT FILM

Short film can look back on a long tradition in Germany. Its origins lay in the pioneer age of cinema when all films were "shorts". When film genres unfolded and the full-length feature film was developed, two very different lines of development – which were to influence the future of short films in Germany – emerged between 1910 and 1930: the educational, so-called cultural film and the artistic short film. Almost as soon as the cinema had been established as a new mass media, short films were produced to be shown as a supporting program before the main films. The big film company Ufa, for example, ran its own cultural film department from 1918 onwards. The content of these films was primarily cultural and educational – usually they examined questions of health or investigated scientific topics. Animal films were especially popular. An independent production structure also unfolded parallel to studio production, and this continues to be typical of German short films today. A large number of independent cultural filmmakers worked alone as their own authors, directors and producers. Often, they even took distribution and projection into their own hands. Traveling across the country with their film copies, they showed their works in schools and in district cinemas, the predecessors of today’s communal cinemas.

Another tendency that continues to characterize German short films today also emerged at that time: a preference for experimentation with film aesthetics and form. During the 1920s, the short film – if not a cultural film – was generally an avant-garde film. Ranging between Dadaism, Bauhaus and New Objectivity, filmmakers such as Richter, Eggeling and Fischinger worked within a context closer to art than to educational film or entertainment cinema. However, this development was abruptly stopped by the National Socialists during the 1930s. Most film artists emigrated or abandoned their work. Only a few compromised with the Nazi system. While the artistic tradition of the German short film was not taken up again until much later, the cultural film "survived", remaining the dominant form of short film in Germany until well into the post-war era.
As a result, the first German short film festival in Oberhausen was founded as the West German Cultural Film Festival in 1954 and was renamed the Oberhausen International Short Film Festival only five years later. The festival itself developed from the educationally-oriented film movement, more precisely from a conference of education experts belonging to the Oberhausen adult education service. Their director, Hilmar Hoffmann, was the founder of the film festival. In the late 1950s it was already possible to see independent, formally innovative productions from abroad in Oberhausen – for example the French Nouvelle Vague and the British New Cinema –, but German short film did not adopt these international innovative tendencies until the 60s. During this period, short film offered a platform to young filmmakers with ambitions to produce features who were as yet unable to find their place in the German film industry. Directors such as Peter and Ulrich Schamoni, Edgar Reitz, Alexander Kluge and Werner Herzog produced short films, and consequently rebelled against “Grandpa’s cinema” at a festival of short film.

The famous Oberhausen Manifesto – written in Munich and circulated at the West German Cultural Film Festival of 1962 – declares that short film has become “a school and field of experimentation for feature film”. Those who signed it – 26 young directors – therefore underpinned their pretension “to create the new German feature film”. They demanded “freedom from the current conventions in the field” and “freedom from the influence of commercial partners”. Among the far-reaching consequences for German film culture of this rebellion against “old film” were the foundation of the “new German feature film”, the foundation of film academies, and publicly-funded film promotion, from which short film has also benefited in the long run.

Whilst New German Cinema turned away from short film and towards feature film, distribution collectives and production mergers were established according to British and American patterns during the mid-sixties, and these produced short films of various genres. Directors such as Werner Nekes, Helmut Costard, Helmut Herbst, Kurt Rosenthal, Franz Wintzenzen or Thomas Struck, for example, belonged to the Hamburg Filmmakers’ Cooperative (1967-1975), and some of these directors are still making short films today.

Following artistic movements such as Fluxus, Pop-Art, American Underground Film, and films made by the Actionist group in Austria, a parallel German experimental film scene emerged in the mid-sixties. Informal meeting places evolved – such as XSSCREEN in Cologne, founded by W + B Hein, who devoted themselves exclusively to experimental film. Filmmakers belonging to this arti-
A situation that had become rather bogged down altered quite suddenly during the 80s. This was a period of departure: a new, young short film scene developed far away from the established committees and institutions. Influenced by new popular cultural developments (Punk and New Wave) and equipped with reasonably priced consumer cameras (Super 8 and video), this new generation displayed great skepticism towards the older political "68ers" on the one hand and the formalistic structuralist experimental 70s filmmakers on the other. They were outsiders, entering the scene as dilettantes without cinematic training, rejecting film support and lacking career intentions, but they brought a breath of fresh air onto the scene. If they built upon tradition at all, one might recognize stylistic links with early avant-garde film and the art movements of the pre-war years (Expressionism, Dadaism). One feature of these short films and videos was the employment of found images and sounds. Taken from the everyday flood of images, these were used in a deconstructive, iconoclastic way or assembled constructively to create new pictorial worlds. Radical in cinematic terms, this generation had a definitive influence on the visual aesthetics of the following years, which were assimilated by music television and the advertising field in particular. Lacking other possibilities for distribution and as a reaction to their rejection by established festivals, soon a video or short film festival in every big German city emerged from this scene, although only a few – like Interfilm Berlin – still take place today.

A BRIEF DIGRESSION: SHORT FILMS IN THE GDR

Initially, short films in the GDR [German Democratic Republic] – apart from 16 mm amateur films produced in the cine-film clubs of large production companies – were made exclusively in the state studios at DEFA: in the DEFA animated film studio in Dresden-Gorwitz, for example, which concentrated on animation using puppets and silhouettes. By contrast to animated filmmakers in West Germany, those at DEFA had an official commission with a defined aim: they were to produce "children’s films with a positive message". The resulting productions tended to be rather harmless and twee (Little Sandman/Sandmaennchen). It is true that the DEFA’s animated film studio was “wrapped up” in 1992 after radical political change in Germany, but Dresden has remained the location for a number of animated film producers (Balance Film, Hylas Trickfilm, Artificial Illusions). The Dresden Film Festival, established 15 years ago, has also taken up the specialized film tradition of the location.

By contrast, the short films made at the DEFA studios of documentary film in Kleinmachnow displayed higher artistic quality. As opposed to West German short films, these documentary shorts were made under studio conditions using 35 mm film. One special feature was that documentary film productions were supervised by a dramatic advisor. The resulting films, by contrast to those of the West with its 16 mm cameras, were highly-developed with respect to form and dramatic composition. Despite their subjects – mostly social observations – these short films had considerable artistic sub-

stance. Often hampered by censorship, outstanding documentary filmmakers such as Winfried Junge and Volker Koepp frequently made short films. This group also included the filmmaker and artist Juergen Boettcher (alias "Strawalde"), whose shorts Rangierer (1984) and Die Kueche (1986) were also successful in the West.

One important platform and international forum for the short films of the GDR was the Leipzig Festival of Documentary and Animated Film, founded only a year after Oberhausen as the "All-German Week of Cultural and Documentary Film Leipzig", which continues to be one of the bigger festivals involving a short film competition in Germany today. An autonomous art scene developed in the GDR during the 80s, and ultimately experimental and underground films were made in this context – mainly shot with 8 mm film. Within this artistic field, therefore, the East and West German short film scenes converged even before the fall of the Wall.
PRESENT TRENDS – SHORT FILMS BETWEEN BLACK BOX AND WHITE CUBE

Cinema, television and film festivals have long ceased to be the only possible “exhibition location” for works by the young generation of filmmakers. At present there are very few exhibitions of modern art worth mentioning that do not include film or video. With increasing regularity, German film artists are also being invited to present their work in museums and galleries. The most successful are those filmmakers whose cinematic works correspond to the topics and needs of the current art scene. These include filmmakers such as Matthias Mueller, Christoph Girardet or Bjoern Melhus, who all process pictorial material with great sensitivity, although in different ways and with characteristic individual styles. Crossing the borders between art and film, they are primarily concerned with our society’s pictorial worlds and horizons of experience.

THE DIVERSITY OF SHORTS IN GERMANY

The current panorama of short films in Germany is heterogeneous, and an outsider may have difficulty gaining an overview. Due to the federal structure of Germany, no central organizations and institutions have developed. There is therefore no homogeneous production structure, but a range of short film scenes corresponding to a wide spectrum of forms and styles. The large proportion of documentary shorts in Germany is remarkable – they make up more than 20% of the entire production. The share of artistic and experimental short films may be smaller in terms of quantity, but is clearly more important when subject to international comparison. Of consistent high quality, the artistic short film is one of the German film culture’s strengths. The short feature film is now also the most widespread film genre in Germany with more than 40% of production, but this share is considerably less than in other countries. Within the spectrum of the German short film scene, the feature film adopts a special position insofar as it is produced mainly at the film academies, whilst the other film genres dominate among independently produced short films in Germany.

SHORT FILM AS A CALLING CARD – SUCCESSFUL FILM ACADEMIES

It is true that short films represent the majority of works made at the film academies, but the aim of training is not, as a rule, the production of shorts in the narrowest sense. These short films serve students as calling cards with which to enter into professional life in film, television and other branches of the media. After completing their training, as a rule, they abandon short film production – meaning that they have little lasting influence on the short film scene.

However, during the last ten years, works from German film academies have enjoyed considerable international success. Films almost exclusively by students were successful at larger film festivals and competitions in which the narrative, short feature film is preferred. Examples include Freunde – The Whiz Kids by Jan Krueger – a graduation film at the Academy of Media Arts (KHM) in Cologne which received the Silver Lion at the 58th Film Festival in Venice.

German student films have been particularly successful at the Academy Awards; one could almost refer to a string of successes:
1988 Student Academy Award
Butterflies (Schmetterlinge) by Wolfgang Becker;
1989 OSCAR for Best Short Film:
Balance by Christoph and Wolfgang Lauenstein;
1993 OSCAR for Best Short Film:
Black Rider (Schwarzfahrer) by Pepe Danquart;
1994 Student Academy Award:
Making Up (Abgeschminkt) by Katja von Garnier;
1996 OSCAR for Best Short Film:
Quest by Tyron Montgomery and Thomas Stellmach;
1997 Student Academy Award:
An Ordinary Mission (Ein einfacher Auftrag) by Raymond Boy;
1998 Student Academy Award:
Rochade by Thorsten Schmidt;
1999 Student Academy Award:
Small Change (Kleingeld) by Marc-Andreas Borchert;
2000 Student Academy Award and OSCAR for Best Short Film:
Quiero Ser by Florian Gallenberger.
2001 saw Johannes Kiefer receive a nomination for his short Gregor’s Greatest Invention (Gregors groesste Abenteuer) and in 2002 the film students Chris Stenner, Heidi Wittlinger and Arvid Uibel received a nomination for their animated short Rocks (Das Rad). Only two exceptions prove the rule: Pepe Danquart’s Black Rider and Gregor’s Greatest Invention by Johannes Kiefer were not student productions!

**WHO PRODUCES SHORT FILMS IN GERMANY?**

By far the largest proportion of German shorts – around two thirds – are made outside of film academies and training institutions. Around half of the filmmakers are author/producers – that is, both the producers and directors of their own films, for which they often personally fulfill even more functions (screenplay, camera, editing, etc.). The least division of labor exists in the field of experimental film, whose production method is closer to that in other fields of art than to the classic division of labor method more common in film production.

Although producing independently, these makers of short films are still involved in the system of film education: most of them – like Jochen Kuhn, who recently received the Film Critics Award for Neulich 3 – teach as a main or second profession at one of the big German film academies, the numerous professional colleges or art schools.

In Germany there are only a few production companies which specialize in short films. In the main, this is because short films are not profitable. If at all, short films are produced at companies that have established themselves with another form of short film, for example in the field of industrial or advertising film or productions commissioned by television.

A few independent artists and filmmakers do produce their films at their own production companies, and these may occasionally also take on a colleague’s film. These form the very small group of established short film directors who have been able to finance their productions over the course of many years on the basis of license sales, film support and prizes.

**FILM SUPPORT AND OTHER SOURCES OF FINANCE**

Film is promoted on both a national and a federal state level in Germany. Around 30% of the financial support for short films in Germany is awarded by institutions on a national level, while 70%
of funds come from the federal states. However, the share of short film promotion within overall funds for film is only a modest 3 to 4%! It is therefore logical that only a small number of the almost 1,000 short films made each year have enjoyed public funding of some kind.

The amount of support and the nature of funding measures vary considerably from state to state. Short film producers from Bavaria, North Rhine Westphalia and, until recently, Saxony have better chances of support than those in other states. Over two dozen committees attached to various funding institutions are responsible for the endowment of film support in the federal states. An estimated €2.5 million are available for short films here.

Around €1.1 million are available on the national level. The largest proportion of funds for the production of short films is provided by the German Federal Film Board (Filmförderungsaustalt/FFA). The second main pillar of support is the cultural budget of the Federal Government Commissioner for Culture and the Media (BKM), which provides production funding and presents the German Short Film Award. Up until the year 2002, the federal government’s economically-oriented promotion measures adhered to the model of “short films suited for the cinema”. This meant that funding was based on a delusion, for the short film (supporting film) has long ceased to exist in commercial cinemas!

Last year, the regulations concerning the German Short Film Award were amended to match the true situation of production. Instead of a maximum running time of 7 or 15 minutes, now films of up to 30 minutes are eligible. There are also new awards for different genres (feature film, animation and documentary film), and videos are also admitted. In the year 2002, one film in particular profited from this: Old Choi’s Film by Bin Chuen Choi, a documentary film with a length of 18 minutes made on video, which received a German Short Film Award in Gold. Neither Katja Pratschke’s short feature Fremdkörper (Gold in the category feature film of up to 30 minutes) nor the film Freunde – The Whiz Kids (Silver) which also received an award at Locarno, would have had a chance under earlier conditions. The same applies to the prize-winning music video Entinen Mies (Silver).

The cash prizes of the German Short Film Award must be invested in the production of a new film. But film prizes at festivals and other awards that are not purpose-bound are particularly important to the short film scene. During the past year, approximately 60 to 70 German shorts won almost 100 prizes and awards amounting to a sum total of around €600,000. Such awards are often the only source of income for a filmmaker, particularly in the case of artistic and experimental works, a field where the German short film is especially successful.

However, recently the growing interest of the art market has opened up a new financial basis, making artist-producers more independent of festival awards or secondary sources of income.

**SHORT FILMS IN THE CINEMA AND ON TELEVISION**

During the sixties, it was still common to show a short film with “cultural value” before the main film at cinemas. The reason for this was a tax advantage for the owner of the film theater: if a highly-rated short film ran before a main film that had a lower rating, the entertainment tax was waved on the gross entrance fees for the entire program. National short film production profited indirectly from this tax regulation, as did trade with short films from Eastern Europe. Today this tax — difficult to justify legally — on the entertainment involved in watching films without a quality rating is levied in very few communities. Since this tax regulation has been abolished, and the hiring of advertising before the main film has proved so lucrative, supporting films are now shown only in communal cinemas and some program cinemas in Germany.

What has proved very successful — at least in art cinemas — is the occasional screening of reels of shorts and tour programs, for example the German Short Film Award on the Road (www.kurzfilmpreisunterwegs.org). In the context of its brief tour, the latter was certainly seen by more viewers than each individual film of the reel would ever be able to reach as a “supporting film”.

The KurzFilmAgentur Hamburg (“Short Film Agency Hamburg”) has played a significant role in the distribution of short films in cinemas, also having supervised the tour program “German Short Film Award on the Road”. Alongside sales and distribution departments at the public and confessional media offices of education, which are an important factor for short film in Germany, as...
well as festival archives, the **Hamburg KurzFilmVerleih** (“Hamburg Short Film Distributors”) is the most important distribution address for shorts. Since January 2000, a significant total of 1.3 million cinema visitors have seen short films originating from the Short Film Agency Hamburg’s distributors! The subscription system of the Hamburg Short Film Distributors is particularly successful: for a set annual fee, it permits cinemas to make a different weekly selection from the agency’s stock of short films.

Whilst several private broadcasting stations still showed a few programs of short films during the 80s and 90s, only the cultural broadcasters 3sat and ARTE have fixed slots for short films in Germany today. 3sat shows a short film twice or three times a week in the “time gap” between a feature film and the subsequent program. The German-French cultural channel ARTE developed a special program format for short films two years ago – the weekly magazine program Kurz-Schluss (“Court-Circuit,” “Short Circuit”). Around 60 short films are acquired each year, just under a third of which were made in Germany. In addition, the program format is embedded into a magazine offering a weekly report on current trends, directors’ portraits and festivals from the world of short films.

**SHORT FILMS AT FESTIVALS**
The short film finds its main audience at festivals. In Germany there are around 80 film days or weeks, and large and small festivals which show short films. Among the specialized short film festivals, the most significant platforms for short films – primarily due to their activities beyond the duration of the actual festivals – are the **Oberhausen International Short Film Festival** and the **Hamburg International Short Film Festival**. Each has a different emphasis in its program: the Hamburg festival is a big city event for the public, and because of the wide-ranging activities and the commitment of its organizer, the Short Film Agency Hamburg, it has become an important factor on the German short film scene. Oberhausen – with its emphasis on artistic film and special thematic programs – is an important meeting place and location for discussion among filmmakers; while its film market offers a survey of almost all the short film productions in Germany each year. The festival continues to influence the scene all year round, mainly because of the information it offers on the Internet (Short Film Exchange and Kurzfilmmagazin at www.shortfilm.de).

**GERMAN SHORT FILMS ABROAD**
Up until now, there has been neither a central contact, nor fitting representation of German short films at relevant international film markets and television fairs. But this is due to change soon!

The Export-Union of German Cinema has made a start, although it currently has neither the personnel nor the financial capacity to represent short films in the same way as it does other film genres abroad. Nevertheless, it has supported the short academy film since 1998 with its initiative **Next Generation**. In the context of the Next Generation program, an annual selection of films by students of German film schools is made by an independent jury and are premiered in Cannes and screened at all of the Export-Unions festivals of German Cinema worldwide. The publication of a DVD including the program’s annual selection has also been a great step forward.

Furthermore, there are currently concrete plans regarding a better representation of German short films abroad. Their initiator is the association **AG Kurzfilm**, founded in the year 2002. The AG Kurzfilm (based in Dresden) is the first central organization for matters concerning short film in Germany. On the one hand, the AG Kurzfilm intends to act as a nationwide lobby for short film on various political committees, whilst its second priority is to represent the interests of German short film abroad. The first projects were successfully realized at the beginning of this year: the AG Kurzfilm made itself known to the specialist public with stands at the Berlin Film Festival and at the Festival du Court Métrage in Clermont-Ferrand. Should it succeed, German short film will not only have a political mouthpiece in the future, but will also enjoy suitable representation abroad.

Reinhard W. Wolf,
editor of the Oberhausen International Short Film Festival’s Short Film Magazine
ASSOCIATIONS & INFORMATION

AG Kurzfilm e.V. · Sylke Gottlebe
Alaunstrasse 62 · 01099 Dresden/Germany
phone +49-3 51-404 55 75 · fax +49-3 51-404 55 76
email: info@ag-kurzfilm.de · www.ag-kurzfilm.de

Das Kurzfilmzenarium (online)
email: editor@shortfilm.de · www.shortfilm.de

SHORT FILM FESTIVALS

European Media Art Festival
Int. Experimentalfilm Workshop e.V.
Lohrstrasse 45 a · 49074 Osnabrueck/Germany
phone +49-49-31-90-20-10 · fax +49-49-31-90-20-11
email: info@emaf.de · www.emaf.de

Filmfest Dresden · Filminitiative Dresden e.V.
Alaunstrasse 62 · 01099 Dresden/Germany
phone +49-3 51-82 94 70 · fax +49-3 51-82 94 70
email: info@filmfest-dresden.de · www.filmfest-dresden.de

Internationale Kurzfilmfestival Oberhausen
Grillostrasse 34 · 46045 Oberhausen/Germany
phone +49-2 08-82-25-26-52 · fax +49-2 08-82-25-54-13
email: info@kurzfilmfestival.de · www.kurzfilmfestival.de

Internationales Hamburger Kurzfilmfestival
KurzFilmAgentur Hamburg e.V.
Friedensallee 7 · 22765 Hamburg/Germany
phone +49-40-39-10-63-23 · fax +49-40-39-10-63-20
email: festival@shortfilm.com · www.shortfilm.com

Internationales Kurzfilmfestival Berlin/Interfilm
Tempelhofer Ufer 1a · 10961 Berlin/Germany
phone +49-30-25-29-13-22 · fax +49-30-25-29-13-22
email: interfilm@interfilm.de · www.interfilmberlin.de

Internationales Studentenfilmfestival Potsdam
"Sehsuechte"
c/o Hochschule fuer Film und Fernsehen ‘Konrad Wolf’
Marlene-Dietrich-Allee 11 · 14482 Potsdam-Babelsberg/Germany
phone +49-3 31-6 20-27-80 · fax +49-3 31-6 20-27-81
email: sehsuechte@sehsuechte.de · www.sehsuechte.de

Internationales Trickfilm-Festival Stuttgart
Film- und Medienfestival GmbH
Breitscheidstrasse 4 · 70174 Stuttgart/Germany
phone +49-7 11-92-54-61-00 · fax +49-7 11-92-54-61-50
email: trickfilm@festival-gmbh.de · www.itfs.de

Kurzfilmtage Bamberg
Obere Koengenstrasse 15 · 96052 Bamberg/Germany
phone +49-9 51-5 29-36 · fax +49-9 51-5 29-02
email: bamberger-kurzfilmtage@gmx.de
www.bambergerkurzfilmtage.de

DISTRIBUTION & SALES

Der KurzFilmVerleih
KurzFilmAgentur Hamburg e.V.
Distribution: Michael Erfurt, Axel Behrens, Ingo Grell
Sales: Astrid Kuehl, Anne Schricker
Friedensallee 7 · 22765 Hamburg/Germany
email: distribution@interfilm.de · www.interfilmberlin.de

Internationale Kurzfilmtage Oberhausen
Lars Henrik Gass
Grillostrasse 34 · 46045 Oberhausen/Germany
phone +49-2 08-82-25-26-52 · fax +49-2 08-82-25-54-13
email: info@kurzfilmtage.de · www.kurzfilmtage.de

Katholisches Filmwerk
Dr. Barbara Kamp
Ludwigstrasse 33 · 60327 Frankfurt/Germany
phone +49-69-97 14-36-23 · fax +49-69-97 14-36-14
email: info@filmwerk.de · www.filmwerk.de

Matthias Film
Friedemann Schuchardt
Gaensheidestrassens 67 · 70182 Stuttgart/Germany
phone +49-7 11-24 34-56 · fax +49-7 11-23 62-12-54
email: vertrieb@matthias-film.de · www.matthias-film.de

Open-Air-Filmfest Weiterstadt
Postbox 1164 · 64320 Weiterstadt/Germany
phone +49-61-50-1-21-85 · fax +49-61-50-1-40-73
email: filmfest@weiterstadt.de · www.filmfest-weiterstadt.de

Regensburger Kurzfilmwoche
Bertoldstrasse 9 · 93047 Regensburg/Germany
phone +49-9 41-56-09-01 · fax +49-9 41-56-07-16
email: kurzfilmwoche@r-kom.net
www.regensburger-kurzfilmwoche.de

"up-and-coming" Film Festival Hanover
Bundesweites Schuelerfilmm- und Videozentrum e.V.
Lister Platz 1 · 30163 Hanover/Germany
phone +49-5 11-66-11-02 · fax +49-5 11-39-30-25
email: up-and-coming@t-online.de · www.up-and-coming.de
**KINO:** Did the success of *Good Bye, Lenin!* take you by surprise?

*Wolfgang Becker:* Yes. We hadn’t expected that it would be such a success. But we thought the film could have a good chance with the audience because we had some test screenings really early on and many sneak previews, and the reaction had always been extremely positive. I thought that if the film manages to hold well into the second week, then the word-of-mouth would start functioning. But we’d never reckoned with that print average [ca. 2,000 admissions per print] on the first weekend or that we’d be close on 3 million admissions by the fourth week of release.

**KINO:** Were there differences in the film’s reception between East and West in Germany?

*Becker:* You can see how people react differently to the film if you go to a cinema like the Kino International here in Berlin. There are people in the audience from the East who know the old days in the GDR [German Democratic Republic] very well and then there are others from the West, so people laugh at different points in the film. However, I didn’t start off to make a film about German reunification. This is “only” a superb background for the film which is actually about the relationship between a son and his mother, a universal family story which can be understood everywhere. When you tell a strong human story, the film can function anywhere, even when the audience is not familiar with the details of the reunification. Everything they need to know they’ll find in the archive footage which is woven into the story.

**KINO:** The Berlinale proved to be the ideal platform to launch the film?

*Becker:* Definitely. I couldn’t imagine a better festival for the film especially since German cinema plays a more important role now that Dieter Kosslick is the director. There is a new confidence in German films here and audiences are coming to see them again. And, of course, there couldn’t be a better place for the world premiere than Berlin.

**KINO:** Were you involved in the preparations for the film’s marketing with X Filme’s in-house distribution arm X Verleih?

*Becker:* I wasn’t that much involved when it came to the strategy for booking and marketing the film. Stefan [Arndt] and Tom [Tykwer] know more about that because they come from a background of running cinemas. And Anatol [Nitschke] from X Verleih is an expert in these things. I’m more interested in how one makes a teaser or trailer, and the design for the poster, all

---

### A portrait of Wolfgang Becker

**KINO:** You see how people react differently to the film if you go to a cinema like the Kino International here in Berlin. There are people in the audience from the East who know the old days in the GDR [German Democratic Republic] very well and then there are others from the West, so people laugh at different points in the film. However, I didn’t start off to make a film about German reunification. This is “only” a superb background for the film which is actually about the relationship between a son and his mother, a universal family story which can be understood everywhere. When you tell a strong human story, the film can function anywhere, even when the audience is not familiar with the details of the reunification. Everything they need to know they’ll find in the archive footage which is woven into the story.

**KINO:** The Berlinale proved to be the ideal platform to launch the film?

*Becker:* Definitely. I couldn’t imagine a better festival for the film especially since German cinema plays a more important role now that Dieter Kosslick is the director. There is a new confidence in German films here and audiences are coming to see them again. And, of course, there couldn’t be a better place for the world premiere than Berlin.

**KINO:** Were you involved in the preparations for the film’s marketing with X Filme’s in-house distribution arm X Verleih?

*Becker:* I wasn’t that much involved when it came to the strategy for booking and marketing the film. Stefan [Arndt] and Tom [Tykwer] know more about that because they come from a background of running cinemas. And Anatol [Nitschke] from X Verleih is an expert in these things. I’m more interested in how one makes a teaser or trailer, and the design for the poster, all

---

**GOOD BYE, LENIN! HELLO SUCCESS!**

---

**Wolfgang Becker** was born in Hemer (Westphalia) in 1954 and studied German, History and American Studies at Berlin’s Free University. He then attended the German Film & Television Academy (dffb) where he graduated in 1987 with *Butterflies (Schmetterlinge)*, an adaptation of a story by the British novelist Ian McEwan, which won the Student Academy Award (OSCAR for Best Student Film), Locarno’s Golden Leopard and the Prize of the Saarland Prime-Minister at the Ophuels Festival Saarbruecken in 1988. He followed this in 1991 with *Blutwurstwalzer*, an episode for the German TV crime series Tatort, and in 1992 with the childhood drama *Children’s Games (Kinderspiele)*, which won the HypoBank Prize at the Filmfest Munich in 1992 and the German Film Critics’ Award for Best Feature Film in 1993. The same year, Becker shot the documentary *Celibidache – The Triumphant Return*. The 1997 Berlinale saw the premiere of *Life Is All You Get (Das Leben ist eine Baustelle)*, his first film for X Filme Creative Pool, the production company he co-founded in 1994 with Stefan Arndt, Tom Tykwer and Dani Levy. This film received a Special Mention at the Berlinale, the German Film Critics’ Award for Best Feature Film 1997, the Pilar Miro Prize for Best Director at the Valladolid Film Festival, and three German Film Awards later that year. Becker’s next feature *Good Bye, Lenin!* received its world premiere at this year’s Berlinale – where it won AGICOA Award “The Blue Angel” for Best European Film – and is currently the most successful (local) film at the German box office.
KINO: It’s a bit like a roller coaster in German cinema. Two years ago, all was well with Manitou’s Shoe (Der Schuh des Manitu), then last year the market share went down, and now the success of Good Bye, Lenin! is making everyone optimistic again.

Becker: I don’t think one should always be looking in the short term, one shouldn’t keep riding on just one wave. There was a time when we only seemed to have these Munich-based Beziehungskomedien [romantic comedies] where everybody was thirtysomething and had decadent problems. The stories had little to do with real people and a lot to do with television. While I wouldn’t say that I have the solution, I think you can’t create a broad film culture with only quality arthouse films. However, I didn’t make this film as my active contribution to increasing the German market share, it just happened.

KINO: Will we have to wait another five years for the next Wolfgang Becker film?

Becker: That was never planned and it was a painful time for me. It’s just that I can’t write screenplays on my own, so I need to work with another writer. My talent is more on the set, on directing and in the editing. I can tell the difference between a good and bad screenplay, good and bad dialogues, but not by a far stretch does that mean I can also write them. I hope it doesn’t take another five years to get a new script.

KINO: Do you have a new project?

Becker: Yes, there is the project, Hamstrung (Schinken), where I’m looking for an English writer. It’s a road movie through the USA. I don’t want to co-write with an American scriptwriter as they often don’t see the madness of their own country. At the same time, it’s not easy to find a writer from England because there aren’t so many connections between the English and German film communities. But perhaps Lenin! will help us to find someone.

KINO: Do you see a common link between Good Bye, Lenin! and your other films?

Becker: In the widest sense, they are all about loss in the family – that can be the atomizing of the family or, as in Life Is All You Get, it can be about a substitute family. It’s just a subject that interests me, but it hasn’t been something I consciously address. In fact, it’s only been later after other people have brought it to my attention that I have been aware that there are similar metaphors and images appearing in my films. Perhaps I should see a psychiatrist.

KINO: X Filme will be 10 years old next year. Have you realized the goals you set yourselves in 1994?

Becker: Some goals change with time, but one of the most important ones was that we would be able to make our films with a certain level of quality without having the production side interfering too much or channeling money away from the budget. That means that you see the money up on the screen. I am my own master, but I am also part of a creative collective in the form of my colleagues who may also give their comments and strong criticism about a film. That’s a quite different form of collaboration than when a producer says he wants to get rid of a scene because, on the sly, he only thinks about the 50 extras he doesn’t want to pay for. We don’t have those kind of discussions!

And another of our goals where we have achieved quite a lot – as Lenin! is currently showing – is to improve the export potential of German cinema by making films which can also be sold to other countries.

Wolfgang Becker spoke with Martin Blaney

the BIG SCREEN
FOR BIG EMOTIONS

A portrait of Caroline Link

She began early and with great precision: in 1985, Caroline Link portrayed the already well-known cameraman Gernot Roll in her first short film; more than 15 years later, in the spring of 2001, they traveled to Kenya together to shoot Link’s most recent work, Nowhere in Africa, which won an OSCAR this year for the Best Foreign Language Film. She had already been nominated for the OSCAR with her feature debut Beyond Silence in 1998. This story of a young girl with deaf parents was a cinematic journey into an unknown world: “I want to observe things precisely,” says Link, describing her interest in film: “I have faith in the unspectacular, in true stories full of emotional intelligence, stories that are adult and concentrated.”

And she emphasizes the personal aspect: “Beyond Silence was a film about my own relationship to my father, Nowhere in Africa also concerns my personal romantic attachment. But these are linked to a second dimension.” The stories of how both films were made are indicative of the determination of a director who knows exactly what she wants and dislikes being distracted from it. It took her more than two years before she was able to realize her feature debut. Very few people believed that the story would be successful at the box offices. But ultimately, over 2 million viewers saw it in Germany alone. “With all the praise that gushed over me, I almost felt like a girl during puberty – I’d have liked to say: Stop, I don’t want to hear any more praise for it. The vital thing for a story is its honesty,
the "plotting" that people like to talk about is of secondary importance.

She did not experience the "fear of a second film" that might have plagued many others after a success of this kind. Perhaps she had waited too long for the first. This time, she presented the film version of Kaestner's novel Annaluiase und Anton at the Berlin Film Festival only one and a half years after Beyond Silence. A perfect choice: it is a story popular with children, but also something that adults can enjoy. The screenplay modernized the action for new generations. Once again, Link succeeded – with almost playful ease – in targeting and reaching millions of viewers.

But the amount of effort behind something that appears easy was demonstrated by her work on Nowhere in Africa. It took almost two years to convert Stefanie Zweig's autobiographical novel into a script suitable for filming. "There is no other way than to withdraw for a while and ask myself: what story do I want to tell, where do I feel competent? It must come from my heart and soul." Here she maintains her distance from the "cold hand of commerce", the pressure to be successful. It became a film uniting many facets: this story of a German-Jewish family who flee Nazi terror to Kenya tells us something about the fate of German emigrants – "that has never been the focus of a cinematic film before" – about a love story during difficult times, and about a child growing up. "There are certain things I am simply proud of, scenes that were not so successful in my other films."

Again viewers encounter elements that may be found in all her films – one might even refer to the "Caroline Link touch": moments when the camera learns to fly, when the perspective – accompanied by the music – floats away for seconds and leaves the weight of the earth behind it: poetic moments. Of course, Link always shows us learning processes, closeness that develops as a result of insights gained. Relationships between parents and children are also a leitmotif, as are clever young girls – although she is becoming tired of hearing this: "I obviously find it easy to portray children. Deep down, I would like to progress further."

She accepts that she has now become a kind of representative of German cinema, although she does not believe "that what I relate has anything to do with my generation." It is difficult, she maintains, "to convey the German situation in an understandable way. However, Hollywood has a very positive image of Germany, and was nominated for the Oscar for the Best Foreign Film, won a total of five German Film Awards in 2002, including those for the Best Feature Film and Best Director, and numerous international awards. Her other films include: Gernot Roll – Portrait eines Kameramanns (1985), Bunte Blumen (1988), Gliuck zum Anfassen (1989), Kalle der Traeumer (1992), Spurlos (1993), and Emmeran (1996)."
NEED WE SAY MORE?

- Laser Subtitling on Film
- Video Subtitling in Broadcast Quality
- DVD Subtitling with specially developed fonts, such as DVD Script Hardy™
- Subtitling for all Computer Programmes (or other disc-based systems)
- Translation to and from all Languages
- Final Check and In-House Editing of all Subtitles and Translations
- Voice-overs
- Digital Editing in PAL and NTSC
- Standard Conversions
- 3D Graphics in PAL and NTSC
- Telecine
- Video Transfer into all Standard Formats
- Inspection of Broadcast Material
- Audio and Video for the Internet and Multimedia

…and many other services!
It’s no real surprise that Jan Fantl should come to work in the film industry. After all, it is in his genes as he was born into a family of active film industry professionals: his grandfather was the youngest producer for 20th Century Fox in Europe, and his father, Thomas Fantl, was a well-known television director.

As a baby, little Jan would sit in his pram on the lot of Barrandov studios and later watched his father work on the sound stages at the UFA studios in Goettingen. "Film was a subject at the lunch table and during evening meals," Fantl recalls, "and we always had actors and actresses coming to visit the family home."

During his time at school, Fantl had acquired a wide knowledge of the nuts and bolts of filmmaking through several internships on film productions. On leaving school, he initially considered studying Law and had planned to study abroad, but his passion for cinema proved stronger.

STARTING OUT

He started working at the Bavaria Film studios in Munich as a production assistant under Peter Zenk and then progressed to first assistant director, working from 1979-1985 on such projects as ZDF’s four-part mini-series Wallenstein with Franz Peter Wirth and on the ARD crime series Tatort with Hajo Gies.

In 1984, Fantl and father Thomas produced the prize-winning documentary feature The Children of Theresienstadt - Gateway to Hell (Kinder von Theresienstadt) about his father’s own experiences. He then worked as a writer-director on the German version of the children’s program Sesame Street.

After a period of three years producing infotainment programs for Multimedia Film und Fernsehproduktion in Hamburg, Fantl also worked as a line producer on Roger Spottiswoode’s Mesmer and on Icelandic filmmaker Hilmar Oddsson’s Tears of Stone, which was entered for the Academy Award. He then produced the highly successful TV movie Der Clown for German private broadcaster RTL in 1996.

SETTING UP ON HIS OWN

A year later saw him set up his production company Q&Q Medienmbh fuer Film und Unterhaltung to produce Michael Karen’s action TV movie Miss Diamond (Die Diebin) --
starring Sandra Speichert, Thomas Kretschmann and Udo Kier – which is still one of ProSieben’s best rated movies of the week.

Then in 1999, he produced Algimantas Pupia’s Elze’s Life, as a co-production with the Lithuanian Film Studio, which was shown in the Panorama section at the 50th Berlinale in 2000 as well as at the Karlovy Vary Film Festival and the Nordic Film Days, among others.

“It was then about this time when I started making my first contacts with banks and I began writing my first evaluations for them on film funds, in 1999, just as the whole wave of IPOs was underway. My appetite was whetted,” Fantl says.

WORKING PARTNERSHIP WITH APOLLO MEDIA

It wasn’t long before he gained “hands on” experience of how these film funds operate when Frank Huebner of ApolloMedia offered him the chance to become the controlling producer/executive producer for the fund.

Since 2000, Quality International (QI) has co-produced more than 15 international productions with ApolloMedia, and 60% of the €115 million acquired by QI for Apollo was spent in Germany on casting, crew, post-production work or location shooting. “We showed that with the power of money you can bring more cash to Europe,” Fantl argues.

In these four years, Fantl served as producer or co-producer on such projects as Bruce Beresford’s Alma Mahler biopic Bride of the Wind, Peter Hyams’ costume drama The Musketeer, Bill Malone’s psychological thriller FearDotCom, Christian Duguay’s snowboard action-adventure movie Extreme Ops, Bob Clark’s family entertainment film Unleashed, Bob Rafelson’s thriller The House on Turk Street, and Peter Hyams’ sci-fi actioner A Sound of Thunder.

QI’s latest productions with ApolloMedia include Riding The Bullet, based on Stephen King’s “e-book” of the same name, shooting in South Africa; Spartan under David Mamet’s direction at locations in Los Angeles, Boston and Washington; and Tristan & Isolde in co-production with Scott Free Productions, set to shoot in Prague and in the Bretagne.

“Spartan will be the first cooperation between Apollo and QI to be completely shot in the USA because of the story, and original locations demand it for this political thriller. It wouldn’t have made sense to force the production to come to Europe,” Fantl explains.

Similarly, he says that there weren’t any problems to find studio space in the Czech capital which is choc-a-bloc with US film shoots these days. “We have very good contacts in Prague and brought Stilking production services onboard as co-producer, so that was how we got the studio space,” says Fantl.

RETIING INDEPENDENCE

“Our collaboration with ApolloMedia sees QI selecting projects and undertaking due diligence before it then proposes them to the fund’s management,” Fantl explains. “Apollo then has an expert advisory committee to decide which projects to back. However, as an independent producer, I am not involved in the fund’s decisions.” Fantl admits that his company’s development over the past four years has been “anti-cyclical to the trend in the rest of the industry” and points out that he has always been “wary of tapping into regional public funds for the projects because we don’t want to have to consider all of the different ‘regional effects’. We just want to have the best people and the best locations for a production.”

Luxembourg has become a popular location for the international productions handled by QI and has since become a second center of operations for the company: “we have an office there to handle the contracts for the US personnel on the films and to control the cash flow. And there is also a small digital company to supervise the visual effects. But we don’t want to become a competition for the studios in Luxembourg,” Fantl stresses.

SUPPORTING TALENT "MADE IN GERMANY"

While industry commentators have been apt to tar all of the German film funds with the same brush and criticize them for sending millions of Euros to Hollywood, Fantl has adopted quite a different strategy for his work with ApolloMedia.

Several German actors have been cast in some of these international productions, such as Heino Ferch and Jana Pallasaki in Extreme Ops, Jan-Gregor Kremp and Stefan Juergens in The Musketeer, Heio von Stetten, Jochen Nickel and Sven Martinek in A Hairy Tale, and Heike Makatsch, Armin Rohde and August Zirner in A Sound of Thunder. And the same goes for the crew members: directors of photography Hannes Hubach and Maher Maleh were behind the cameras on Extreme Ops, Baby Geniuses II and Unleashed, Maria Schicker served as costume designer on Extreme Ops, and the post-production wizards at Das Werk handled the visual effects for The Musketeer and FearDotCom.

Recruiting directors from Germany for these projects is not so easy, according to Fantl. “There are not so many who can speak such good English, except for Wolfgang Petersen, Roland Emmerich and a few others. But some are now beginning to see the importance of this, so that situation may change in the near future.”

In addition, he doesn’t see enough German line producers or production controllers “who have a standard that is high enough for our partners to accept. I don’t want to risk my standing by suggesting people who are not up to it.”

Meanwhile, QI’s track record with ApolloMedia has sparked interest with other film funds who are now looking at ways of reaching a European “spend”. “For example, we have done sale and leaseback around eight times and have organized German cast, crew and services in the films, so we certainly have a range of experience and know-how to offer and are contributing to a greater professionalization in the German film industry,” Fantl concludes.

Martin Blaney spoke to Jan Fantl
Described as “possibly the biggest German film star since Marlene Dietrich” and arguably the face of German cinema over the past five years, Franka Potente was not pre-destined for a glittering career as an actress. “I wasn’t aware of such a possibility when I was growing up in my small village near the German-Dutch border,” explains Franka, whose family background was hardly the arty, Bohemian one often associated with thespians – her father is a headmaster and her mother works as a medical assistant in a doctor’s office.

ACTING NOT A PROPER JOB

Although she had always acted in plays at school, “being an actor is not really considered a proper job where I come from and my parents had expected me to follow an academic career.” Nevertheless, after reading an article about drama studies in a magazine shortly before her high-school graduation, she took the plunge and applied to the renowned Otto Falckenberg drama academy in Munich and was accepted.

“This proved to my family that I was being serious about becoming an actor,” she recalls. “After all, the academy chooses 12 people out of 800 applicants.”

During her studies, she made a chance acquaintance with a film casting agent who came up to her in a bar and said she wanted to put her on tape. “At the time, I wanted to be a stage actor,” Franka notes. “The vision I had of myself was to be on stage – after all, we didn’t even have a cinema in the place where I come from.”

While she still has a hankering to work one day with such internationally renowned theater troupes as the Wooster Group or Theatre de Complicite, she was soon “infected by the virus of film and enjoyed working with the camera.”

Born in Duelmen near Muenster in 1974, Franka Potente studied at Munich’s Otto Falckenburg School and New York’s Lee Strasberg Theater Institute before making her breakthrough in 1996 with her performance in Hans-Christian Schmid’s It’s A Jungle Out There (Nach funef im Urwald) which won her the Bavarian Film Award in the newcomer actor category. She followed this with roles in Thomas Bahmann’s TV movie Coming In and Urs Egger’s TV two-parter Opernball (Bavarian Television Prize, 1998) before taking the title role in Tom Tykwer’s international hit film Run Lola Run (Lola rennt) in 1997. Her performance earned her the Audience Award at the 1999 German Film Awards and Cinema magazine’s “Jupiter” as Best Actress of the Year. She next appeared in Doris Doerrie’s Am I Beautiful? (Bin ich schoen?) and Friedemann Fromm’s Schlaraffenland before headlining Stefan Ruzowitzky’s horror thriller Anatomy (Anatomie), the most successful German film in 2000. Her performance as Paula Henning in this film won her the German Film Award’s Audience Award, and she received another “jupiter” as Best Actress of 2001 for the female lead in her second collaboration with Tom Tykwer, The Princess and the Warrior (Der Krieger und die Kaiserin). In 2000, Franka graduated to the international stage with her first roles in English-language productions, starring opposite Johnny Depp in Ted Demme’s Blow and Matt Damon in Doug Liman’s The Bourne Identity, as well as taking a small part in Todd Solondz’s Storytelling. She had a cameo role in Stefan Ruzowitzky’s sequel Anatomy 2, which was released in early 2003, and has played two lead roles in Rolf Schuebel’s clone thriller Blueprint. Her most recent US productions have been Jeffrey Porter’s Try Seventeen and Adam Goldberg’s I Love Your Work, and she has also joined the cast in Peter Greenaway’s ambitious new project The Tulse Luper Suitcases.
**TV BEGINNINGS, LOVE FOR CINEMA**

At the beginning of her career, she appeared in a number of television productions such as Thomas Bahmann's *Coming In*, Urs Egger's two-parter *Opernball* and Wolfram Paulus' *Rennlauf*, and even Hans-Christian Schmid's *It's A Jungle Out There* was originally conceived as a TV movie before it "metamorphosed" into a cinema film after the success of the premiere at Hof.

Since then, though, Franka has concentrated on roles in feature films only. "I really have a love for the movies," she says. "I enjoy being on set and am also interested in the post-production, in fact all of the elements that come together on a film."

"Cinema is more sensual than television," she suggests. "It is more attractive for me to see my image on the big screen and to think that people have made a conscious decision to go out and pay to see the film in the cinemas."

**HOLLYWOOD CALLING**

With the international success of *Run Lola Run*, and particularly in the USA, she offered started coming in from Hollywood. While it might have been tempting to up and leave Germany to make the big movie career Stateside, Franka has remained level-headed and kept working on both sides of the Atlantic.

"I have partly relocated to LA," she explains, "because I want to feel more at home here rather than exist just as a guest. At the same time, I have both German and US scripts on my desk at the moment."

She points out that there are "plenty of interesting people to work with in Germany, but even if people think I am a star, it is still a kind of poker game to find the right part, whether it is in the USA or Germany. There are not so many scripts for women and it has never been easy. That year with *Run Lola Run* and *Am I Beautiful?* was an exceptional one."

The differences between the working practices in the US and Europe are not something that she lets herself be fazed by: "I have a distance to that at the moment. The approach in the USA is more of an industry, but that doesn't affect me as an actor."

Acting in another language doesn't seem to have been a real barrier for her either. Of course, it didn't do any harm that she had spent a year between 1992/1993 as a exchange student at a school in Houston/Texas and she also studied for a while at the Lee Strasberg Theater Institute in New York.

"But I don't like to have to lose the accent," she admits, "because then you are made aware of what you are trying to suppress and your acting becomes stiff and wooden."

**COPING WITH THE "STAR" LABEL**

Franka has not let her "star status" go to her head – her circle of friends tend to be people who have nothing to do with the business and she is not one to be seen hopping from one celebrity party to the next.

"One needs to make a separation," she explains, "I am pretty confident about the star thing on press junkets where one has to give interviews. But then you cross a line when it comes to one's privacy."

"People say 'You must love the attention', but people in L.A. don't care who I am. OK, some know me from Lolo, but there is more attention in Berlin. Nobody wants you to complain about the attention, and if you don’t want it, they say you are ungrateful."

At the same time, Franka points out that she has "always been surrounded by good people and good advisors." In Germany, she has her agent Dr. Marlis Heppeler of the Munich-based Agentur Heppeler and a publicist Sohela Emami, while she is represented in the USA by the William Morris Agency.

"There are so many temptations," she continues. "I am often offered lots of money for commercials, but then you have to look at what you have established and want to say."

She did make an exception, though, for the human rights campaigner Amnesty International when it approached her to ask if she would front one of their commercials. "I grew up with an awareness of Amnesty International and wanted to stand up for something. I did it because they seem really efficient and keep people posted about their activities."

*Martin Blaney spoke to Franke Potente*
"Next Generation 2003" proudly presents: Fetisch by Richard Lehun and Guerra alle Pietre by Andreas Teuchert (both from the German Film & Television Academy Berlin); Ritterschlag by Sven Martin and Hochbetrieb by Andreas Krein (both from the Film Academy Baden-Wuerttemberg in Ludwigsburg); Kunstriff by André F. Nebe (Hamburg Film Workshop/University of Hamburg); The Day Winston Ngakambe Came to Kiel by Jasper Ahrens and Gack Gack by Olaf Encke (both from the "Konrad Wolf" Academy of Film & Television Potsdam-Babelsberg); Spring by Oliver Held and Letzte Bahn by Tom Uhlenbruck (both from the Academy of Media Arts Cologne); and Sofa by Hyekung Jung (Kassel Academy of Arts).

The program will also feature a special presentation of Das Rad by Chris Stenner, Heidi Wittlinger and Arvid Uibel, which was nominated this year for an OSCAR in the category Best Animated Short.

Following the presentation in Cannes, "Next Generation 2003" will be shown worldwide at all Festivals of German Cinema organized by the Export-Union in 2003, including Madrid, Paris, London, Los Angeles, New York, Sydney, Melbourne, Buenos Aires, Mexico City, Cracow, and Moscow.

CO-PRODUCTION MEETING: EUROPA DER KURZEN WEGE

Together with its partners, FFF Bayern, the Austrian Film Institute and the Swiss Federal Office for Culture, the MFG Filmförderung has evaluated the success of the seven-year-old co-production meeting "Europa der kurzen Wege". Since 1996, fifteen feature and documentary film projects have been realized as a result of this cooperative effort, for example Douglas Wolfsperger’s Bellaria, Barbara Albert’s Northern Skirts (Nordrand), and Didi Danquart’s Jew Boy Levi (Viehjud Levi). Fourteen other projects are currently in negotiation and pre-production. Almost all the producers involved were very much in favor of continuing this European cooperative. The next meeting is planned for December 2003 and will be held in Switzerland. Further information is available at www.mfg.de/film.

SUPPORT TWO FILMS & GET FOUR OSCAR-WINNERS

An exceptional occasion in every respect, this year’s Academy Awards provided a special honor for the German film scene: Caroline Link’s drama Nowhere in Africa, an MTM Munich production, supported by the FFF Bayern, received the OSCAR for Best Foreign Language Film. The OSCAR “crows” the film’s track record, which was also successful at national and international festivals, box offices and sales, and marks the first German success in this category after 23 years: the last German winner was Volker Schlöndorff’s The Tin Drum, also produced by a Munich-based company – Bioskop Film, which is still active today today.

The FFF Bayern also played a vital role in funding another 2003 OSCAR-winner: The Pianist won the prestigious award for Best Director (Roman Polanski), Best Actor (Adrien Brody) and Best Adapted Screenplay (Ronald Harwood). The film is one of the many recent international co-productions realized with the support of FFF Bayern, among them: Rosenstrasse by Margarethe von Trotta, Luther starring Joseph Fiennes, Le Temps des Loups by Michael Haneke (screening in Cannes), Birkenau and Rosenfeld by Marceline Loridan-Ivens starring Anouk Aimée (screened at Berlin), Resident Evil (more than $100 million box office worldwide), as well as the TV dramas Daddy starring Klaus Maria Brandauer (screened at Biarritz) and Wintersolstice starring Sir Peter Ustinov and Geraldine Chaplin.

"NEXT GENERATION" FOR THE 6TH TIME IN CANNES

The Export-Union of German Cinema once again presents a selection of shorts by students of German film schools under the banner Next Generation 2003 during the Cannes Film Festival.

Ten new films from six German film and art academies make up this year’s "Next Generation" lineup which will have its world premiere in Cannes on Sunday, 18 May 2003 at 20.00 h in the Cinema Star 2. The members of the independent expert jury for this year’s annual selection were: Heinz Badewitz (Hof Film Days), Astrid Kuehl (Short Film Agency Hamburg) and Ruediger Suchland (freelance film journalist the Frankfurter Rundschau and Der Tagesspiegel, among others).
PREMIERE FOR THE GOLDEN INDUSTRY TIGER

The first OSCAR in over 20 years was given on a Sunday; the following Friday saw the premiere of the Golden Tiger in Berlin – all in all, it was a golden week for German cinema.

Bibi Blocksberg-star Maximilian Befort had his hands full on 28 March at the Industry Tiger Awards ceremony in Berlin. Together with the Filmfoerderungsanstalt (FFA)'s president Rolf Baehr, he presented this year’s Industry Tigers to about 100 of the most successful German producers and distributors.

The first two of the FFA’s Golden Tigers went to the Munich-based Constantin Film. And while Caroline Link’s OSCAR was sent via express courier service, Constantin-boss Bernd Eichinger came in person to Berlin to pick up his award. With over € 6.6 million in reference funding for production and distribution awarded, the shipping costs would not have been a problem!

LOCATION HAMBURG

With its numerous attractive motives, Hamburg has become a very popular shooting location for both national and international productions. Marc Schlichter’s new project Cowgirl (cf. p. 28) is being shot in the city, Fatih Akin concentrated on backgrounds for his Gegen die Wand (cf. p. 30) in the colorful east side of the city, and Sathyan Ramesh’s directorial debut Schoene Frauen found many of its set motives at the old Hamburg Yacht Club. The Israeli-Canadian-German co-production Metallic Blues, from director Danny Verete, went underground to shoot in the local subway system. And Lars Buechel is bringing his latest project, Erbsen auf halb sechs, to the Hanseatic city. Further information about shooting locations and film & television services can be found at www.lbhh.de.

OSCAR PARTY IN THE VILLA AURORA

As in previous years, the Export-Union and its partners welcomed over 400 guests from the German and American media scenes to the traditional pre-OSCAR party in the Villa Aurora in Pacific Palisades. Under sunny skies, Volker Schloendorff (who won an OSCAR for his film The Tin Drum in 1980) gave a very personal introduction for this year’s German nominees: directors Heidi Wittlinger and Chris Stenner and their producer Georg Gruber, whose film Rocks (Das Rad) was nominated in the category Best Animated Short, and Caroline Link, who was not able to attend but won the OSCAR for Best Foreign Language Film nonetheless for her film Nowhere in Africa (Nirgendwo in Afrika).

While last year’s winners were concentrated in the children’s films and documentary genres, this year’s winners were dominated (77.45%) by features. The 5% rise in the share of documentaries this year, however, couldn’t balance out the 24% reduction in children’s films.

The FFA awarded a total of € 22.6 million, increasing last year’s awards by over € 1 million. Producers whose films pulled in over 100,000 viewers received € 1.31 per sold ticket, while distributors whose films had over 50,000 viewers received € 1 per sold ticket as a success premium. The winning trio among the producers were Constantin Film, Pandora Film and Hofmann & Voges, and among the distributors: Constantin, X Verleih and Senator.

Other guests included: Udo Kier, Uschi Obermeier, Volker Engel, Maximilian Schell, Katja von Garnier, Tom Schlesinger, Variety’s Liza Foreman, Juergen Prochnow, and many more. The event was supported by the German Federal Film Board, Bavaria Film International, Cinema for Peace, the Villa Aurora Foundation and the German Consulate General Los Angeles.
FILMSTIFTUNG NRW’S INTERNATIONAL FILM CONFERENCE

Creative financial concepts and new film marketing strategies are just two of the numerous topics that will be discussed at this year’s International Film Conference, hosted by the Filmstiftung NRW. From 22 – 24 June 2003, national and international industry experts will get together in the “Flora” Botanical Gardens in Cologne to discuss current industry topics. Another panel will be dedicated to the relationship between film and theater – and not just in theory. During the conference there will be several theatrical presentations dealing with the topic on stage. Europe will be the central subject of further events: the opening round will address the future of the European film landscape between national identity and international co-productions, representatives from the MEDIA Antennas in Eastern Europe will present their respective film industries, and strategies for international co-productions among television broadcasters will also be up for discussion.

The co-production meeting on Sunday, 22 June, will offer a practical approach to European film: pitchings and individual meetings will give producers from the Benelux countries, France and Germany the chance to meet potential partners for their projects. Registration forms for the co-production meeting and complete program details are available at www.filmstiftung.de.

Last but not least, and in cooperation with the Cologne Conference and the ifs international filmschule koeln, there will be a newcomers section presenting film and television productions from up-and-coming directors. Registration forms and information for the film conference are available from the Medienforum NRW at www.medienforum.nrw.de. For further details, please contact the Filmstiftung NRW, phone +49-2 11-93 05 00, email: info@filmstiftung.de.

CENTRAL GERMANY IS THE FOCUS FOR INTERNATIONAL PRODUCTIONS

Through the growing professionalism and the wealth of yet unused motives, more and more international companies are becoming aware of Central Germany as a production location. As a result, Studio Babelsberg went to Saxony, Saxony-Anhalt and Thuringia to look for shooting locations for the remake of Jules Verne’s classic Around the World in 80 Days (In 80 Tagen um die Welt). Supported by the Mitteldeutsche Medienförderung, the city of Goerlitz will receive a change of identity and provide the backdrop for this adventurous journey around the world. Goerlitz will become Paris and the set for stars like Jackie Chan, Steve Coogan, Cécile de France, Jim Broadbent and “Jackass” Johnny Knoxville. The film will be directed by Frank Caroci (Waterboy) and produced by Bill Badalato (About Schmidt) and Hal Liebermann (Terminator 3: Rise of the Machine), with Henning Mofenter (The Pianist) as the German co-producer.

Ag Dok Beneath the Palms

German documentary films have found a regular place at the MIP DOC and MIP TV under the motto of the ag dok’s initiative “German Documentaries”. Eighteen independent producers traveled to Cannes to present their latest projects on the Croisette. The initiative “German Documentaries” is also supported by the German Minister of Culture, Dr. Christina Weiss.

Two days before the MIP TV began, the MIP DOC featured a two-day screening marathon of documentaries for both cinema and television – 14 of which were presented by the ag dok. Although this year’s MIP TV/DOC was considerably quieter with fewer participants as a result of the war in Iraq, many experts took advantage of the relaxed situation and were able to concentrate more on the screenings themselves, resulting too in an increase in buyer’s activity as compared to last year’s event. The “big deals”, however, remained a rarity, as most of the broadcasters are reacting to rising licensing prices and reduced budgets by pooling their activities in co-productions. This type of “institutional cooperation”, however, tends to exclude the independent producer of artistic, individual documentaries. Prior to the MIP, a group of such independent producers had, for the third time running, a KickStart meeting to analyze the situation and discuss methods of dealing with these trends. The event, which was called to life four years ago by the US Independents association and the ag dok, brought together filmmakers and producers from Australia, New Zealand, South Africa, England, Australia, Austria and Germany. The next “German Documentaries” presentation is planned for the early summer at the Sunny Side of the Docs in Marseille.

MUCH ADO ABOUT GERMAN FILMS IN THE USA

No less than nine German films and German-international co-productions were shown at the 2nd Tribeca Film Festival (3-11 May 2003) in New York, with five German and four German-international productions screening in the festival.

Five German films are participating in the international section: the documentary Cinemania by Angela Christlieb and Stephen Kijak, Distant Lights (Lichter) by Hans-Christian Schmid, as well as Help, I’m a Boy! (Hilfe, ich bin ein Jungel!) by Oliver Dommenget, Jonas at the Ocean by Peter Sempel, and the short Afternoon in Siedlisko by Anne Wild.

Four German-international co-productions were presented: Blind Shaft by Li Yang, the shorts Turtle Island by Mari Solores and The Inner Glow of Things by Felix Herzogernath, and Touching Wild Horses by Eleanore Lindo.

Founded last year by Robert De Niro to revive Tribeca after the
horrors of 9-11, the festival is among the most upcoming of its kind in the USA. The festival’s aim is to present and promote independently produced cinema and video works in various documentary genres.

And Fassbinder fans had the unique opportunity to see – in all new 35 mm prints – the legendary films of one of Germany’s most celebrated and controversial filmmakers. The retrospective Imitations of Life: The Legacy of Rainer Werner Fassbinder toured the USA in April, making stops in New York at the Film Forum (with Hanna Schygulla in attendance and almost 13,000 admissions) and in LA at the Los Angeles County Museum, among others.

4TH FESTIVAL OF GERMAN CINEMA IN ROME

The fourth annual Festival of German Cinema in Rome (10 - 14 April 2003) enjoyed great response from audiences and the local media alike. And this year for the first time, the festival took place under the official patronage of the city of Rome.

The event opened with Wolfgang Becker’s smash hit Good Bye, Lenin! with the director and leading actors Katrin Sass and Daniel Bruehl on hand to introduce and promote the film, which has already been sold to the Italian distributor Lady Film and is scheduled to be released in Italy in May.

Children’s favorite The Slurb (Das Sams) – which won the Audience Award ex aequo with Good Bye, Lenin! – was presented by its producer Ulrich Limmer and OSCAR award-winning score composer Nicola Piovani.

Hans-Christian Schmid also attended the festival to present his new film Distant Lights (Lichter), as did Sass director Carlo Rola, My First Wonder (Mein erstes Wunder) director Anne Wild, and Bellaria director Douglas Wolfsperger.

The extensive program also included: Dani Levy’s I’m the Father (Vaeter), Iain Dilthey’s Locarno 2002 winner The Longing (Das Verlangen), the Italian avant-premiere of Winfried Bonengel’s Fuehrer Ex, the shorts Fear Eats the Soul (Angst isst Seele auf) by Shahbaz Noshir, Dufte by Info Rasper, and Sofa by Hyekung Jung, as well as the Export-Union’s student short film program Next Generation 2002, with Eva Steegmayer on hand to present the Film Academy Baden-Wuerttemberg to the students of the Scuola Nazionale del Cinema (SNC).

In cooperation with the Goethe Institute Rome, schools’ screenings of Sass and The Slurb were shown, as was Ernst Lubitsch’s 1919 silent movie Die Austernprinzessin, with live electronic music from the Italian composer Laura Bianchini.
feel at home in Germany; Ufuk, who is Turkish, a fanatical soccer player and happy to have a better chance in life than his parents had, and Vivien, who is busy in Paris, learning the language and ways of the French, and getting to meet boys while she’s at it.

Nasr was born in Germany in 1968, went to school in Egypt and graduated in Business Studies from Mannheim University before devoting himself to film. He is best known for Night Service Station (Nachttanke, 2000), about the customers at a 24-hour petrol station, which has played at over twenty film festivals.

Production company GAMBIT are the people behind the hilarious documentary about vacuum cleaner salesmen in Swabia, Die Blume der Hausfrau (1999, dir: Dominik Wessely), which gained cult-status with more than 70,000 admissions. Their more recent drama Getting My Brother Laid (Mein Bruder der Vampir, 2001, dir: Sven Taddicken) screened in the German Cinema sidebar at the Berlinale 2002 and has won more than 15 national and international festival awards including the FIPRESCI International Critics’ Award at Rotterdam 2002.

Original Title 16UP (working title) Type of Project Feature Film Cinema Genre Documentary Production Company GAMBIT Film & Fernsehproduktion, Ludwigsburg, in co-production with SWR, Baden-Baden With backing from MFG Baden-Wuerttemberg Producers Michael Jungfleisch, Christian Huenemoerder Director Samir Nasr Screenplay Samir Nasr Director of Photography Stefan Runge Editor Raimund Barthelmes Format Super 16 mm & DV-Cam, master to Digi Beta & 35 mm, color, 1:1.85, 90 min & 54 min international version Shooting Language German Shooting in Stuttgart and Paris, June - October 2003

Contact:
GAMBIT Film & Fernsehproduktion GmbH
Michael Jungfleisch
Alleenstrasse 2 · 71638 Ludwigsburg/Germany
phone +49-71 41-97 43 90 · fax +49-71 41-9 74 39 58
email: m.jungfleisch@gambit-film.de
www.gambit-film.de

"Documentaries have to be entertaining,” says filmmaker Samir Nasr, whose 16UP is a fly-on-the-wall slice of cinema verité, following seven 16-year-olds in their final year of school. “I’m a story-teller, but it’s not about faking them. It’s finding them and telling them to people. And to do that best you have to entertain.”

At a time when the younger generation is seen mainly in juvenile soap operas, viewed purely as a desirable consumer group or, worse still, as criminalized and victimized, Nasr believes “it is very bad to look for simple explanations. Take the kid who went on the shooting spree in Erfurt. The media said he played violent video games and left it at that. They dropped the subject after a week.”

In 16UP, Nasr “leaves out the prejudices in order to portray a generation of a school class, soon to graduate and go their separate ways. The idea was to seek out a couple of protagonists to explain today’s generation and to give them a voice as more than just a target group.”

Among his seven principal subjects, four boys and three girls, are Lorenz, the class revolutionary, admirer of Che Guevara and disruptive influence; Maja, who fled the war in Serbia but does not

Original Title Cowgirl (working title) Type of Project Feature Film Cinema Genre Action, Adventure, Romantic Comedy Production Company Allmedia, Munich, in co-production with Cowgirl Pictures, Berlin, in cooperation with ZDF, Mainz, ARTE, Strasbourg With backing from FilmFoerderung Hamburg, Filmstiftung NRW, Filmfoerderanstalt (FFA), Filmboard Berlin-Brandenburg, FilmFernsehFonds Bayern Producer Uwe Schott Director Mark Schlichter Screenplay Martin Rauhaus Directors of Photography Peter Steuger, Frank Griese Editor Mona Braeuer Music by Stephan Massimo Principal Cast Alexandra Maria Lara, Wotan Wilke Moehring, Gottfried John, Peter Lohmeyer, Andras Fricsay, Ralf Richter, Soenke Moehring, Robert Viktor Minich Format Super 35 mm, color, cs Shooting Language German Shooting in Hamburg, January - March 2003 German Distributor ottfilm GmbH, Berlin

PR Contact:
Media Office · Edith Kleibel
Kurfuerstendamm 11 · 10719 Berlin/Germany
phone +49-30-8 87 14 40 · fax +49-30-88 71 44 22
email: info@media-office.com
Around five years ago, Mark Schlichter — whose previous credits include the feature film Ex and the TV movies Rote Glut and Liebe und Verrat — acquired the rights to a crime thriller which he developed with various authors for the cinema. “Then I came upon the idea of transforming the aggressive thriller into a likeable comedy and brought writer Martin Rauhaus onboard, with whom I’d made the ProSieben TV movie Der Elefant in meinem Bett, as he can write such fantastic dialogues,” Schlichter recalls.

With the central figure now a young woman, Cowgirl tells the story of Paula (played by Alexandra Maria Lara) from the sticks who meets up with her childhood sweetheart Max (Wotan Wilke Möhring) after 10 years at a high school reunion and decides to up and leave everything to follow her old flame to the big city and a roller-coaster of adventure …

The € 3.3 million production boasts an impressive lineup ranging from the two leads - who also appeared in Schlichter’s ZDF TV movie Liebe und Verrat — through veteran player Gottfried John as a corrupt police detective, Peter Lohmeyer as Paula’s bore of an ex-husband, and Oliver Korittke as a video store owner.

“Ralf Richter was really the only one I hadn’t worked with before and he plays a nice bad guy who’d like to be a genuine bad guy, but can’t. The baddies turn out at the end to be really nice and those who appear to be the goodies aren’t so nice after all,” Schlichter adds.

Described as “a romantic comedy with thriller elements”, Cowgirl will also mark a first in German cinema with the staging of a spectacular stunt from the top of the 20-storey Hanse Trade Center in Hamburg’s Speicherstadt district.

Katja Bernet of the stunt specialists Steinmeier & Mohr stood in as a double for Lara to make a so-called “defender jump”, which has seldom been practiced outside of America and then only by men. And Alexandra Maria Lara herself was brave enough to be harnessed up for some shots by director of photography Frank Griebe (Run Lola Run) showing her dangling some 90 meters up in the air!

"Egoshoooter is probably the most radical of the ‘Radikal digital’ series,” says Oliver Schwabe, who teamed up with fellow Academy of Media Arts (KHM) graduate Christian Becker to make this € 380,000 digitally-shot film for Cologne-based production outfit Road Movies Factory.

The experimental drama centers on an eighteen-year-old (played by Crazy’s Tom Schilling), who keeps a video diary to film himself, his life and those around him as well as to reflect on his existence.

Working with video was nothing new for Schwabe, who has been making video diaries with 19 to 20-year-olds for a documentary program for the German public broadcaster NDR since 1998. “That was good preparation for the film,” Schwabe recalls, “but it was quite a new experience for Tom, as he is used to linear storylines.”

While the cast was a mix of professional and amateur actors, Schwabe points out that “the main actor had to be a professional because this character has to convey so many different facets of the character. But Max Timm, who is a rapper in real life, had no problem appearing before the camera because he is used to being in public.”

“Oliver operates the objective camera and the subjective one is held by the ‘Egoshoooter’, Tom Schilling,” producer Ute Schneider explains. “Both are using Sony 900 mini DV cameras, so there won’t be any change in the visual quality of the footage.”

The project, which was 1 1⁄2 years in development and financing, is very much different from the previous ‘Radikal digital’ films June Moon (Junimond, 2002) , 1 1⁄2 the Rent (1 1⁄2 Miete, 2002) and Fools (Naran, 2002) – all of which were screened at this year’s Berlinale – according to Schneider. “There wasn’t any formulated screenplay, which gave us a lot of room for improvisation. The film was shot chronologically in blocks so that the improvisational element could be fully exploited.”

Post-production on Egoshoooter is set to be finished by the autumn so that it may have its premiere, like the first two ‘Radikal digital’ films, at the Hof Film Days at the end of October.
A look at Akin’s extensive résumé – and since he was born in 1973 you can also see just how prolific he is – shows how much life and vitality he puts into his characters.

In Short Sharp Shock (Kurz und schmerzlos, 1998, which he wrote and directed), his young criminal protagonists – Greek, Turkish, Serbian – are anything but stereotypical clichés thrown in to reinforce prejudices.

In July (Im Juli, 2000, also written & directed by Akin), is a heart-warming romantic comedy in which Moritz Bleibtreu crosses Europe in search of love, while Solino (2002) is the story of two Italian emigrant bothers in Germany and the search for identity where two countries and mentalities collide.

All of these films were produced by the WUESTE Film team, with Gegen die Wand now marking the next step in what is proving to be an extremely successful partnership.

Think of Gegen die Wand (translation: "Against the Wall"), the prolific writer-director-actor Fatih Akin’s latest teaming with Hamburg-based WUESTE Filmproduktion, as the darker German-Turkish version of Indecent Proposal.

This is an intense, tragic love story, the tale of two lost souls, torn between desperation and an intense longing for hope, in which twenty-year-old Leyla, desperate to escape the suffocating traditional discipline of her family, convinces disillusioned alcoholic Cahit to marry her. But it is a marriage only for appearance’s sake: the two will remain entirely free from obligation to each other, free to pursue their own lives.

But, as happens in films and real life, Cahit falls in love with her and when Leyla realizes she too has fallen in love, it is too late. In a fit of jealous rage, Cahit beats one of her lovers to death. Following his release from prison, he makes his way to Istanbul and, still hoping for a future together, sets out to find Leyla.

Now if Gegen die Wand sounds like an overdose of what Germans call Herzschmerz (literally, heart-pain), rest assured, it is not. Despite all circumstances and appearances to the contrary, in Leyla and Cahit beat the hearts of eternal optimists, even though they both might not, at first, be aware of it.

Icelandic-born Maria Solrun Sigurdardottir is making her feature directorial debut with the melodrama Jargo which is set to go before the camera in Berlin in May.

"It is about love and treachery," says Sigurdardottir, who sees herself in the tradition of the magic realism of Icelandic litera-
ture and cinema and observes that "comedy in tragedy is something I take for granted. It isn’t anything that I have picked up from other directors. It’s my view of life."

**Jargo** centers on a young German "outsider" of the same name who has grown up in Saudi Arabia and comes to Berlin with his mother after his father’s suicide. Here he gets to know the petty criminal Kamil, a young Turkish boy who has grown up in Germany, and is constantly hounded by the ghost of his father reminding him of his promise "to become a man" before he turns sixteen.

"Both of these boys are a scurrilous mixture of the Oriental macho and something very German," Sigurdardottir explains, "there is a very special mixture of different cultures here."

And adds that she chose Arabia for **Jargo**’s origins "rather than Iceland because the matriarch is so strong in my homeland. I am fascinated though by people who come from a society ruled by a patriarch."

While Sigurdardottir has had many screenplays turned into TV movies by German production companies since finishing at the Screenplay Academy in Berlin, **Jargo** is in fact her graduation project from the academy.

Casting was still underway early this year to find the right teenage actors for the main roles of Jargo, Kamil and the two female characters Mona and Emilia. "I’m not necessarily looking for age actors for the main roles of Jargo, Kamil and the two female characters Mona and Emilia. "I’m not necessarily looking for non-actors for these parts," the director says, adding that she is "quite keen to find that uncouth look."

Meanwhile, the job of cinematographer has been taken by fellow Icelander Birgit Gudjonsdottir, who is based in Vienna and has worked in the past on such productions as the TV series *Kommissar Rex*, Urs Eggers’ *Epstein’s Night* (*Epsteins Nacht*, 2002), *Goldeneye* and *The Four Musketeers*.

By Dieter Schleip **Principal Cast** Jessica Schwarz, Friedrich von Thun, Tanja Gutmann, Matthias Schweighoefer, Angela Roy, Markus Boysen, Mišel Matićević

Format 16 mm, 16:9, color, 90 min **Shooting Language** German

**Shooting in** Cologne and surroundings, March - April 2003

**Contact:**
Colonia Media GmbH · Michael Hild
Moltkestrasse 131 · 50674 Cologne/Germany
phone +49-2 21-9 51 40 40 · fax +49-2 21-9 51 40 44
e-mail: coloniamedia@coloniamedia.de
www.coloniamedia.de

When a sexual dare goes very wrong, 22-year-old Sylvia’s life changes in ways she never once imagined. She suddenly finds herself estranged from her wealthy parents and friends, lost in a maze whose paths lead her to dissolution, poverty, illness and prostitution before she finally finds her way home, regaining her life.

Melodramatic? Of course! "It’s the perfect narrative form for this story," says writer Markus Busch. "You can do so much with it. Everything happens to one character: how she reacts, copes with the situations. At the same time, she isn’t isolated. She has parents, friends, lovers."

Busch, who studied Fine Arts and then went on to film school in Cologne, "used to read loads of comics. I connected the pictures with words. I wrote because I was unemployed and writing takes up the least space!" And while he is the first to admit he is "not a young woman (!) … it’s not a problem. I’ve written films where people have murdered and I have no experience in that either. I simply imagine the characters as I know and see them. They have to be credible. What happens to them has to be possible."

Directed by Dominik Graf, who also co-wrote (together with Busch) and directed the critically acclaimed 2002 Berlinale competition entry *A Map of the Heart* (*Der Felsen*, 2001), **Kalter Fruehling** is actually the fifth time the two have collaborated.

"I met him at film school," says Busch, for whom **Kalter Fruehling** is his eighth film to go into production. "Two years later, I sent him some concepts and layouts. He chose the three he wanted to make and we went ahead!"

The teamwork obviously works well. But, says Busch, "it’s not that I write and he directs. We talk a lot about the material, how it should look. I know his films and, of course, he does it differently to how I would have done it, but I’ve never had a problem letting go of a script and certainly never with Dominik, because I’m curious to see what he will do with it."

He is not the only one.
**Kleinruppin Forever**

**Original Title** Kleinruppin Forever (working title)  
**Type of Project** Feature Film  
**Cinema Genre** Comedy  
**Production Company** Akkord Film, Berlin, in co-production with ProSieben/SevenPictures, Munich  
**With backing from** Filmboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA), Nordmedia  
**Producer** Dirk Beinhold  
**Director** Carsten Fiebeler  
**Screenplay** Sebastian Welhings, Peer Klehmet, Alexander Kuehne  
**Director of Photography** Bernhard Jasper  
**Music by** Milena Fessmann  
**Principal Cast** Michael Gwisdek, Rolf Hoppe  

**Format** 35 mm, color, 1:1.85  
**Shooting Language** German  
**Shooting in** Bremen and Brandenburg, June - July 2003  

"It was only after seeing Carsten Fiebeler’s film *Home Truths* (*Die Datsche*) that I thought of him as director for *Kleinruppin Forever,*" recalls producer Dirk Beinhold who was already friends with the HFF Babelsberg graduate. What he was certain was that "it must be a young director and someone who came from the former German Democratic Republic (GDR)" for this comedy set in 1985.

The idea for the film’s plot came to Beinhold by chance just before he set up his own production company Akkord Film in 2001, and the Filmboard Berlin-Brandenburg supported the development from the very beginning as part of a slate development grant.

The film centers on Tim, a spoiled brat from the West, on the verge of becoming a tennis professional. Tim visits the GDR on a school trip and wakes up with a sore head in the hospital. The journey back West has been taken by his twin brother Ronnie, who wants to become an architect. Tim sets everything in motion to find a way back home, but staying put also seems attractive with his new love Jana …

"Above all, it is a love story and about searching for one’s roots," Beinhold explains. "We will naturally spend quite a lot of effort on recreating 1985 in both the East and the West, but the emphasis is more on the characters than on the production design. Fortunately, most of the film takes place in a small village, so that makes things a bit more manageable."

He points out that the parts of the twins Tim and Ronnie will be played by one actor "which will be quite demanding as it requires him to portray two figures with very different characters and then show how they change and develop in their respective new environments."

Production on *Kleinruppin Forever* follows on just a matter of weeks after Akkord Film wrapped principal photography on its first project, a co-production with French and Albanian partners of Gjergj Xhuvani’s second feature *The Bleating of the Sheep* which shot on location in Albania during March and April, with Peter Lohmeyer and Nina Petri in the cast.

---

**Nachbarinnen**

**Original Title** Nachbarinnen  
**English Title** Wanted!  
**Type of Project** Feature Film  
**Cinema Genre** Drama  
**Production Companies** JUNIFILM, Berlin, Eikon Media, Potsdam, in co-production with Eikon Mitte, Leipzig, ORB, Postdam-Babelsberg, Hochschule fuer Film & Fernsehen ‘Konrad Wolf’ (HFF/B), Potsdam-Babelsberg  
**With backing from** Filmboard Berlin-Brandenburg, Mitteldeutsche Medienfoerderung  
**Producers** Dr. Ernst Ganzert, Jan Philip Lange  
**Director** Franziska Meletzky  
**Screenplay** Elke Roessler  
**Director of Photography** Alexandra Czok  
**Editor** Juergen Winkelblech  
**Music by** Eike Hosenfeld  
**Principal Cast** Dagmar Manzel, Grazyna Szapolowska, Joerg Schuettan  
**Format** Super 16 mm, color, blow-up to 35 mm, 1:1.85, 90 min, Dolby Digital  
**Shooting Language** German  
**Shooting in** Leipzig, April - June 2003  

Director Franziska Meletzky believes “in love and its possibilities, but … what does it look like? If I’m fascinated by someone, maybe even in love with them, I want to keep them. But how do I do that? If I say ‘stay!’ I lose them. If I say ‘go!’ I

---

**Contact:**  
JUNIFILM GmbH · Jan Philip Lange  
Dunckerstrasse 27 · 10439 Berlin/Germany  
phone +49-30-44 71 70 60 · fax +49-30-44 71 70 66  
email: jpl@junifilm.de · www.junifilm.de  
www.nachbarinnen-derfilm.de
lose them. Saying nothing is always the worst choice. This is the question and how to deal with it, sometimes tragically and sometimes amusingly, which Wanted! tackles.”

The film starts with Jola, a forty-year-old Polish woman, having a blazing argument with her boss, bar owner Bernd. In the heat of the moment, she shoots him dead — or so she believes. In panic, she flees to her neighbor, Dora, a woman of her own age, who offers her a hiding place. Thrown together by desperate circumstances, an intensive relationship develops between the two very different women. When police suspicions against Jola prove unfounded, Dora begins to tell her lies about the state of the investigation in order to keep her in the flat.

On her directing style, Meletzky says, “it’s essential that the actors can reveal themselves. As Billy Wilder once said, the director has to take care not to get in the way. I have to give my partners this space. Like an imaginative mother, perhaps: lovingly, reliably, with hardly any needs of her own, pushing them on, with discipline, responsibly, fair within reason … my focus is on the actresses, just like my passion.”

Production company JUNIFILM was founded in 2002 by Niklas Baeumer, Anke Hartwig and Jan Philip Lange, who met and studied together at the ‘Konrad Wolf’ Academy of Film & Television (HFF/B) in Babelsberg, with the stated goal of “developing exciting stories and realizing them for TV and movie theaters with young, innovative script writers, directors and other filmmakers.” The company aims to produce two or three films per year.

To date, JUNIFILM is perhaps best known for Liberated Zone (Befreite Zone, 2003, directed by Norbert Baumgarten, co-produced with Oe Film and the public broadcasters ORB and ZDF) which tells the story of tangled relationships and soccer in East Germany, and screened this year at Berlin in the Perspectives German Cinema section.

Ellen Schlooz, Peggy Lukac, Henning Gissel
Format 35 mm, color
Shooting Language German
Shooting in Berlin, February - March 2003

Contact: Jost Hering Filmproduktion · Jost Hering Winterfeldtstrasse 31 · 10781 Berlin /Germany phone +49-30-21 75 68 56 · fax +49-30-21 75 68 58 email: josthering@aol.com · www.josthering.de

Suelbiye V. Guenar was no stranger to producer Jost Hering, who produced her second feature film earlier this year, as she had been an intern at his company before going to study at the German Film & Television Academy (dffb) in Berlin.

"Her shorts at the dffb had a particular style and were very committed with an oblique perspective to narrating little situations in life," recalls Hering, who came into contact with the project Saniyes Lust at the Academy’s annual producer pitching.

"Her shorts at the dffbb had a particular style and were very committed with an oblique perspective to narrating little situations in life," recalls Hering, who came into contact with the project Saniyes Lust at the Academy’s annual producer pitching.

Originally, they had planned to shoot this film last year, but Guenar was then offered the chance to write and direct Karamuk for Colonia Media, which had its premiere at the Hof Film Days last autumn and received a Special Mention at Créteil in March.

Saniyes Lust will be her graduation film proper and centers on a newly married German-Turkish couple where the young Turkish wife is obsessed with the desire to have a baby and believes that a marriage can only be complete with a child.

As Hering points out, the film’s subject is very topical “because it is remarkable how many people are affected by this problem of being unable to have a child.”

“We show what medical possibilities there are and how she risks her marriage to become pregnant,” Hering explains. “We were very precise in our research of the fertility clinics, as the film should show what a woman goes through physically and psychologically. It goes as far as her even having a false pregnancy.”

That doesn’t mean that everything is deadly serious: for example, the film has its comic moments such as when the wife appears at her husband’s workplace to have sex because she thinks this could be the right moment for her to become pregnant. “Suelbiye has a real knack for comedy,” Hering observes.

After wrapping Saniyes Lust, Hering also finished production at the end of March on Sommerblitze, a documentary by Nicos Ligouris made with Greek partners on Crete, and was then preparing the shoot for Andreas Struck’s second feature Sugar Orange.
The Secret of Joy

**Original Title** The Secret of Joy  
**Type of Project** Documentary  
**Genre** Politics  
**Production Company** Ohne Gepäck/Zoran Solomun & Dagmar Fromme Filmproduktion, Berlin, in co-production with WDR, Cologne, ARTE, Strasbourg

**Producers** Helga Reidemeister, Zoran Solomun, Dagmar Fromme  
**Director** Helga Reidemeister  
**Screenplay** Helga Reidemeister  
**Directors of Photography** Lars Barthel, Yoliswa Gartig  
**Editor** Doerte Voelk-Marmaralia  
**Principal Cast** Arundhati Roy, Stasa Zajovic, Djamila Mudschahed

**Format** mini DV, color, 16:9  
**Shooting Language** English  
**Shooting in** New Dehli, Belgrade, Kabul, New York, April 2002 - May 2003

**Contact:**  
Helga Reidemeister  
Pfalzburger Strasse 14 · 10719 Berlin/Germany  
phone +49-30-8 83 35 59 · fax +49-30-88 00 19 68  
email: helgareidemeister@web.de

She traveled to Kabul to meet with Djamila Mudschahed, editor of the women’s magazine Malalai and an activist in the Afghan resistance, and also visited the Indian capital of Dehli to see Arundhati Roy whose first novel, *The God of Small Things*, has been published in more than 20 countries and won the English-speaking world’s most premier honor, the Booker Prize. The film also took the director to Serbia’s Belgrade to speak with Stasa Zajovic of the Women in Black organization and will continue on to New York this spring for further shooting to round off the film’s international perspective.

Villa Liberta – Die italienische Reise

**Original Title** Villa Liberta – Die italienische Reise  
**Type of Project** TV Movie  
**Genre** Romantic Comedy  
**Production Company** Kaminski/Stiehm Film, Berlin, commissioned by SAT.1, Berlin  
**Producers** Frank Kaminski, Ulrich Stiehm  
**Director** Klaus Knoesel  
**Screenplay** Sebastian Schubert  
**Director of Photography** Klaus Liebertz  
**Editor** Birgit Klings  
**Production Design** Frank Bollinger  
**Principal Cast** Kai Wiesinger, Liane Forestieri, Eleonore Weisgerber, Andreas Brucker

**Format** Super 16 mm, color, ca. 90 min  
**Shooting Language** German  
**Shooting in** Munich, Croatia/Istria, April - May 2003

**Contact:**  
Kaminski/Stiehm Film GmbH  
Frank Kaminski, Ulrich Stiehm  
Linienstrasse 214 · 10119 Berlin/Germany  
phone +49-30-28 53 76 20 · fax +49-30-28 53 76 33  
email: info@kaminskistiehmfilm.de  
www.kaminskistiehmfilm.de

La dolce vita! Except life is anything but sweet for Jan (Kai Wiesinger), whose attempts to modernize an old luxury hotel in Italy are thwarted by the local competition’s mafia-like methods. Fortunately, help is at hand in the shapely form of Maria (Liane Forestieri), a German-Italian who originally came to fetch her young son. Together, they get the job done and, this being a romantic comedy, fall in love just as marketing director Susanne, who also happens to be Jans’ girlfriend, arrives to inspect the work. Her suspicions are soon aroused.

**Villa Liberta** is the first production from Kaminski/Stiehm Film, formed in January 2003 by former DoRo
It is also the first feature script from former documentary filmmaker Sebastian Schubert and marks the latest directorial outing for Klaus Knoesel. He is perhaps best known for his Rave Macbeth (2001), the youth-oriented techno update of Shakespeare’s classic tragedy.

“We are developing and producing high-quality films,” says Kaminiski, “using experienced old-hands and also promoting young talent.” Young talent which, says Stiehm, “we’ve mined from music videos and commercials.” They mean, among others, Philipp Stoezl who has directed videos for Madonna, Garbage and Rammstein and is slated to helm the upcoming The True Story of Hansel and Gretel. Production is planned for 2004.

The other Kaminiski/Stiehm project in pre-production for 2004-2005 is the horror-comedy Natas Emmok – Come, Satan (Natas Emmok – Satan kamine). Before then, however, German cinemagoers will get to enjoy the production of the teen comedy, Meet Your Star (Triff deinen Star, director Simon X. Rost), which has been picked up for national distribution by ottfilm.

“Children’s films have become increasingly more important,” says producer Inge Lore Koenig. “Politicians have already noticed this is an area where things can be done. But even when there’s a will, the way is not always so easy. Compared to, say, women, children have the weaker lobby. What you do for children pays off – if it does indeed pay off – sometime in the future.”

Koenig should know. She is a recognized expert on children’s entertainment, having published several books and papers on the subject and acted as an adviser to public broadcaster ZDF before teaming up with Albert Schaefer, the former head of the children’s channel Ki.KA, and ZDF head of children’s entertainment, Susanne Mueller, to set up Kinderfilm.

And while she is motivated by idealism, it doesn’t mean she has lost sight of reality. “Quality is the most important thing,” she says. “For a theatrical film we need top people, otherwise we don’t have a chance.”

The company’s latest production, Second Hand Child (Wer kuesst schon einen Leguan translates as “Who Kisses An Iguana?”), is the story of an unlikely friendship between the lonely thirteen-year-old Tobias and his new neighbor, the thirty-three-year-old Max, a writer of daily soap operas who desperately needs new ideas if the series, whose ratings have plummeted, is to be saved.

It’s the first script by Michael Demuth to be filmed and he’s naturally over the moon. “It’s my dream to live from writing,” he says, “and I’d decided film scripts offered better chances. And this is such a personal story. I’ve met many children who have similar problems to Tobias, like growing up with an absent father. I drew on real life subjects, one child in particular.”

But don’t mistake Second Hand Child for a remake of About A Boy. “Lawyers needn’t apply!”, jokes Demuth. This is a totally different film, least of which because it concentrates on the child. In Frederick Lau (Tobias), the producers have struck gold. “He’s very talented,” says Demuth. “Perfect for the part; his look, his charisma. That was my biggest worry, whether we would find an actor who can carry the part, someone who has the emotional range. The film stands or falls with him.”

For his next project, Demuth is working on something completely different: Todeskuesse (translation, “Kisses of Death”). “It’s a crime film,” he says, “and definitely not for children.”

Wer kuesst schon einen Leguan?

Original Title Wer kuesst schon einen Leguan? English Title Second-Hand Child (working title) Type of Project TV Movie Genre Family Entertainment Production Company Kinderfilm, Erfurt in co-production with MDR, Leipzig With backing from Mitteldeutsche Medienfoerderung Producer Inge Lore Koenig Director Karola Hattop Screenplay Michael Demuth Director of Photography Konstantin Kroening Editor Uta Ayoub Music by Eike Hosenfeld, Moritz Denis, UBM Records Principal Cast Michael von Au, Frederick Lau, Antje Westermann, Justine del Corte Format Super 16 mm, color, 1:1.78 Shooting Language German Shooting in Jena, Erfurt, Leipzig, Tabarz, Ilmenau, Thueringer Wald, April - May 2003

Contact: KINDERFILM GmbH · Inge Lore Koenig Ziegengasse 10 · 99084 Erfurt/Germany phone +49-3 61-6 01 56 72 · fax +49-3 61-6 01 56 69 email: info@kinderfilm-gmbh.de www.kinderfilm-gmbh.de
Two inmates are on their break in the jail courtyard when one of them, Boss, is called to the director’s office. Boss’ wife has appealed his case, asking for a pardon. Sentenced for murder, Boss has been in prison for ten years, but he has never revealed the motives of his crime. Finally, he explains what happened back then.

He used to be a famous trapeze artist, but after a horrible accident he can no longer perform. His will broken, he scrapes through life as the owner of a show booth in Hamburg’s St. Pauli district. One day, a sailor brings a beautiful young dancer to his booth. Boss falls in love with the sultry Berta-Marie and leaves his wife and child for her. Together, they get jobs with another circus performer and enjoy great success as a trio. But when Boss finds out that Berta-Marie is betraying him with their partner, he kills his rival and reports himself to the police. After ten years, Boss is released.
April 1945. Because he stole two bars of chocolate, the soldier Rudi is sentenced to death by the court-martial judge Dr. Schramm. Rudi manages to escape from the firing squad at the last minute, and since the end of the war has been making a meager living as a street peddler. Years later, Dr. Schramm is now a respected public prosecutor. By chance, he runs into Rudi one day on the street. Afraid that Rudi will blow the whistle on him, Dr. Schramm wants to scare him out of town. He has Rudi arrested and bullied by the police. Desperate, Rudi steals two chocolate bars from a store, hoping his old case will be reopened and Dr. Schramm’s past brought to light. But Dr. Schramm has Rudi’s death sentence removed from his file. During the trial, everything seems to be going just the way Dr. Schramm has planned. But then he loses his nerves and, without fully realizing what he is saying, demands that Rudi be sentenced to death. The trial is stopped, Dr. Schramm resigns and Rudi leaves town to finally start a new life.

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

Genre Drama Category Feature Film Cinema Year of Production 1959 Director Wolfgang Staudte Screenplay Georg Hurdalek Director of Photography Erich Claunigk Editor Klaus M. Eckstein Music by Raimund Rosenberger Production Design Walter Haag Producer Johannes J. Frank Production Company Kurt-Ulrich Film, Berlin Principal Cast Werner Finck, Walter Giller, Paul Hartmann, Martin Held, Roland Kaiser, Henry Lorenzen, Inge Meysel, Wolfgang Mueller, Wolfgang Neuss, Burkhard Orthgies, Werner Peters, Wolfgang Preiss, Camilla Spira, Ingrid van Bergen, Wolfgang Wahl, Ralf Wolter Length 98 min, 2,680 m Format 35 mm, b&w, 1:1.37 Original Version German International Festival Screenings Karlovy Vary 1960 International Awards Jury Award Karlovy Vary 1960, German Film Awards in Silver 1960 for Best Feature Film, Best Actor, Best Screenplay German Distributor Filmuseum Berlin

World Sales: Beta Cinema, Dept. of Beta Film GmbH · Andreas Rothbauer Robert-Buerkle-Strasse 3 · 85737 Ismaning/Germany phone +49-89-99 56 27 19 · fax +49-89-99 56 27 03 email: ARothbauer@betacinema.com · www.betacinema.com
Alice in the Cities

Their friendship grows while traveling through various European cities on a search for the girl’s grandmother. Inventive and witty, *Alice in the Cities* reflects on the influences of American pop culture on postwar Europe.

Genre Drama Category Feature Film Cinema Year of Production 1973 Director Wim Wenders Screenplay Wim Wenders, Veith von Fuerstenberg Director of Photography Robby Mueller Editor Peter Przygodda Music by CAN Producers Peter Geneé, Wim Wenders Production Company Produktion 1 im Filmverlag der Autoren, Munich, WDR, Cologne Principal Cast Ernst Boehm, Edda Koechl, Lois Moran, Didi Petrikat, Yella Rottlaender, Ruediger Vogler Length 110 min, 3,060 m Format 16 mm, color, 1:1.37 Original Version German Subtitled Versions English, French, Japanese International Awards German Critics’ Award 1974 German Distributor Basis-Film Verleih GmbH, Berlin

Berlin in the 1950s. 19-year-old Freddy is the leader of a gang of teenagers whose only aim in life is to have fun, and who aren’t afraid to use their fists to get their way. Since moving away from home after an argument with his father, Freddy makes ends meet with various jobs and petty theft. To impress his girlfriend Sissy, he robs a mail truck with his buddies, but instead of money, all the truck contains is useless bank transfer forms. To reestablish his reputation as leader of the gang, Freddy lets Sissy talk him into robbing a millionaire’s villa. The two of them carry out the robbery alone. After they’ve already pocketed most of the cash, Sissy insists on getting the family jewels as well. Suddenly confronted by an old man who tries to stop them, Freddy loses his cool and pulls out a gun.

Erotic Tales: The Gallery

In The Gallery, Gene finds himself the sensual object of a beautiful woman’s desire. So when, suddenly and unexpectedly, she begins to strip for his pleasure … well, one good turn deserves another …

Genre Erotic Category Short Year of Production 2003 Director Jos Stelling Screenplay Jos Stelling Director of Photography Goert Giltaij Editor Bert Rijkelijkenhuizen Production Design Gert Brinkers Producer Regina Ziegler Production Company Ziegler Film, Berlin, in co-production with WDR, Cologne Principal Cast Gene Bervoets, Anouska Wink, Raymonde Kuiper Length 26 min, 710 m Format 35 mm, color, 1:1.85 Original Version no dialogue Sound Technology Dolby SR


Erotic Tales: Music

Music embraces the New York City metaphor – “the city that never sleeps” – as though Manhattan at night is the very essence of the elusive, vulnerable woman. Spiced with surreal, Kafkaesque twists, Music is about a man who loves music and is fascinated by the fair sex. But he is not quite sure why and how he has ended up in this strange hotel room …

Genre Erotic Category Short Year of Production 2003 Director Amos Kollek Screenplay Amos Kollek Director of Photography Ed Talavera Editor Jeffrey Marc Harkavy Producer Regina Ziegler Production Company Ziegler Film, Berlin, in co-production with WDR, Cologne Principal Cast Dallas Roberts, Lara Harris, Tara Culp, Victor Argo, Anjelica Torn Length 28 min, 810 m Format 35 mm, color, 1:1.85 Original Version English Dubbed Version German Sound Technology Dolby SR


World Sales:
Atlas International Film GmbH · Dieter Menz, Stefan Menz, Christl Blum
Rumfordstrasse 29-31 · 80469 Munich/Germany
phone +49-89-2109750 · fax +49-89-224332
email: mail@atlasfilm.com · www.atlasfilm.com · www.erotictales.de

AT CANNES MARKET
Federico Fellini – Through the Eyes of Others

Shot in Fellini’s birthplace Rimini, Rome, Paris, Berlin and Munich, Federico Fellini - Through the Eyes of Others looks at the works of the great master and tells the stories of those fortunate enough to have worked with him: Anita Ekberg (La dolce vita), Sandra Milo (8½ and Giulietta e i spiriti), Anouk Aimée (La dolce vita and 8½), producer Dino de Laurentis (La strada and Cabiria), producer Alberto Grimaldi (Satyricon and Casanova), camerman Giuseppe Rotunno (Roma, Satyricon, and others), Fellini-friend Gore Vidal, and numerous other actors and team members.


Genre Biopic Category Documentary Cinema Year of Production 2003 Director Eckhart Schmidt Director of Photography Cristiano Samassa Editor Raoul Sternberg Music by Toti Basso Producer Eckhart Schmidt Production Company Raphaela Film, Munich, in co-production with BR, Munich Length 90 min Format Digi Beta, color, 16:9 Original Version English/Italian/French/German Subtitled Version English Sound Technology Dolby SR With backing from FilmFernsehfonds Bayern
The Portuguese coast west of Lisbon: A man’s body is washed ashore. Detective Pinto finds a video camera in a nearby parked car, and the tape inside shows a young woman who is apparently unaware of being filmed. Pinto later finds the woman and an interrogation begins, but her explanations only give rise to more confusion. What did Hans, the dead archaeologist, have planned for her? What role did the Portuguese man play before he died in an accident?

Genre Drama, Psycho Thriller
Category Feature Film
Year of Production 2003
Director Markus Heltschl
Screenplay Markus Heltschl
Director of Photography Christian Berger
Editors Anna Endlich, Markus Heltschl
Music by Michael Galasso, Anouar Brahem, Arnold Schoenberg
Production Design Fernanda Morais
Producers Susanne Schlaepfer, Christian Berger
Production Company TTV Film

Markus Heltschl was born in 1952 in Innsbruck/Austria. He studied Film at the Academy of Film & Television in Vienna. Active as a writer and director, his films include: As Ever (Am Rande der Arena, 2000), Space in Time (animation, 2002), and Dead Man’s Memories (Der gläserne Blick, 2003).

World Sales: please contact
Agora Film GmbH · Susanne Schlaepfer
Dreimuehlenstrasse 4 · 80469 Munich/Germany
phone +49-89-2 02 16 15 · fax +49-89-2 01 14 12
email: schlaepfer@agorafilm.de
Imagine two people, a man and a woman, standing and looking out of the window of their idyllic house in an idyllic village. It is the depth of night and they are watching a mysterious stranger in their garden. A mysterious stranger, with a shovel in his hands, who is digging his own grave. The wife knows who the man is but has concealed from her husband the fact of their passionate relationship. When the stranger then proceeds to blow his own brains out, the couple fulfill his last wish …

**Gone**, a surreal game of love, life and death, fiction and reality, takes place on that seam where fiction and reality meet.

In flashbacks we learn the story of the deceased, an author who is suffering from writer’s block and has subsequently turned his back on the world, and how he meets a suicidal and psychotic publisher whom he turns into the main character of his latest novel. Events in real life and the novel interact and parallel each other, giving rise to a fatally passionate relationship which ends in the lethal consequences.

**Genre** Psychodrama  
**Category** Feature Film Cinema  
**Year of Production** 2003  
**Director** Zoltan Paul  
**Screenplay** Zoltan Paul  
**Director of Photography** Sven Kiesche  
**Editor** Christian Virmond  
**Music by** Johannes Enders  
**Production Design** Tommy Stark  
**Producer** Zoltan Paul  
**Production Companies** Zoltan Paul Productions, Polling, M. Medienproduktionen, Bremen, Fritz Stoiber Productions, Munich, 13th Street/Universal Studios, Munich  
**Principal Cast** Adele Neuhauser, Christof Gareisen, Robert Giggenbach, Detlev Bothe  
**Length** 80 min, 2,199 m  
**Format** 24 P HD Blow-up Super 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital  
**With backing from** BIA-Bremen

**Zoltan Paul** was born in Budapest. In 1965, he went to Austria to study Acting. After roles in films by Michael Haneke and Reinhard Schwabenitzky, he moved to Germany, where he was a member of several theater ensembles and took on roles in numerous television productions. He began directing in 1990, including the play Salieri’s Mozart (1991) and the rock opera Rausch (based on Goldini’s The Liar), and has written the screenplays to the comedies Erwin & Maria, Der Betonpfeiler, and Unter Strom, as well as several episodes of the popular ZDF TV crime series, SOKO 5113. **Gone** (2003) is his feature film debut.
It's West Berlin in 1989, shortly before the fall of the Berlin Wall. The Kreuzberg district is known for its beer-drinking freaks and self-styled artists; it's a magnet for every social misfit that refuses or is simply unable to cope with the real world. Prominent in the group is Frank, with playful respect called Mr. Lehmann. When he's not tending bar himself, Frank is getting smashed at another bar where his best friend Karl works. It's there that he meets Katrin, who quickly becomes the focus of his love, sex and marriage fantasies. To help his buddy, Karl arranges a romantic evening … for three … which doesn't go over too well. It's only when Karl leaves the picture that the rest of the night greatly improves for Frank and Katrin … with Frank left believing that his fantasy of love and kids is well underway. When he arrives too late for their next date, however, Katrin meets and falls in love with another man and Frank's fantasy of their life together explodes.

With his small world crumbling around him, Frank turns 30. On this day the Berlin Wall also crumbles, and as he joins the influx of ecstatic humanity pouring through a lifted concrete barrier, he is inspired. Not only his world but also the entire world has suddenly been changed. It is the end of an era for both …

**Genre** Comedy **Category** Feature Film Cinema **Year of Production** 2003 **Director** Leander Haussmann

**Screenplay** Sven Regener **Director of Photography** Frank Griebe **Editor** Peter P. Adam **Producer** Claus Boje

**Production Company** Boje Buck, Berlin, in co-production with Pandora Film, Cologne

**Principal Cast** Christian Ulmen, Katja Danowski, Detlev W. Buck, Janek Rieke, Uwe-Dag Berlin, Martin Olbertz, Hartmut Lange

**Length** 115 min, 3,163 m **Format** 35 mm, color, cs **Original Version** German **Subtitle Version** English **Sound Technology** Dolby SRD

**With backing from** Filmboard Berlin-Brandenburg, Filmstiftung NRW, Filmförderungsanstalt (FFA), BKM

**German Distributor** Delphi Filmverleih GmbH, Berlin

Leander Haussmann was born in Quedlinburg/East Germany in 1959. After attending the Ernst Busch Acting Academy in Berlin, he acted in the theater for several years before taking over as a director. He was the artistic director of Bochum’s Schauspielhaus from 1995-2000, during which time he played his first lead role in Detlev Buck’s Jailbirds (Maennerpension). His big breakthrough as a film director came with Sun Alley (Sonnenallee, 2000). Berlin Blues (Herr Lehmann, 2003) is his second outing as the director of a feature film.

**World Sales:** Beta Cinema, Dept. of Beta Film GmbH · Andreas Rothbauer
Robert-Buerkle-Strasse 3 · 85737 Ismaning/Germany
phone +49-89-99 56 27 19 · fax +49-89-99 56 27 03
email: ARothbauer@betacinema.com · www.betacinema.com
Lene Thurner is standing on a train platform in Munich. She has to decide: back to Berlin where she lives, or toward the south, where at the foot of the Alps her family lives on the lonely farm “Hierankl”.

Lene hasn’t seen her family for years. She moved to Berlin when she was 17 after a nasty fight with her mother, Rosemarie. Now, she finally feels strong enough to return to Hierankl and face Rosemarie. Her father’s 60th birthday is a welcome reason to return, and she’ll also finally get to see her beloved brother Paul once again. She takes the train heading south.

On the same day, another surprise visitor arrives in Hierankl. Goetz Hildebrand, a friend of her parents from college days, shows up after 30 years. He knows Hierankl just as Lene remembers it and he knows how it was before Lene’s time: when he had a dramatic relationship with Rosemarie.

Lene immediately feels drawn to the stranger and she too becomes involved in a wild affair with him. Their relationship sets off a chain reaction that reaches its climax on her father Lukas’ birthday. Rosemarie invited Lukas’ mistress and officially introduces her to the guests. Rosemarie wants to bring some “warmness and order into this world”. Now Lene sees her chance to expose and clear up all the lies and secrets of Hierankl. She reveals that Rosemarie had an affair with Goetz after she married Lukas. Rosemarie’s reaction is brutal. In front of all the guests, Lene uncovers the secret of Hierankl …

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 2003  
**Director** Hans Steinbichler  
**Screenplay** Hans Steinbichler  
**Photography** Bella Halben  
**Editor** Christian Lonk  
**Music by** Antoni Lazarkiewicz  
**Production Design** Doerthe Komnich, Johannes Sternagel  
**Producers** Alena Rimbach, Herbert Rimbach  
**Production Company** Avista Film, Munich, in co-production with HFF, Munich, Brainpool TV, Cologne, BR, Munich, ARTE, Strasbourg, SWR, Baden-Baden  
**Principal Cast** Johanna Wokalek, Barbara Sukowa, Josef Bierbichler, Peter Simonischek, Frank Giering, Alexander Beyer  
**Casting** Risa Kes  
**Length** 93 min, 2,544 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SRD  
**World Sales**: please contact Avista Film & Fernsehproduktion · Herbert Rimbach  
Kellerstrasse 37 · 81667 Munich/Germany  
phone +49-89-4 48 12 98 · fax +49-89-4 48 75 02  
email: avista@t-online.de

Based on true events, **Kiki & Tiger** is the story of a friendship between a Kosovo Albanian and a Serb – an impossible friendship in Europe of the nineties. Kiki comes to Germany seeking political asylum, only to become an illegal alien driven out of his country by Serbs. His best friend is a Serb, Tiger, who grew up in Germany and cannot relate to all the nationalistic zeal in his home country. Together, they defy all external pressure. It seems as if their friendship is indestructible …

**Genre** Drama  
**Category** Feature Film  
**Cinema**  
**Year of Production** 2002  
**Director** Alain Gsponer  
**Screenplay** Alexander Buresch, Edin Hinrichs-Hadzimakovic, Alain Gsponer  
**Director of Photography** Matthias Fleischer  
**Editor** Michael Schaerer  
**Music by** Marius Lange  
**Production Design** Andreas Marquard  
**Producer** Rima Schmidt  
**Production Company** Filmakademie Baden-Wuerttemberg, Ludwigsburg, in co-production with DRS, Zurich  
**Principal Cast** Lenn Kudrjawizki, Stipe Erceg, Monika Ebert, Marek Wlodarczyk  
**Special Effects** Tamara Milosevic  
**Length** 55 min, 1,568 m  
**Format** Digital Video  
**Blow-up** 35 mm, color, 1:1.85  
**Original Version** German/Serbian  
**Subtitled Version** English  
**Sound Technology** Dolby SR  
**International Festival Screenings** Munich 2002, Bratislava 2002, Ophuels Festival Saarbruecken 2003, Berlin 2003 (German Cinema)  
**International Awards** Audience Award & Interfilm Prize 2003 Saarbruecken  
**With backing from** Aargauer Ideentopf

**Alain Gsponer** was born in 1976 in Zurich/Switzerland. He studied Audiovisual Design at the School for Design in Bern from 1996-1997, and Directing at the Film Academy Baden-Wuerttemberg from 1997-2002. He has worked as an assistant director for Mike Schaerer in New York, and as a journalist for Radio Kanal K in Aarau, where he is also co-owner of the cinema Freier Film. His films include: Gezeichnet fuer immer (short, 1994), Fuer ... (short, 1994), Hunde-leben (short, 1994), Hans Zulauf und sein Schuehuesli (short, 1995), Balljammer (1996), Roter Adi (short, 1997), Heidi (short, 1998), Aria (short, 1998), Polen (1999), X fuer U (short, 2000), Hinter dem Berg (2001), and his graduation film Kiki & Tiger (2002).
Let it Rock! is a low-budget documentary about the people of the “Mitte” district in Berlin, who look back at the area’s turbulent past since the fall of the Wall, analyze the “now” and talk about their hopes and fears regarding the future of Mitte – the geographical center of the German capital and a very trendy district now full of young people, nightclubs, chic boutiques, art galleries, bars, and loft-style apartments.

The film is based on 150 interviews conducted with night owls, artists, fashion victims, partygoers, those who have moved out and those who have moved in, Mitte skeptics and Mitte fans – all of whom sound out their opinions on the urban and provincial culture in Mitte, the Zeitgeist of our time, the quality of parties now and in the past, new architecture in Berlin, the flourishing marketing-pop-culture, and the so-called “Mitte hype”.

In a very minimalist style, Let it Rock! shows Mitte from the inside out.

“On my 18th birthday, my mother handed me a piece of paper on which she had written 10 points that she wanted to pass on to me in adulthood. Item one read: The purpose of our lives is to evolve towards perfection. Nothing that is created and good is ever thrown away. Everything builds on previous achievements. You are descended from Joseph’s brother Levi, who lived 3,000 years ago. My mother collected and archived her own life. I inherited it and made it into a film that is primarily about perception, my legacy and addressing history.”

Angelika Levi

“The film is a box within a box. On the outside there is the story of her family and the story of her mother’s life. But it soon becomes apparent that the filmmaker has ordered her mother’s records in such a way that she is using the archive to reflect on what needed to be suppressed or displaced and what has to be put right: the grandmother’s, mother’s and daughter’s sensitivity to the ‘German situation’, the power of the generation of perpetrators and collaborators to say what is and is not true, and their descendents, who are apparently enjoying the privilege of not having to consider their family’s past. It is a sensitivity deemed pathological by the majoritarian society in order to distract attention away from itself.”

Madeleine Bernstorff

Genre  Family, History, Melodrama, Women’s Film
Category  Documentary Cinema
Year of Production  2003
Director  Angelika Levi
Screenplay  Angelika Levi
Director of Photography  Antje Schaefer
Editor  Angelika Levi
Music by  Marta Monserrat
Production Design  Gordana Letic
Producer  Angelika Levi
Production Company  Celestefilm, Berlin, in co-production with ZDF, Mainz
Length  90 min, 2,462 m
Format  35 mm, color/b&w, 1:1.37
Original Version  German
Subtitled Version  English
Sound Technology  Stereo
International Festival Screenings  Berlin 2003 (Forum), San Francisco Jewish Film Festival 2003, Barcelona 2003
With backing from  Filmbuero NW, Kuenstlerinnen Programm des Berliner Senats, Filmstiftung NRW

Mutti is back! After the success of the scandalous five-part, underground video series Alle lieben Mutti, it was only a question of time until Mom and her always neglected daughter Biggi would have to go through a full-length feature adventure. In Mutti – The Movie, they are pulled into a frantic mixture of The X Files, The Silence of the Lambs, and The Cosby Show – an action comedy close to madness.

On her way home, little Biggi buys herself a bag of treats in a candy store, filled with many dainties. And an ear. But this ear is not made of candy as Biggi soon discovers – it is able to hear people’s thoughts. What the girl doesn’t know is that she only got the ear by mistake. A mysterious woman, all dressed in black, should have received the ear – and now she wants to have it! But so does a weird, fat man.

Excited, Biggi tells Mom about her sensational discovery, but Mom has something else on her mind: the plumber. Blinded by the thunderstorm of her raging hormones, Mom doesn’t realize the danger she’s in when, instead of the plumber, the fat man arrives and pretends to be his replacement. Confused by Mom’s sensual advances and unable to find the ear, he kidnaps Biggi. Mom uses the opportunity to have a fun night out on the town with her neighbor Mrs. Budweiser, looking for quick sex and hard booze …

Genre Comedy Category Feature Film Cinema Year of Production 2003 Directors Joern Hartmann, Klaus Purkart, Biggy van Blond, Ades Zabel Screenplay Joern Hartmann, Klaus Purkart, Biggy van Blond, Ades Zabel Director of Photography Joern Hartmann Editor Joern Hartmann Music by Erlandas, Thomas Meyer Production Design Klaus Purkart Producers Joern Hartmann, Ades Zabel Production Company Hartmann & Zabel, Berlin Principal Cast Meret Becker, Ulrike Folkerts, Brenda Morelli, Gert Thumser, Biggy van Blond, Ades Zabel Casting Ades Zabel Special Effects Ron Geipel Length 88 min Format Digital Video, color, 16:9 Original Version German Subtitled Version English International Festival Screenings Berlin 2003 (Panorama) German Distributor GMfilms, Berlin

Joern Hartmann was born in 1964 in Osnabrueck. He is a photographer, graphic artist, and documentary filmmaker. Klaus Purkart was born in 1972 in Munich and studies Drama in Berlin. He is also active as an actor, presenter, and dubbing actor. Biggy van Blond was born in 1978 in Berlin and has been acting for television and the stage since 1993. Ades Zabel was born in 1963 in Berlin and has been working for many years in various comedy shows, as a film projectionist, a Dj, and television presenter. All four collaborated on the screenplay and direction of the low-budget project Mutti – The Movie (Mutti – Der Film, 2003).
Plagued by guilt and longing for death, a young man finds a new will to live through a stranger’s interest and sympathy. When his girlfriend is also drawn into the stranger’s orbit, the delicate balance of their relationships is about to be tragically upset.

It is 1993, and the sleepy former East German border town where Jim and Elise live has changed little since Germany’s reunification. The two are in love; beyond that, they’re bored. Jim, who never knew his parents, is an auto mechanic. As he races his car down the deserted roads, he dreams of the perfect death: a head-on collision while passionately kissing Elise. Instead, he accidentally runs over and kills a friend. Elise grows even more apprehensive when Jim moves in with a stranger who’s rented a house in town. The man, who says he’s an American named Frank, claims to be writing a script – and wants Jim to help him. Flattered by the attention, Jim grows close to Frank, which arouses Elise’s jealousy. Seeking to defuse the tension, Frank invites the young couple to the coast. There, however, the trio’s increasingly complex relationship takes an unexpected turn when Jim catches Frank and Elise in a compromising situation and rushes off into the night – before being able to find out that Frank was telling her his true identity and the true purpose of his visit …
New York 2001. After her husband dies, Ruth is very distraught. When her daughter Hannah starts probing into the past, she finds out that her mother, whose Jewish parents were deported during World War II, was raised by an “Aryan” woman named Lena. Hannah travels to Berlin and finds the now almost 90-year-old Lena. The old woman tells Hannah her story: the story of the women of the Rosenstrasse.

Lena was married to a Jewish musician. One day when he didn’t come home from work, she went out looking for him. After a bureaucratic odyssey, she is sent to the Rosenstrasse, where she finds other women also looking for their Jewish husbands who have been incarcerated there. It is in the Rosenstrasse that Lena meets little Ruth.

Upon the wives’ diligent insistence, the men are finally released, but Ruth’s mother is deported. Ruth stays with Lena until relatives in the United States send for her. After losing her own mother, Ruth cannot stand losing Lena too, and, in a furious rage, throws the ring that she once received from her mother at Lena’s feet. When Hannah returns home with this ring, Ruth is finally able to come to terms with her past.

Margarethe von Trotta ranks among one of the most important female directors in German cinema since the 1970s. In addition to her career as a screenwriter and director, von Trotta has also made a name for herself as an actress in films by Rainer Werner Fassbinder, Klaus Lemke, Volker Schlöndorff, and Herbert Achternbusch. Her most well-known films include: The Lost Honor of Katharina Blum (Die verlorene Ehre der Katharina Blum, 1975), The Second Awakening of Christa Klages (Das zweite Erwachen der Christa Klages, 1977), Sisters or the Balance of Happiness (Schwestern oder Die Balance des Gluecks, 1979), Marianne and Juliane (Die Bleierne Zeit, 1981), Sheer Madness (Heller Wahn, 1983), Rosa Luxemburg (1985), The African Woman (Die Rueckkehr, 1990), The Long Silence (Il Lungo Silenzio, 1993), The Promise (Das Versprechen, 1994), and Rosenstrasse (2003), among others.
Although she really wanted to become a racecar driver, Barbara is now an architect. The stability of her designs reflect the stability in her life, or so it seems. Then one day, Ilke, her daughter from a previous marriage, arrives in Berlin. With the help of a private detective with mysterious contacts, Ilke finds her mother after twenty lost years. She enters Barbara’s house, her life and her family without causing a shake-up. But then the detective shows up and wants a piece of Barbara’s life too, causing everything to spin out of control. Finally, Barbara must face her long-ignored past, eye to eye.


**Genre** Art, Drama  
**Category** Feature Film  
**Film** Cinema  
**Year of Production** 2002  
**Director** Rudolf Thome  
**Screenplay** Rudolf Thome  
**Director of Photography** Michael Wiesweg  
**Editor** Doerte Voelz  
**Music by** Heide Hans  
**Production Design** Susanna Cardelli  
**Producer** Rudolf Thome  
**Production Company** Moana-Film, Berlin  
**Principal Cast** Hannelore Elsner, Serpil Turhan, Hanns Zischler, Karl Kranzkowski, Adriana Altaras  
**Length** 113 min, 3,080 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Stereo  

World Sales:  
Cine-International Filmvertrieb GmbH & Co. KG · Lilli Tyc-Holm, Susanne Groh  
Leopoldstrasse 18 · 80802 Munich/Germany  
phone +49-89-39 10 25 · fax +49-89-33 10 89  
email: email@cine-international.de · www.cine-international.de
After 11 September 2001 in Germany: They meet casually, more or less by chance, and return to their everyday lives. The eight figures in *September* come from different worlds, linked together by one thing: they are all at the mercy of their conflicting emotions, their absolute inner turmoil reflected in, at times, unpredictable behavior. The film offers a series of snapshots, not a key to a new way of life. It sheds light on a particular slice of time, the immediacy and synchronicity of events and their impact on individuals. A well-rounded, coherent composition emerges, demonstrating the continuum between the public and the private sphere, how the incomprehensible shock that hit society filters through into individual lives. The ways in which society’s helplessness and the inability to act are manifested in sometimes irrational reactions. The film focuses on a burning topical issue, namely globalization, which has not previously found its way into the cinematic response to the world in this particular form.

**Genre** Drama  
**Category** Feature Film  
**Film** Cinema  
**Year of Production** 2003  
**Director** Max Faerberboeck  
**Screenplay** Max Faerberboeck, John von Dueffel, Sarah Khan, Matthias Pacht, Moritz Rinke, Maria Scheibelhofer  
**Director of Photography** Carl F. Koschnick  
**Editor** Ewa J. Lind  
**Music by** Dario Marianelli  
**Production Design** Knut Loewe  
**Producers** Martin Hagemann, Max Faerberboeck  
**Production Company** nf2 - zero film & Max Faerberboeck, Berlin, in co-production with ZDF, Mainz, TELEPOOL, Munich, Distant Dreams, Berlin  
**Principal Cast** Joerg Schuettauf, Sólveig Arnarsdóttir, Nina Proll, René Ifrah, Moritz Rinke, Stefanie Stappenbeck, Justus von Dohnányi, Catharina Schuchmann, Anja Kling  
**Length** 115 min, 3,163 m  
**Format** 35 mm, color, 1:1,85  
**Original Version** German  
**Subtitled Versions** English, French  
**Sound Technology** Dolby Digital

Max Faerberboeck produced plays at theaters in Hamburg, Heidelberg and Cologne before writing and directing several episodes of the TV series *Der Fahnder*. He then wrote and directed four award-winning TV films (*Schlafende Hunde*, *Einer zahlt immer*, *Bella Block – die Kommissarin*, and *Bella Block – Liebestod*) before making his feature film debut with *Aimée & Jaguar* which was nominated for the Golden Globe Award 2000. In 2002, he made the award-winning TV film *Jenseits. September* (2003) is his second feature.

**World Sales:**  
TELEPOOL GmbH · Dr. Cathy Rohnke, Wolfram Skowronnek  
Sonnenstrasse 21 · 80331 Munich/Germany  
phone +49-89-55 87 60 · fax +49-89-55 87 62 29  
email: cinepool@telepool.de · www.telepool.de

**Scene from “September” (photo © zero film)**

---

**September**

---

**AT CANNES**  
UN CERTAIN REGARD
One of Europe’s most loved folk tale characters comes for the first time to colorful life in the animated version of the adventures of *Till Eulenspiegel*, the original class clown. Till is a free spirit representing the simple wisdom and earthy humor of the peasant folk. In countless legends, he wanders the landscape of the late Middle Ages getting in and out of trouble and making fun of the rich and powerful. He has the universal appeal of a clown or court jester, instantly understood and embraced in every country.

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

**Till Eulenspiegel**

Genre: Family Entertainment, Comedy

Category: Animation, Feature Film Cinema

Year of Production: 2003

**Director** Eberhard Junkersdorf

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

**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, Stuttgart, De Familie Janssen, Antwerp

**Voice of Till** Lee Evans

Length: 80 min, 2,107 m

Format: 35 mm, color, 1:1.85

Original Version: English

Sound Technology: Dolby SRD

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

Eberhard Junkersdorf has produced more than 55 feature films, including Volker Schloendorff’s OSCAR-winning *The Tin Drum* (Die Blechtrommel) and *Voyager* (Homo Faber), Margarethe von Trotta’s *Rosa Luxemburg*, *Das Versprechen* (Das Versprechen), and *Die bleiernen 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, to name but a few. In 1995, he founded the production company Munich Animation and co-directed the animated feature *The Fearless Four* (Die Furchtlosen Vier) in 1997. In 2002, he produced *Help! I'm a Fish* (Hilfe! Ich bin ein Fisch). In 2002, he founded Neue Bioskop Film and produced Oskar Roehler’s Berlin competition feature *Angst* (Der alte Affe Angst).
A father and his son have lived together for years in an old apartment in the center of St. Petersburg. The mother has been dead a long time; nothing evokes her memory. The apartment is decorated in a Spartan fashion. A set of weights and a soccer ball are the only luxuries lying around.

The father is around 45 years old. His son is in his 20s. After all these years, they have built their own private world around them, full of memories, rituals and co-dependency. But their paths are slowly separating because both men hold on to a secret.

The father hides the story of a friend who disappeared in vengeance against an absurd war. The son is afraid to come to terms emotionally with his girlfriend. Each man wants to help the other, but they end up only hurting each other more. The events climax to a point where a decision must be made – either continue their lives together or start separate lives apart.

As in his other films, Aleksandr Sokurov reduces the action of Father and Son to the essential. In several concentrated scenes, he tells the story of a hermetic life that protects its inhabitants as much as it imprisons them.

Genre Drama Category Feature Film Cinema Year of Production 2003 Director Aleksandr Sokurov Screenplay Sergey Potepalov Director of Photography Aleksandr Burov Editor Sergey Ivanov Music by Andrey Sigle Production Design Natalya Kochergina Producer Thomas Kufus Production Company zero film, Berlin, in co-production with Lumen Films, Paris, Nikola Film, St. Petersburg, Mikado Film, Milan, Isabella Films, Amsterdam Principal Cast Andrey Shchetinin, Aleksey Neymyshev Casting Tatyana Komarova Special Effects Yuriv Epstein Studio Shooting Lenfilm Studios, St. Petersburg Length 83 min, 2,370 m Format 35 mm, color, 1:1.66 Original Version Russian Subtitled Versions German, English, French, Italian, Dutch Sound Technology Dolby Digital International Festival Screenings Cannes 2003 (in competition) With backing from Filmboard Berlin-Brandenburg, Filmstiftung NRW, Centre National de la Cinématographie, Ministry of Culture of the Russian Federation, Dutch Film Fund, Fondazione MonteCinemaVerita German Distributor Pfiffi Medien GmbH, Berlin

Aleksandr Sokurov was born in Russia in 1951. He studied History and trained until 1979 as a director at the Moscow Film School VGIK. His graduation film The Lonely Voice of Man (1987) was neither officially accepted by the school, nor given the right to be shown – as was the case with all of his films until the democratic reforms in the mid to late 80s –, but did win a Bronze Leopard at Locarno. In 2000, he founded the studio Bereg for non-commercial feature and documentary films. Sokurov has made numerous prize-winning feature films and documentaries, including: Painful Indifference (1987), Days of Eclipse (1988), Elegy from Russia (documentary, 1992), Mother and Son (1997), Moloch (1998), Taurus (2001), Russian Ark (2002), and Father and Son (2003), among others.
You’ve got the big idea
and we’ll give you all you need to make your dream come true.

Our complete Production Service includes location scouting, financing and subsidy opportunities, crew and equipment support, stages, lab, props, costumes and workshops as well as accounting and legal services.
VGF INFORMATION

REMUNERATION IN GERMANY
FOR
PRIVATE COPYING - RENTAL OF VIDEOGRAMS - CABLE RETRANSMISSION

VGF, a collecting society under German law, has been founded in 1981, when private homecopying of TV-programs (in particular feature films) by means of videorecording equipment, started to become commercially important.

Since 1982 VGF collects video levy monies due to German and foreign filmproducers under Art. 54 of the German Copyright Act (for blankcassettes and VCRs) and distributes them to the respective rightowners. The German Collecting Societies Act obliges VGF to make sure that all authors/rightowners and owners of neighbouring rights of motion pictures, including foreign right owners who enjoy national treatment under the international copyright conventions, receive an equitable share of the monies collected for all rightowners of all programs transmitted by German TV-stations. Since it is virtually impossible for the individual rightowners to control the use of property and to make claims individually, Art. 54 provides that the respective rights must be administered collectively and claims can be made through a collecting society only.

VGF now administers a great number of filmrights of important film- and TV-producers from USA, Great Britain and other countries who have joined VGF as members. Since VGF's activities come under the supervision of the German Patent Office it is safeguarded that a fair division of monies among all rightowners concerned takes place and that producers receive an equitable share of the video levy revenues in Germany.

The following rights/claims, which can only be brought forward through a collecting society, are presently administered by VGF:

Art. 54 German Copyright Act - Video Levy

Art. 54 of the German Copyright Act provides a remuneration for private copying of TV-programs. As the rightowner cannot stop private copying, manufacturers and importers of blankcassettes and VCRs are charged with a levy. The claim can be made by a collecting society only (Art. 54 Sec. 6.1 German Copyright Act). VGF as a trustee administers the rights for film- and TV-producers and distributes the respective amounts to the rightowners. Licensing of television rights does not imply transfer of the above mentioned right.

Art. 27 German Copyright Act - Rental Levy

Art. 27 of the German Copyright Act entitles rightowners to a supplementary remuneration for the rental and lending of videograms by video-retailers. Germany seems to be the only country having such a remuneration for films based on copyright law. The money has to be paid by the video-retailer. It is provided by law (Art. 27 sec. 1.2) that claims can be made by collecting societies only.

Art. 20b German Copyright Act - Cable Retransmission Fee

Foreign rightowners whose programs are broadcast by German TV-stations and retransmitted via cable are also entitled to a remuneration for such cable retransmission. VGF is also active in collecting this fee.

Administration of the above mentioned fees by VGF causes no costs for the rightowners. If your company is interested in collecting these remunerations we suggest to ask VGF for more detailed information.

VGF - Verwertungsgesellschaft für Nutzungsrechte an Filmwerken mbH
Kreuzberger Ring 56, D - 65205 Wiesbaden, Germany
Phone: (6 11) 7 78 92 22  Fax: (6 11) 7 78 92 14
Beichstrasse 8, D - 80802 Muenchen, Germany
Phone: (89) 391 425  Fax: (89) 340 1291
www.german-cinema.de

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

more than 1000 other useful things
to know about German Cinema
The Export-Union of German Cinema is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 as the “umbrella” association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

USA/West Coast
Corina Danckwerts
Capture Film, Inc.
1726 N. Whitley Avenue
Los Angeles, CA 90028/USA
phone +1-3 23-9 62 67 10
fax +1-3 23-9 62 67 22
e-mail: corina.danckwerts@german-cinema.de

IMPRINT

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

Export-Union des Deutschen Films GmbH
Sonnensstrasse 21
80331 Munich/Germany
phone +49-89-9 98 78 70
fax +49-89-9 97 87 30
e-mail: export-union@german-cinema.de
www.german-cinema.de

ISSN 0948-2547

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

© Export-Union des Deutschen Films

Published by:
Export-Union des Deutschen Films GmbH
Sonnensstrasse 21
80331 Munich/Germany
phone +49-89-9 98 78 70
fax +49-89-9 97 87 30
email: export-union@german-cinema.de

www.german-cinema.de

Editors
Angela Hawkins, Mariette Rissenbeek

Production Reports
Martin Blaney, Simon Kingsley

Contributors for this issue
Martin Blaney, Jan Schulz-Ojala, Ruediger Suchsland,
Reinhard W. Wolf

Translations
Lucinda Rennison

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

Art Direction
Werner Schauer

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

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

Printed on ecological, unchlorinated paper.
German Film Award
... and the nominees are:

**BEST PICTURE**
- Elefantenherz
  by Zueli Aladag

- Good Bye, Lenin!
  by Wolfgang Becker

- Lichter Distant Lights
  by Hans-Christian Schmid

- Nackt "Naked"
  by Doris Doerrrie

- Pigs Will Fly
  by Eoin Moore

- Solino
  by Fatih Akin

**DOCUMENTARY FEATURE**
- Rivers and Tides
  by Thomas Riedelsheimer

- Soldatenglueck und Gottes Segen
  by Ulrike Franke & Michael Loeken

**BEST CHILDMRENS’ FILM**
- Bibi Blocksberg
  by Hermine Huntgeburth

- Das fliegende Klassenzimmer
  The Flying Classroom
  by Tomy Wigand

**BEST LEADING ACTRESS**
- Hannelore Elsner
  in Mein letzter Film My Last Film

- Sophie Rogall
  in Fickende Fische Do Fish Do It?

- Katrin Sass
  in Good Bye, Lenin!

**BEST LEADING ACTOR**
- Wolfgang Becker
  for Good Bye, Lenin!

- Hans-Christian Schmid
  for Lichter Distant Lights

- Tomy Wigand
  for Das fliegende Klassenzimmer The Flying Classroom

**BEST SUPPORTING ACTRESS**
- Corinna Harfouch
  in Bibi Blocksberg

- Maria Simon
  in Good Bye, Lenin!
  and Lichter Distant Lights

- Laura Tonke
  in Baader
  and Pigs Will Fly

**BEST SUPPORTING ACTOR**
- Florian Lukas
  in Good Bye, Lenin!

- Devid Striesow
  in Lichter Distant Lights

- Manfred Zapatka
  in Elefantenherz