German Films
Quarterly 2 · 2004

AT CANNES
In Competition
DIE FETTEN JAHRE SIND VORBEI
by Hans Weingartner

FULFILLING EXPECTATIONS
Interview with new FFA CEO Peter Dinges

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

SPECIAL REPORT
50 Years Export-Union of German Cinema
German Films and

In the Official Program of the

In Competition

Die Fetten Jahre sind vorbei

The Edukators
by Hans Weingartner

German producer:
y3/Berlin
World Sales:
Celluloid Dreams/Paris

In Competition (shorts)

Der Schwimmer

The Swimmer
by Klaus Huettmann

Producer:
B & T Film/Berlin

In Competition

Tropical Malady

by Apichatpong Weerasethakul

German co-producer:
Thoke + Moebius Film/Berlin
World Sales:
Celluloid Dreams/Paris

Out of Competition

Salvador Allende

by Patricio Guzman

German co-producer:
CV Films/Berlin

Credits not contractual
Co-Productions

Cannes Film Festival

Un Certain Regard

Marseille
by Angela Schanelec
Producer:
Schramm Film/Berlin

German co-producer:
Essential Film/Berlin
World Sales:
The Coproduction Office/Paris

Un Certain Regard

Hotel
by Jessica Hausner

Un Certain Regard

Whisky
by Juan Pablo Rebella & Pablo Stoll

German co-producer:
Pandora Film/Cologne
World Sales:
Bavaria Film International/Geiselgasteig

Directors’ Fortnight

Charlotte
by Ulrike von Ribbeck

Producer:
Deutsche Film- & Fernsehakademie (dffb)/Berlin
6 focus on
50 YEARS EXPORT-UNION OF GERMAN CINEMA

22 interview with Peter Dinges
FULFILLING EXPECTATIONS

directors' portraits
24 THE VISIONARY
A portrait of Achim von Borries
25 RISKING GREAT EMOTIONS
A portrait of Vanessa Jopp

28 producers' portrait
FILMMAKING SHOULD BE FUN
A portrait of Avista Film

30 actor's portrait
BORN TO ACT
A portrait of Moritz Bleibtreu

32 news

in production
38 BERGKRISTALL ROCK CRYSTAL
Joseph Wûßmaier
38 DAS BLUT DER TEMPLER THE BLOOD OF THE TEMPLARS
Florian Baxmeyer
39 BRUDERMORD FRATRICIDE
Yilmaz Arslan
40 DIE DALTONS VS. LUCKY LUKE
Philippe Haim
40 IN ORBIT
Angéla Maccarone
41 NOT A LOVESTORY
Aaron Allred
42 OHNE GNade NO MERCy
Birgit Stein
42 PLAYA DEL FUTURO
Peter Lichtefeld
43 SPEER UND ER THE DEVIL'S ARCHITECT
Heinrich Breloer
44 VOM SUCHEN UND FINDEN DER LIEBE
Helmut Dietl
44 WAR'N SIE SCHON MAL IN MICH VERLIEBT?
DID YOU EVER FALL IN LOVE WITH ME?
Douglas Wolfsperger
45 ZUCKER
Dani Levy

new german films
46 ANDIAMO
Thomas Crecelius
47 AUS LIEBE ZUM VOLK I LOVE YOU ALL
Eyal Sivan, Audrey Maurion
48 DIE BLINDGAENGER THE BLINDGAENGER
Bernd Sahling
49 EDELWEISSSPIRATEN EDELWEISS PIRATES
Niko von Glasow
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>FARLAND</td>
<td>Michael Klier</td>
</tr>
<tr>
<td>51</td>
<td>DIE FETTEN JAHRE SIND VORBEI THE EDUKATORS</td>
<td>Hans Weingartner</td>
</tr>
<tr>
<td>52</td>
<td>GRENEZ BORDERLINE</td>
<td>Holger Jancke</td>
</tr>
<tr>
<td>53</td>
<td>LEUCHTENDE LIEBE – LACHENDER TOD (DAS FAMILIENTHEATER DER WAGNERS)</td>
<td>Oliver Becker</td>
</tr>
<tr>
<td></td>
<td>ENLIGHTENED LOVE – LAUGHING DEATH (WAGNER: THE STAGING OF A FAMILY DRAMA)</td>
<td></td>
</tr>
<tr>
<td>54</td>
<td>MAEDCHEN MAEDCHEN 2 GIRLS ON TOP 2</td>
<td>Peter Gersina</td>
</tr>
<tr>
<td>55</td>
<td>MAENNER WIE WIR BALLS</td>
<td>Sherry Hormann</td>
</tr>
<tr>
<td>56</td>
<td>DIE MARTINS PASSION MARTINS’ PASSION</td>
<td>Irene Langemann</td>
</tr>
<tr>
<td>57</td>
<td>MITFAHRER TRAFFIC AFFAIRS</td>
<td>Nicolae Albrecht</td>
</tr>
<tr>
<td>58</td>
<td>DIE MITTE THE CENTER</td>
<td>Stanislaw Mucha</td>
</tr>
<tr>
<td>59</td>
<td>DIE NACHT DER LEBENDEN LOSER REVENGE OF THE TEENAGE ZOMBIES</td>
<td>Matthias Dinter</td>
</tr>
<tr>
<td>60</td>
<td>PRAHA – BUEHNE DES UNERKLAERLICHEN PRAHA – STAGE OF THE UNEXPLAINABLE</td>
<td>Volker Schaner</td>
</tr>
<tr>
<td>61</td>
<td>PURA VIDA IBIZA</td>
<td>Gernot Roll</td>
</tr>
<tr>
<td>62</td>
<td>RHYTHM IS IT!</td>
<td>Thomas Grube, Enrique Sánchez Lansch</td>
</tr>
<tr>
<td>63</td>
<td>LE SACRE DU PRINTEMPS</td>
<td>Oliver Herrmann</td>
</tr>
<tr>
<td>64</td>
<td>TRUE</td>
<td>Tom Tykwer</td>
</tr>
<tr>
<td>65</td>
<td>URBAN GUERRILLAS</td>
<td>Neco Celik</td>
</tr>
<tr>
<td>66</td>
<td>WELLEN WAVES</td>
<td>Vivian Naefe</td>
</tr>
<tr>
<td>67</td>
<td>WER KUESST SCHON EINEN LEGUAN? SECONDHAND CHILD</td>
<td>Karola Hattop</td>
</tr>
<tr>
<td>68</td>
<td>DIE WILDEN KERLE THE WILD SOCCER BUNCH</td>
<td>Joachim Masannek</td>
</tr>
<tr>
<td>69</td>
<td>ZWOELF STUEHLE TWELVE CHAIRS</td>
<td>Ulrike Ottinger</td>
</tr>
</tbody>
</table>

the 100 most significant german films (part 13)

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Director</th>
</tr>
</thead>
<tbody>
<tr>
<td>70</td>
<td>CHRONIK DER ANNA MAGDALENA BACH CHRONICLE OF ANNA MAGDALENA BACH</td>
<td>Jean-Marie Straub</td>
</tr>
<tr>
<td>71</td>
<td>AGUIRRE, DER ZORN GOTTES AGUIRRE, THE WRATH OF GOD</td>
<td>Werner Herzog</td>
</tr>
<tr>
<td>72</td>
<td>ICH WAR 19 I WAS NINETEEN</td>
<td>Konrad Wolf</td>
</tr>
<tr>
<td>73</td>
<td>DIE ABENTEUER DES PRINZEN ACHMED THE ADVENTURES OF PRINCE ACHMED</td>
<td>Lotte Reiniger</td>
</tr>
</tbody>
</table>

77  film exporters
78  foreign representatives · imprint
THE BEGINNINGS

"A daring jump in the dark" – that was how the Export-Union of German Cinema’s first managing director Dr. Guenther Schwarz described the founding of the film export promotion organization in Wiesbaden in February 1954.

"The road from conception to its implementation has been long," Schwarz recalled in the magazine Deutscher Film/German Film at the beginning of 1955, "and but for the vision and perseverance of certain personalities at the head of the industry, the goal would have been infinitely longer to reach, if indeed it were reached at all."

The Export-Union der Deutschen Filmindustrie e.V. – as it was officially known at the beginning of its now 50 year history – was founded in Wiesbaden on 7 May 1954 by the Association of German Film Producers (Verband Deutscher Filmproduzenten), the Association of German Distributors (Verband Deutscher Filmverleiher) and the Interest Group of Film Exporters (Interessengemeinschaft der Filmexporteure). It was soon recognized by the authorities, including the Federal Economics and Foreign Affairs Ministries, as the responsible body for questions of film export and foreign trade.

The Export-Union’s appearance on the scene came at a point when the West German film industry was taking its first steps after the Second World War, although film historian Thomas Elsaesser points out that the Germans were not operating on a level playing field with their competitors. The Allied Occupation Forces “ensured that no vertical integration or cartel formation could develop in the German film industry” and the Motion Picture Export Association persuaded the State Department to block limits to the number of US films distributed in Germany. In addition, by licensing a host of only small German independent production companies, “the [Allied] Control Commission bequeathed to the post-war film industry its most persistent problems, namely chronic liquidity crises, under-capitalization and a narrow-based home market orientation.”

SOME CONSEQUENCES

Almost thirty years later, Volker Schloendorff observed in an inter-
view in 1972 that this focus on the home market had scotched the
development of German film exports. "If France produced only
Truffaut or Chabrol films, it could not export films at all. This is one
of the things wrong with the German film industry ever since the
1950s. One always started from the assumption that a film had to
earn 80 to 90% of its money at home."

That is not to say that German films had not been popular interna-
tionally beforehand: indeed, from the early 1920s onwards, movies
"made in Germany" wowed audiences in Latin America, South Africa
and the Far East, France, Italy and particularly in Central and Eastern
Europe.

Then, during the Second World War, the German film industry under
Nazi control exported its product to the whole of the annexed and
occupied countries in Europe as a captive audience. This changed dra-
astically after 1945 and, as Elsaesser notes, "export after the war was
further cut down by the revulsion felt among most audiences for
German-produced or German-speaking films."

Guenther Schwarz also remarked in 1957 that "having been out of
sight for many years in the former importing countries, the German
film had lost the interest of foreign countries and the new filmmakers
were completely unknown abroad."

Revenues in foreign exchange for German films sold abroad grew only
slowly during the 1950s: this income amounted to DM 2 million in
1950; this increased by DM 2.6 million in 1952/53 and by a further
DM 4.1 million in 1953/54 and exceeded DM 12 million by 1954/55.
On the other hand, the foreign exchange spent on importing films
from the transferable countries – apart from the US – to Germany
more than doubled from DM 16.6 million in 1951/52 to DM 34 mil-
lion in 1953/54.

FIRST STEPS

It was against this complex background that the Export-Union set to
work to rebuild its international presence by traveling, for example, to
the festivals in Sao Paulo, Mar del Plata and Cannes, and setting up
representation abroad.

In 1954, the export magazine Deutscher Film reported that the
German stand organized by the Export-Union "became the rallying
point for all German visitors to Cannes" and noted that the reception
given by the Foreign Office with the promotion agency was "one of
the social highlights of the entire 1954 festival."

In 1955, the first foreign representations of the Export-Union were
opened in Paris and Rome to strengthen cooperation between the
countries on such issues as publicity, co-productions and the ex-
change of films. [Since then, the Export-Union has gradually increased
the number of foreign representatives and can now draw on the expertise of a network of 10 representatives in nine countries around the globe.

The potential of a central agency like the Export-Union was soon highlighted by the experiences of the German films at the 1955 Locarno Film Festival. A report at the time noted that “the German film industry has taken part in the Locarno Film Festival ever since 1950. Until 1955, however, representation always gave the impression of being a matter of chance and hastily improvised. The fact that German films have now for the second time been presented ... in a well-planned program supported by full-scale publicity is further proof of the steady progress achieved by the Export-Union in its capacity as a foreign link for the entire German film industry.”

Another feather in the Export-Union's cap came with the invitation of Helmut Kaeutner's The Devil’s General (Des Teufels General, 1955) which was shown at the Venice Film Festival “after lengthy negotiations in a spirit of friendship.” Taking advantage of the high profile screening, the German presence was complemented by a stand in the Festival House and showcase displays as well as the distribution of press information about this film and other German productions.

“For many years, the distribution of German films abroad has been an important goal of film funding policy for the Federal Government. Not only for economic reasons, but also and, above all, for cultural ones. For film like scarcely any other medium is in the position to portray images of the faces of a country. And, in any case, as a visual medium it has the ability to cross borders. When crossing these borders in cinema one can often observe an interesting paradox: seen from the perspective of the stories, this seems to happen much easier the more the respective films become involved in local situations and obstinacies. Consequently, I do not subscribe to the fears that cinema is contributing to a global mono-culture. In my opinion, it was precisely the obstinate and surprising films which had success recently. This is shown by the great international reaction to Nowhere In Africa, Good Bye, Lenin!, Rosenstrasse or The Miracle of Bern. Making such productions from Germany known abroad and spreading the word was and is the central task of the Export-Union. As the foreign representation for German cinema it thus has a key function for this international reputation.” (DR. CHRISTINA WEISS, FEDERAL GOVERNMENT COMMISSIONER FOR CULTURE AND THE MEDIA/BERLIN)

And occasionally certain films managed to break the logjam of rejection and prejudice against German films such as Kurt Hoffmann’s Spessart Inn (Wirtshaus im Spessart, 1958) and Aren’t We Wonderful (Wir Wunderkinder, 1958), Rolf Thiele’s The Girl Rosemarie (Das Maedchen Rosemarie, 1958), and Bernhard Wicki’s The Bridge (Die Bruecke, 1959). Indeed, as Francois Ponzet, the Paris-based representative of the Export-Union, noted in one of his annual reports in the late 1950s, “the Sissi breakthrough opened a breach for a whole series of other German and Austrian films whose successful placing in France one would have hardly dared to hope for a few weeks before.”

However, as commentators regularly reported in subsequent years, the marketing of German films – at home as well as abroad – could only be as good as the product itself.

“We export so little because we make so few good films;” Die Welt declared in 1961, while Der Tagesspiegel described the situation of
German film exports in 1963 as "really ridiculous. It’s a miracle that anyone still wants to see any German films abroad."

Volker Baer explained in another article for Der Tagespiegel that "harmless entertainment films" worked in South America, "operettas and dance films" in Africa, "religious subjects" in Spain and "socio-critical themes" in Russia, but there were not many German films with an artistic sophistication or showing a "personal, highly-developed cinematic art."

He also touched on an issue which has dogged the Export-Union over its half century of existence: the meager financial resources made available for its activities, particularly when compared to the film promotion agencies in other European countries.

**FINANCIAL FACTS**

While other sectors of the burgeoning West German "economic miracle" were prepared to put their money where their mouth was to promote products made in Germany, the film industry’s export activities were being financed on much more modest means. The Export-Union’s budget was DM 473,000 in 1956 (DM 80,000 from the export levy, DM 200,000 from the West German government, and DM 180,000 from the ‘umbrella organization’ SPIO) and this had climbed to only DM 500,000 by the beginning of the 1960s, compared to Unifrance’s budget of DM 2.5 million and Unitalia’s DM 1.75 million at the time.

"Dear Export-Union: 50 years history with our lovely films and constantly being crushed between thousands of half-formulated demands: take things as simply as we do and embark on the next 50 years with new élan, for the support of exports, co-financing and co-production will be the means to lead our whole industry out of the present crisis. Chin up, we’ll manage this together." (STEFAN ARNDT, FILME CREATIVE POOL/BERLIN)

Baer suggested that the film exporters and producers should be prepared to pay a higher export levy to the Export-Union: "for whoever wants to have success and hard currency should also be ready to make the corresponding money available beforehand for the representation of German cinema abroad."

Behind the scenes, the Export-Union was active in the 1960s drafting standard contracts for film exports, providing formal examinations of co-production treaties as well as playing a part in the consultative process for the drafting of the first German Film Law (FFG) which came into effect on 1 January 1968.

As a consequence, in section 2.6 of the FFG, the German Federal Film Board (FFA) was charged with "working for the German cinema’s distribution and exploitation in line with market requirements at home and abroad."

But, this first version of the FFG, which focused on commercial box office success, did little to foster the promising beginnings of the young generation of filmmakers who – following the demands spelled out in the Oberhausen Manifesto of February 1962 – had been given their first chances to realize their projects by the Kuratorium junger deutscher Film in 1965.

**NEW GERMAN CINEMA**

That year the Motion Picture Herald declared that the "German Film Industry Finds Reasons to Hope" on the news of production of films by Alexander Kluge (Yesterday Girl/Abschied von gestern, 1965), Volker Schlöndorff (Young Toerless/Der junge Toerless, 1965) and Ulrich Schamoni (It/Es, 1966). One year later, in 1966, Schlöndorff’s film won the FIPRESCI Prize in Cannes, Jean-Marie Straub’s Not Reconciled (Nicht versöhnelt, 1965) the Young Critics’ Prize and Director’s Prize at the Nuovo Cinema festival in Pesaro, and Kluge’s Yesterday Girl the Silver Lion in Venice.

The new wave of director-producers founded their own trade association, the Association of New German Feature Film Producers (Arbeitsgemeinschaft Neuer Deutscher Spielfilmproduzenten) in 1966, but – a symptom of the conflict between the generations of "Altfilm" and "Jungfilm" at the time – found that the German film industry’s standing organizations were not prepared to involve these filmmakers in the selection process on the choice of films being sent to international film festivals.
Theo Hinz recalls how Kluge’s *Yesterday Girl* was taken by Venice at the last minute thanks to the personal contacts of sales agent Aurel Bischoff and much frantic telephoning between Germany and Italy. “The reputation of German cinema was not very good at the time, Bischoff and much frantic telephoning between Germany and Italy. The closing credits are over, I go to the front, perhaps a conversation, a small dialogue will begin. Surprisingly, there isn’t any inhibited pause, the first questions start coming straightforward. Yes, that’s right, I am in America and the word ‘embarrassment’ is somehow unknown to the Americans. We talk with one another, directly and openly, and the long plane flight half-way around the world has been worth it after all. A handful of interested people are better than a cinema full of disinterested ones, I tell myself. Oh well... Outside, the sun is shining. Today, a president will be elected, but the world will only get to know which one weeks later. I am here in Los Angeles, the lion’s den: HOLLYWOOD. What is Rostock doing in Hollywood? What did the Export-Union think it was doing? Bringing German films to Hollywood is like selling rubber dinghies in the desert. Hollywood? What did the Export-Union think it was doing? Bringing German films to Hollywood is like selling rubber dinghies in the desert!”

Writing more than twenty years later about the German presence in Cannes in the early 70s, filmmaker Helma Sanders-Brahms recalled that “there were hardly any Germans there apart from the directors and their entourage, a few interested commissioning editors from WDR and ZDF, the Filmverlag der Autoren, the Gregors from Berlin and Patalas-Graefe from Munich as well as some critics from the big daily newspapers. We put up our posters ourselves and the representative of the Export-Union, Gabriele Rohrer, helped. She didn’t have very much money for her work. Therefore we looked on enviously at other countries who could erect pompous meeting points and bought their directors walls of poster space on the Croisette.”

This decade saw the Export-Union being entrusted by the Foreign Affairs Ministry with preparing and organizing West Germany’s participation in international film festivals, the staging of German film weeks abroad as well as other cultural film activities outside of Germany.

“I can remember very well when the Export-Union was still resident in Wiesbaden and brought out the brochure *Die Deutschen Filme/German Pictures* each year (and sometimes twice a year),” notes producer Regina Ziegler. “But that’s a quarter of a century ago, at a time when the New German Cinema was still at the beginning and...
gradually developed into a main attraction at international festivals. That was also the time when the Bulletin of the Export-Union des Deutschen Films appeared.”

**TURNING POINT**

A significant change of direction came for the Export-Union, though, with the decision by the Foreign Affairs Ministry in 1977 to transfer most of its cultural activities in the field of cinema to the responsibility of the Goethe-Institut.

In what could be seen as a watershed for the promotion agency, the Export-Union then moved its headquarters from Wiesbaden to Munich the same year to be nearer to the place where most of the film exporters were (and still are) located. “I was something of a catalyst in this decision,” recalls Theo Hinz. “It seemed to make more sense to be in Munich.”

The Bavarian capital was the headquarters for the established German sales companies such as Dieter Menz’s Atlas International Film, Lilli Tyc-Holm’s Cine-International Filmvertrieb, Bavaria Film International, Beta, Cine Aktuell, Exportfilm Bischoff, Filmverlag der Autoren, Telepool, Transit Film, and has since seen other players set up business here like ARRI Media Worldsales and RRS Entertainment.

Over the next decade, the limited financial resources and bureaucratic hurdles scotched attempts by the agency to expand its activities above and beyond presence at international festivals to include the staging of film weeks known as **Festivals of German Cinema** in key markets for German films.

In 1992, Antonio Exacoustos, Benno Nowotny and Jochem Strate were elected as the new members of the Export-Union’s advisory board whose responsibilities are, among other things, to appoint and dismiss the managing director, to draw up the budget for submission to the shareholders assembly and to monitor the work of the management. In addition, the managing director must obtain the approval of the advisory board for all appointments and dismissals of staff.

A year later, Christian Dorsch was appointed as the Export-Union’s new managing director. Having previously worked in a bank and as head of business affairs at Senator Film’s production arm Royal Film in Munich, Dorsch brought a new perspective to the promotion agency’s operations through his financial background. It was at this point that the question of turning the agency into a limited liability company (GmbH) was put on the agenda. The argument ran that this legal form would allow for more flexibility in the Export-Union’s operations and enable it to be open to additional sources of funding (initial talks had also begun at this time with the regional public funds on them making financial contributions).

“There was a lot of resistance at first from many quarters,” recalls Jochem Strate about the proposed change. “But the new form allowed us to develop into a service company which belongs to the film industry. The Export-Union remained like this in the following period even as its budget and tasks increased.”

Five years later, on 1 January 1997, the agency was transformed into Export-Union des Deutschen Films GmbH.

“The Export-Union has sometimes been one step ahead of the German cinema, especially during the transition from the Autorenfilm to the new generation of filmmakers,” says Antonio Exacoustos. “The change of advisory board, managing director and PR manager brought in fresh new ideas. We held to the maxim that the films, filmmakers and actors should be in the foreground and that we didn’t want to focus everything on a high-profile figurehead. The Export-Union should be a service organization and not be there for functionaries. That concept has proven to be most successful.”

Since then, the Export-Union has constantly adapted and refined its portfolio of activities to take account of changes in the market as well as technological advances.
The range of services includes:

Close cooperation with the major international film festivals, from Berlin, Cannes and Venice through Montreal, Toronto and Locarno to Karlovy Vary, Moscow, San Sebastian, Tribeca, AFI, Sydney, Rotterdam, Goteborg, and Thessaloniki

Organization of umbrella stands for German sales companies and producers at international TV and film markets: Marché du Film in Cannes, German Boulevard in Berlin, American Film Market, MIPCOM, and MIPTV

Staging of Festivals of German Cinema worldwide: Rome, Madrid, Paris, London, Los Angeles, New York, Sydney, Melbourne, Buenos Aires, Mexico City, Cracow, Moscow, new in 2004 Scandinavia (Denmark, Finland, Norway, Sweden), and in 2005 in Tokyo

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 German film school students and is premiered every year at Cannes

Publication of informational literature on the current German cinema: quarterly magazine, yearbook, and international market analyses

An Internet website (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 the “Best Foreign Language Film”

Collaboration with Deutsche Welle’s TV channel DW-TV KINO program which features the latest German film releases and international productions in Germany

Organization of the Munich Previews, geared to European arthouse distributors and foreign buyers of German films
**Festivals of German Cinema**

Thanks to the support from the German regional film funds and collaboration with Goethe-Institut/InterNationes, the Export-Union was able to re-think and expand its annual lineup of *Festivals of German Cinema* each year from the mid-1990s.

Events are now held across the globe, with showcases of recent German films which have not yet been sold to the local territory, retrospectives, as well as silent films with musical accompaniment. In addition, the Next Generation program of short films is another feature of these events.

As the Export-Union’s public relations manager (from 1993-2002) Susanne Reinker explained in an interview, the promotion agency did not dictate the lineup from the Munich headquarters: “we have a jury in the host country to choose the films” and suggested that these events had a “dual strategy: first of all, we want to create a curiosity for German cinema with the general public. Once we have activated the general public, the second part of the strategy is that we can then provide journalists and buyers with proof that German films work.”

“Links [from the Export-Union’s website] to production companies could also make it possible, for example, to purchase DVDs and other materials directly from the producer. I don’t mean that the Export-Union should become something like eBay or Amazon, but, in my opinion, the sales possibilities to countries abroad have not yet really been exploited for all categories of German cinema. Perhaps the management of the Export-Union could open the door a bit here. And we producers are otherwise naturally very receptive to any moral support abroad, there can never be enough of that. I wish the Export-Union lots of union and us producers a lot of export.” (Regina Ziegler, Regina Ziegler Filmproduktion/Berlin)

“The growth in acceptance of these Festivals of German Cinema has been enormous,” declares Michael Weber, member of today’s advisory board. “The chance to see the films on the big screen has been appreciated by distributors and the general audience alike.”

“The concept of the Festivals was not something we had to invent anew, they had existed beforehand,” recalls Antonio Exacoustos. “But we improved the concept by opening it up from being just restricted to the exporters’ clients to include the general public. It has now become an important measure for the promotion of German cinema, which later led to the economic successes.”

The experiences of the Export-Union’s French representative Cristina Hoffman illustrate how the staging of a *Festival of German Cinema* has in the course of 10 years gradually opened up the French market to German films.

She recalls that the idea of organizing a week of German films in Paris came up soon after she took on the representative’s job in 1994. “German cinema was practically non-existent in France,” Hoffman says. “The famous retrospectives of films by Schloendorff, Wenders, Herzog and Fassbinder provided the material for the few articles by French film journalists and attracted about 100,000 spectators each year.”

The first *Festival of German Cinema* was held in 1995 under the motto of ‘Fassbinder et encore’ and had some 3,000 spectators attending the screenings. “The first stone was laid in a long construction phase and was initially a drop in the ocean,” she observes. “It was hard to persuade the journalists to write about Hans-Christian Schmid, Soenke Wortmann and Romuald Karmakar, it was much nicer to glorify the nostalgia of the big names in German cinema.”

Nevertheless, by 2003, the Festival had taken place on eight occasions and now attracted almost 7,000 spectators: “the event has had an effect over the years,” Hoffman reports. “The festival has a label, people are expecting it to take place each year and German films are sold to French distributors.”
In addition, the past four years have seen a selection of films from the Festival of German Cinema going on tour throughout France after the event, and the Festival provided a catalyst for “Les Rendez-vous franco-allemands” which were staged for the first time at the Institut Lumière in Lyons in November 2003, bringing together German and French film professionals to promote an exchange of ideas and support international cooperation.

“When I think back to my first year at the Export-Union, it all seems so faraway and yet so close,” Hoffman says. “For I have the feeling that there is a continuity in the work and I’m convinced that Karmakar, Schmid, Becker, and Petzold will one day replace the glorious generation of the 70s in France.”

As with all of these Festivals of German Cinema, the Export-Union takes pains to have as many of the filmmakers accompanying their films as possible and, in some instances, lead actors or actresses also come to introduce their films in person and talk to the audiences.

Many of filmmakers report back about spirited and intense discussions in the Q&As after their films and Robert Fischer was no exception with his documentary Fassbinder in Hollywood (2002) in the past two years.

Co-directed with Uli Lommel, the 60-minute film screened at the Museum of Modern Art’s (MoMA) KINO: New German Films program in November 2002, the AFI Fest’s Made in Germany “festival within a festival” in November 2003 and at the Festival of German Cinema in London a month later in December.

“The interest from the audiences was incredible and the questions were always informed,” says Fischer about his experiences in the US. “There was a really great curiosity about German films without any prejudices and I even had Faye Dunaway in the audience at one screening. Somebody tried to provoke by saying that German cinema had been dead since Fassbinder, but I replied that you only had to see the program of films selected to realize that the latest generation can well stand up to comparison with the New German Cinema.”

“Another good thing about being invited to accompany your film was that one got to know the colleagues from Germany,” Fischer notes.

“That’s something the Export-Union also supports by organizing breakfasts for the directors to meet producers. What’s more, the press reaction to the Made in Germany program at the AFI Fest in Los Angeles was very positive which says something about the selection of the films.”

Something of a tradition now, and over and above the Export-Union’s own Festivals of German Cinema, is the annual program of German cinema curated by Laurence Kardish at the MoMA which celebrated its 25th jubilee last November with the presentation of 12 new films together with a retrospective of 25 films by leading German directors from the past quarter century.

“I believe in the excitement, the aesthetic freshness and social challenge of new German cinema,” Kardish declares, “and think the promise of those modern German filmmakers like Fassbinder, Herzog, Schloendorff, Wenders and von Trotta, whose names have entered the canon – at least in America – of significant film artists has been more than fulfilled by subsequent generations.”

He stresses, though, that “the annual MoMA selection is mine and not the Export-Union’s. The Export-Union expedites the process by sending me dozens of works, several of which will not have even been shown domestically, to preview.”

“Perhaps it was the name of our company or perhaps it was our affinity for the Berlin Film Festival, but we made the acquaintance of the Export-Union when our company was still very young. We appreciated that they were one of the few organizations whose staff knew what Zeitgeist meant! They contributed to the growth of the company – screening new German films for us, supporting our attendance at festivals and events, introduced us to sales agents and producers and giving support – both financial and collegial for the German films we distributed. Our company made a significant leap with the release of Aimee & Jaguar in 1999. The Export-Union’s championing of that film and their help in arranging U.S. visits for the cast and especially for 88-year-old Lily Wust – on whose story the movie was based – were essential ingredients in its box office success. Needless to say, our partnership with the Export-Union came to a beautiful fruition in 2003 with Zeitgeist’s release of the Academy Award-winning Nowhere In Africa.” (NANCY GERSTMAN, ZEITGEIST FILMS/NEW YORK)
WORKING WITH THE REGIONAL FUNDS

In February 1997, five regional funds – Filmboard (now Medienboard) Berlin-Brandenburg, FilmFernsehFonds (FFF) Bayern, FilmFoerderung Hamburg, Filmstiftung NRW, and Medien- und Filmgesellschaft Baden-Wuerttemberg (MFG) – decided “to provide the Export-Union as the central promoter of the export of German films with corresponding additional financial means (...) as part of a bundling of resources for the promotion of German cinema.”

“The cinema is an industry, but also an art form.” Instead of being satisfied with representing the economic interests of the films they look after, the people of the Export-Union are passionate in their discussions about the films and marvelous in the way they support the directors and debut films. I really appreciate the wisdom of this approach to their work. The staff of the Export-Union are more interested in providing convincing arguments than just raising the national flag. Thanks to them, it became clear to me how little our countries know of one another although they are such close neighbors. The cinemaphiles of my generation know the Asian cinema better than that of Germany! That is very strange … I realized that something should be done for German cinema in Cannes. That hasn’t yet borne distinct fruit, but the Export-Union knows that this is a job for which one needs a lot of staying power, and it has never tried to force anything on me. There is a real partnership and an exchange between us that has developed into the creation of a climate of mutual trust and responsibility. I hope that in the coming years Cannes can resume its fruitful relations with the German cinema. And when this happens, this will be thanks mostly to the Export-Union.”

(THIERRY FREMAUX, CANNES FILM FESTIVAL)

Conditions of their financial support was the creation of an advisory committee comprising representatives of the regional funds, the Export-Union’s advisory board, the BKM and the FFA, and the focus on specific projects such as the Festivals of German Cinema, the Focus Germany (the umbrella organization for the major German film funding institutions)/Export-Union stand and the German reception in Cannes, and the Export-Union’s Next Generation initiative.

By the beginning of this year, the number of regional funds contributing had risen to seven with the inclusion of Mitteldeutsche Medienfoerderung (MDM) and Nordmedia. The total amount made available by the regional funders now amounts to €309,000.

With the establishment of a new structure for the Export-Union as German Films – Service + Marketing GmbH, the regional funds will be allocated a shareholding (to be held on behalf of the seven by Filmstiftung NRW and FFF Bayern) and are expected to increase their contribution to the financing of future projects.

COOPERATION WITH THE GOETHE-INSTITUT

Parallel to the work of the Export-Union, the Goethe-Institut has been active promoting the cultural aspects of German cinema and television. As State Minister for Culture Christina Weiss noted in her concept paper, “the projects of the Goethe-Institut are geared to be primarily cultural and cultural-political, but imply numerous aspects promoting exports by introducing the German cinema to expanding markets and keeping it continually a topic of conversation in those places where it has already been introduced.”

In the discussion about the creation of German Films – Service + Marketing, Christina Weiss suggested that the collaboration between the Export-Union and the Goethe-Institut “should be comprehensively coordinated and optimized as well as formalized in concrete agreements.”
“In order to find more interested people for German cinema at events abroad, it would be desirable if the Goethe-Institut could have access to subtitled copies on DVD or video,” Weiss also suggested, noting that a collaboration between the two organizations could also help raise the international profile of German shorts and documentaries as well.

Indeed, the Export-Union and Goethe-Institute have already shown there is a will to work together as shown by their collaborative efforts in the staging of the Festivals of German Cinema or organizing showcase programs for festivals in Singapore, Warsaw, New York, and Thessaloniki.

In future, it is expected that there will then be closer coordination between the regional funds, the Export-Union and the Goethe-Institut when film weeks and similar showcases are planned, particularly in such Central and Eastern European cities as Prague, Budapest, Zagreb, Cracow and Moscow, as well as in Morocco, South Africa, and Asia.

“I know the cliché of German efficiency and the stereotype of Teutonic responsibility and, for the most part, I found this, thankfully, to be the case at the Export-Union. The Export-Union is reliable but not, also thankfully, infallible – twice in 25 years I have received films without English subtitles and only once did a film not arrive, but that was because the producer did not follow the Export-Union’s shipping instructions. What I really like about the Export-Union is the people who work there, some of whom over the years have become friends. A dry sense of humor, a critical wit and a sly reserve seem to be shared by most of those with whom I have worked, and I value this.”

(LAURENCE KARDISH, THE MUSEUM OF MODERN ART/NY)

EUROPEAN FILM PROMOTION

The Export-Union was one of the ten founding members when the Hamburg-based pan-European promotional organization European Film Promotion (EFP) was founded in February 1997 to develop and realize joint projects for the presentation of European films on an international level.

“Christian Dorsch was elected as vice-president and stayed in the position ever since,” explains general manager Renate Rose. “Since then, we have had a good collaboration with the Export-Union which is doubtless helped by the fact that we are in the same country and speak the same language.”

“Christian has always been actively involved in the EFP’s activities such as deciding about the organization’s financial structure,” Rose adds. “I think the opportunity for an exchange with similar promotion agencies about festivals and market conditions has been useful and a benefit for the Export-Union. Networking is important and increasingly so as time goes on.”

As she points out, the EFP members are not obliged to participate in every activity organized by the pan-European body, but the Export-Union always has been one of the leading lights: the young wave of German acting talent such as Franka Potente, Moritz Bleibtreu, Florian Lukas, Daniel Bruhl and, this year, Maria Simon were selected by the Export-Union to represent Germany in the lineup of Shooting Stars at the Berlin Film Festival. Similarly, producers Maria Koepp, Peter Rommel, Jakob Claussen, and this year Ralph Schwingel, were nominated by the Export-Union for the Producers on the Move showcase in Cannes.

Indeed, the involvement in EFP promotional campaigns at festivals such as Pusan, Toronto, Buenos Aires or Karlovy Vary gives the German cinema a broader base than the Export-Union might be able to provide on its own, thus offering yet another platform for world sales companies to venture into new markets.

DEUTSCHE WELLE TV

One of the latest cooperations embarked on by the Export-Union couldn’t have started at a better moment, according Deutsche Welle TV’s Rainer Traube.

For it was a year ago that an agreement was reached between the Deutsche Welle, the Export-Union and the German Federal Film Board (FFA) to support the production of the new monthly television format KINO about the latest German film releases and international productions in Germany – just as Good Bye, Lenin! (2003) was ruling the roost at the German box office.

Broadcast each month in German and English and fronted by trained actress Ute Solderier, KINO takes a look at new film techniques, recent developments and the future of the European film industry as well as traditional behind-the-scenes reports about the making of new films and portraits of actors, directors, screenwriters and producers.

“The usual image of German cinema is still of Fassbinder & Co. and this syndrome is especially prevalent in France and on other continents; the idea is that there were films until the early 80s and then nothing happened,” Traube observes. “But there is a new generation and a new perspective being opened up. It was real luck that we started last year, what with the OSCAR [for Nowhere in Africa/Nirgendwo in Afrika, 2001], Good Bye, Lenin! at the German Film Awards, and then the success of The Miracle of Bern (Das Wunder von Bern, 2003) and Lenin! at the European Film Awards. And now we have had Fatih Akin and Head-On (Gegen die Wand, 2003) at this year’s Berlinale. They have been real milestones.”

GERMAN FILMS QUARTERLY
“Each month we have a new mix of features, starting with a report on an exciting new film, the cinema event of the moment as was the case in January with Blueprint (2003), but also looking at niches like documentaries [Bernd Fischer’s From Dachau with Love (Gruesse aus Dachau, 2003), and Andres Veiel’s Addicted to Acting (Die Spielwuetigen, 2003) have been spotlighted] as well as newcomers [e.g. Markus Mittermaier’s Muxmaeuschenstill, 2003].”

Moreover, the program turns its attention to film policy issues such as copyright and illegal downloads as well approaches to film restoration and features short news snippets.

At the same time, the collaboration with the Export-Union operates on various levels: the broadcaster aims to have a presence at the Export-Union’s Festivals of German Cinema and shares the stand with the FFA and Export-Union at the German Boulevard in Berlin’s European Film Market.

“In Rome, for example, we reported on the program at the Festival of German Cinema there in April and we’re thinking of doing the same in Los Angeles in the autumn,” Traube says.

So far, the feedback from viewers has been extremely positive with correspondence from as faraway as New Zealand, South Africa and the U.S.. “People say that it is a welcome addition since the other international channels like CNN or BBC World tend to concentrate on reports about U.S. films,” he notes.

Traube admits that they were not sure in the editorial team whether they would have enough interesting material for a monthly program: “We would have probably had problems five years ago,” he suggests, “but it has been an exciting time these past nine months and we have become a sort of seismograph of the developments here.”

For the future, the Export-Union is cooperating with a sponsor to provide 500 DVDs with 4 episodes of the program for foreign buyers and festivals.

THE NEXT GENERATION

Until now, the Export-Union has neither had 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 promotion of student shorts since 1998 with its initiative Next Generation.

“I think it was a sensible idea to promote the student films abroad,” says Export-Union managing director Christian Dorsch. “We have expanded the collaboration with the film schools quite a bit over the years and have been successful in creating real synergies. The films shown in the Next Generation programs are quite different from the films which were made 20 years ago and so it has been really important to make people abroad aware of this fascinating wave of up-and-coming filmmakers. In addition, the initiative has introduced these young people starting out on their careers to the possibilities offered by the Export-Union.”
An annual selection of films by students from German film schools is made by an independent jury and is premiered during the Cannes Film Festival as part of the Export-Union’s program at the Marché International du Film (MIF). In addition, the selection is distributed on DVD at the festival. The selection is then screened at all of the Export-Union’s Festivals of German Cinema and was also shown as part of the MoMA’s showcase of German films for the first time last year. As a result of this exposure, increasing numbers of international film festivals are also presenting the selection at their events.

**RE-DEFINING THE ROLE OF THE EXPORT-UNION: THE FUTURE**

After the revision of the German Film Law (FFG) in April 1998, the Bundestag [lower house of the German Parliament] agreed to the setting up of a “review of the export situation of German cinema...and how the Export-Union can also be restructured for this purpose.”

The consultation process subsequently began in January 1999 with a hearing by the Federal Government and the Film Committee of the Federal States to examine how the foreign representation of German cinema could be improved. The question was raised as to whether the promotion agency should extend its brief to become a platform for TV productions, documentaries, and shorts as well.

However, the Export-Union’s managing director Christian Dorsch noted in an interview at the time that while there was a readiness on his institution’s part to support these sectors, “that is only possible if we have the necessary financial structures at our disposal.” [In fact, the Export-Union has not been a closed shop to TV productions as it has been working with the TV producers association on organizing a presence at MIP Asia, NATPE, and at the FIPA in Biarritz in the past]. The debate on the future role of the Export-Union often focused, though, on people’s perception of what the industry was expecting the organization to do for the German film export effort.

Since its founding in 1968, the German Federal Film Board (FFA) has been closely involved in the work of the Export-Union. In an effort to increase its responsibilities and control of its own finances, the Export-Union was converted from a non-profit organization to a limited liability company in 1997, with the FFA holding 8.8% of the new company’s shares. As chairman of the FFA and member of the Export-Union’s advisory board, I was able to follow the Export-Union’s promotion activities over the years. As a result of the FFA’s increased financial contributions since 1999, the Export-Union (often in cooperation with the Goethe-Institut) was able to more than double its projects for the support and promotion of German films abroad. For example, the film weeks in Rome, Paris and London in 2003, which presented the FFA-supported blockbusters Good Bye, Lenin!, Rosenstrasse, and The Miracle of Bern, attracted many new fans to German cinema. As a result of the new film funding law (FFG) which went into effect on 1 January 2004, the foundation stone has been laid allowing the Export-Union, with new shareholders, to sail on into the next 50 years as “German Films”. Bon voyage!

(ROLF BAEHN, GERMAN FEDERAL FILM BOARD/BERLIN)

“All too often there has been a confusion about the Export-Union’s actual role and the fact that it is only a marketing agency and doesn’t actually sell the films,” says Alfred Huermer, chairman of the Export-Union’s advisory board since 2003. “This confusion between promotion and sales often resulted in a lot of disgruntlement and didn’t help the Export-Union do its job.”

“We had four years of debate with third parties who wanted to change the Export-Union,” adds Jochem Strate, who was chairman of the Export-Union’s advisory board before Huermer. “And if that didn’t succeed, they wanted to take it over. However, the advisory board successfully put up resistance and the Export-Union is now stronger than ever, particularly with the new future shareholders.”

As the FFA’s Rolf Baehr recalls, “the calls for more efficiency from the Export-Union became ever louder – particularly from politicians and regional film funders – without, at the same time, them providing or extending the necessary financial basis.”
German films do not just tell German stories. They transport our sensibilities, hopes, fears and dreams across a world of borders, languages and differences – demonstrating that foreignness is nothing but a formality. When this is successful, audiences revel with the auteurs who have brought us The Tin Drum, Das Boot, Europa Europa, Wings of Desire, Buena Vista Social Club, Run Lola Run, Nowhere in Africa, Mostly Martha or Good Bye, Lenin!, to name a few. These successes remind us that German films did, do and continue to conjure images and resonate stories long after the American moviegoer has left the theater. Our daily work to achieve these goals includes: Academy Award and Golden Globe campaigns; showcases on the East and West Coast, such as MADE IN GERMANY, the Annual Festival of German Cinema Los Angeles and NEW KINO in New York; events, such as the traditional Annual OSCAR openings and opening parties for our festivals, release campaigns, premieres and private screenings; commercial support at the essential American Film Market (AFM) and domestic festivals where we collaborate with publicists and distributors. Our continuous cooperation with critical partners such as The American Film Institute and AFI Fest 2004, MoMA, and The American Cinematheque reinforces our enthusiasm that the years ahead will cultivate an ever more confident pipeline of German Cinema in the US. The future is bright for the US and German film industries when audiences have the opportunity to embrace our films and celebrate the differences and similarities that make up our small planet.

(CORINA DANCKWERTS, OLIVER MAHRDT, USA FOREIGN REPRESENTATIVES IN LOS ANGELES & NEW YORK)

The FFA, though, was one of the champions for a more effective Export-Union during the discussions held under the auspices (of former Culture Ministers) Michael Naumann and Julian Nida-Ruemelin’s “Alliance for Film” ("Buendnis fuer den Film"), and followed words with actions by increasing its financial support for the Export-Union in the years after 1999.

During the debate on the latest German Film Law (FFG) which came into effect on 1 January 2004, the various interest groups and trade associations were asked to give their opinions of the future structure of the international promotion of German cinema. Christina Weiss, the Federal Government Commissioner for Culture and the Media (BKM), then published a “concept for the improvement of the foreign representation of German filmmaking” and proposed increasing the Export-Union’s budget from the present €4.2 to €5.6 million (in 2005) within a revamped central service agency under the new name of German Films – Service + Marketing.

In the paper, Weiss pointed out that “the often separate promotion and presentation of German films by the Export Union and the feature film and television exporters, on the one hand, as well as by the foreign embassies and the Goethe-Institut, on the other, and the overall rather meager budget available prevent powerful campaigns for German film and television abroad on a dimension as is reached, for example, for French feature films by Unifrance and for the French TV film by the well-financed umbrella organization TV France International which is outstandingly supported by many state and semi-state institutions.”

“The international promotion of German cinema in its present form leads to a blurred picture of German filmmaking abroad. A comprehensive impression is not possible due to the various events and activities. In spite of the extremely successful export of German TV films and series, the strengths of filmmaking from Germany is not sufficiently acknowledged and appreciated in the international cultural scene. Insufficient knowledge about the totality of German film and television making results in a lack of interest and thus also, in part, in inadequate export successes,” she suggested.

The shareholder structure of the new company is due to expand from the present setup of the Association of German Film Producers, Association of New German Film Producers, the Association of German Film Exporters, and the FFA. The three trade associations and the FFA will continue to hold a majority of the shares, but they would be joined by the BKM (via the Stiftung Deutsche Kinemathek),

german films quarterly

2 · 2004

focus on 50 years export-union of german cinema

19
the regional film funders (held jointly by Filmstiftung NRW and FFF Bayern on behalf of the other funds), the Association of Television Producers, the Arbeitsgemeinschaft Dokumentarfilm (agdok), and AG Kurzfilm.

In addition, a consultative body – a so-called Kooperationsrat – headed by Minister Christina Weiss will be created to act as sounding board for the industry’s concerns regarding the promotion of German films and television. This committee will have 30 members, including representatives from the trade associations, private television sales companies, public television sales companies, theatrical distributors, the video industry, the SPIO film industry “umbrella” organization, the Berlinale, film schools, the FFA, the Federal States, the Bundestag, the Foreign Office, Stiftung Deutsche Kinemathek, the Goethe-Institut, Deutsche Welle, and the Film Committee of the Federal States.

"The solution with German Films is very good," Huermer argues. "The previous shareholders always said that a new structure must also have a corresponding new financial structure. It would have made no sense to have new shareholders onboard and new areas to cater to if we had had just the same budget. The work would have been ineffective."

"Indeed, the Export-Union could explore ways of moving away a bit from reliance on public funding and perhaps attract more sponsoring money or offer services on a more commercial basis," Antonio Exacoustos suggests. "I think the Kooperationsrat could be useful as a platform for new ideas from the industry and doesn’t just become a forum where people air their complaints."

Once the new shareholder structure and financing is in place, Huermer expects that there will be a discussion with all of the partners on future strategies such as initiatives in potential new markets. There will be an analysis of where one should make priorities and, if necessary, reduce activities in certain regions in order to intensify them in others. By mid-year "we will have a meeting to look, for example, at the film weeks and see if we could have new ones. It seems sensible to also look at the cooperation with France because the contacts we have are more developed there than with any other country. That will be a focus of our work to improve the profile of German films in France."

"The BKM’s influence will bring the cultural dimension more into play," notes Exacoustos. "That should certainly be something that one can integrate into the Export-Union’s brief, but one shouldn’t lose sight of the economic side. Moreover, I think it would be a good idea for the Export-Union to be active at home in Germany as well to silence the critics of the agency. There has been so much incorrect information in the past about what we can and cannot do."

"More and more films are coming into the market without a sales agent and that’s where the Export-Union’s market analyses come in very handy," Michael Weber adds. "It will become more important in the future to know where the markets are for German films. [Public relations manager] Mariette Rissenbeek has this knowledge through her background in distribution so that she can develop closer contacts to distributors of German films abroad. In this context, the staging of the Munich Previews where European distributors of German films are invited to see the latest titles is a constructive development."

As for the eternal question about the presence (or non-presence) of German films at the Cannes Film Festival, Alfred Huermer takes a "really pragmatic" line on this issue. "You shouldn’t see that so strictly," he suggests. "Perhaps the policy changes and then we are happy. If it doesn’t, then that’s the way it is. Cannes isn’t the world. We have many successes with German films elsewhere. I’m not just talking about Good Bye, Lenin! because there have been many other festivals where German films have received distinctions and awards," for example Katja Riemann won the main acting award for her performance in Rosenstrasse (2003), and Gun-Shy (Schussangst, 2003) won the main prize at San Sebastian last year.

"The Export-Union’s work with festivals has been rather overshadowed by the Cannes controversy," argues Michael Weber. "But the agency’s cooperation with festivals is much better than its apparent reputation. All of the festivals give it a very positive rating for its services. And much of the upswing in the German cinema’s fortunes in recent years is also thanks in part to the Export-Union."

Martin Blaney, Screen International Correspondent for Germany, Austria and Switzerland
TODAY’S EXPORT-UNION OF GERMAN CINEMA

Christian Dorsch
Managing Director
phone +49-89-59 97 87 20
email: christian.dorsch@german-cinema.de

Mariette Rissenbeek
Public Relations, International Festivals
phone +49-89-59 97 87 15
email: mariette.rissenbeek@german-cinema.de

Petra Bader
Office Manager
phone +49-89-59 97 87 0
email: petra.bader@german-cinema.de

Julia Basler
Project Coordinator (Festivals of German Cinema in Madrid, Buenos Aires & Mexico City)
phone +49-89-59 97 87 13
email: julia.basler@german-cinema.de

Angela Hawkins
Publications & Website Editor
phone +49-89-59 97 87 17
email: angela.hawkins@german-cinema.de

Nicole Kaufmann
Project Coordinator (Festivals of German Cinema in Los Angeles, New York & Australia, OSCAR)
phone +49-89-59 97 87 11
email: nicole.kaufmann@german-cinema.de

Cornelia Klimkeit
Project Coordinator (Festival of German Cinema in Paris)
& PR/International Festival Assistant
phone +49-89-59 97 87 16
email: cornelia.klimkeit@german-cinema.de

Andrea Rings
Project Coordinator (Festivals of German Cinema in Moscow, Cracow & Warsaw, MIP-TV, MIP COM, MIFED, ”Shooting Stars”)
& Assistant to the Managing Director
phone +49-89-59 97 87 21
email: andrea.rings@german-cinema.de

Martin Scheuring
Project Coordinator (Next Generation, German Boulevard Berlin,
Munich Previews, Market Analyses, Short Films)
phone +49-89-59 97 87 12
email: martin.scheuring@german-cinema.de

Ernst Schrottenloher
Accounts
phone +49-89-59 97 87 22

Konstanze Welz
Project Coordinator (Festivals of German Cinema in London & Rome)
phone +49-89-59 97 87 13
email: konstanze.welz@german-cinema.de
Peter Dinges was born in Saarbruecken in 1961. After studying Law at Freiburg University, he worked as an attorney and as Deputy Manager Director of TeleTaunus Film. He then moved on to become Head of Business & Legal Affairs at the Munich-based Telepool.

On 1 April 2004, Dinges took over from Rolf Baehr as the CEO of the German Federal Film Board (Filmförderungsanstalt, FFA) in Berlin. In his first interview, the passionate cinemagoer talks to Martin Blaney about his professional career to date, the role of the FFA vis-à-vis the German film industry and the particular opportunities and challenges for the future.
pate in building up Telepool’s complete international license trading operations and, from 1999, also moved into German co-productions and working with the regional funds and producers. It was an exciting time.

**GFQ:** What prompted you to apply for the post of CEO at the German Federal Film Board (FFA)?

Dinges: At some point, I heard that the FFA was looking for a new board member and I immediately said to myself: 'That’s it, that’s what I want to do!' I already knew the FFA as an institution which, in my eyes, is unique as a gathering of all the branches of the industry with the administrative council serving as a kind of ‘film parliament’. It is an institution whose duty is to serve only one thing, the success of German cinema at home and abroad. And, in doing so, not to be allied to any particular interest group.

**GFQ:** You spent two months learning the ropes alongside Rolf Baehr before taking over at the beginning of April.

Dinges: Since my predecessor had been working at the FFA for 34 years, it wasn’t that easy for me to come here as the new man. Naturally, the first task for me is how I can preserve a sense of continuity in its work as a service organization and uphold the interests of the different sectors of the film industry represented within the FFA. I am really grateful for the fact that I have started at the same time as the new German Film Law (FFG). The new legislation gives me the opportunity to start activities. I am very pleased about the degree to which the FFA’s duties have been put in more detailed terms in the new law. The question now is what kind of face does one want to give to these still abstract measures. A law is only so good as long as it can fulfill an industry’s expectations, and the FFA with its board is only so good as long as it can do this. That will be our measure of success: fulfilling the expectations of third parties from the different branches of the industry. A second task for me in the coming weeks and months will be seeking a close dialogue with the industry, having direct and, I hope, lively discussions with the different players. And I’d like to think that the representatives of the industry will come to me with their ideas and discuss them with me. It is very important first to listen and then to act.

In the first two months I got to know my team as very efficient and precise. It has nothing to do with prejudices about public institutions people might have. People work here with a great passion and so I am really looking forward to working with my colleagues because we all share an enthusiasm for cinema.

**GFQ:** Where do you see the future challenges for the FFA?

Dinges: I definitely see the future of German cinema within the framework of the European cinema and would thus regard a continuous collaboration within the European Film Agency Directors (EFAD) as very important. Extending a welcome to the new EU member states and the harmonizing of the procedures with one another will doubtless also be a main focus of my work. I don’t know whether one will have the European film as such that soon, but we will have the national film, and the cultural differences in the various cinematographies must be allowed to exist. This means that one will have to create corresponding structures in the new member states and ensure that they can retain their own specific filmmaking traditions.

Piracy is another issue which is not only national but also an international phenomenon. A European collaboration under the auspices of the EFAD is not only expedient, but absolutely imperative to combat piracy. But with the Internet, one perhaps needs to go one step outside of the European framework and look to the U.S. to see what measures could be taken with joined forces to put a stop to piracy as an international phenomenon. What the FFA has done up until now with the two "burner studies", by providing the industry with information and also participating in campaigns like ‘Pirates are Criminals’ has evidently had an effect. That’s something I will continue and do so more forcefully.

Moreover, the ‘Kino macht Schule’ initiative is an area for us to concentrate on in the future. Film had always been used as supporting material in schools but it has rather played second fiddle until now. While literature has been part of the daily education, that’s something the mass media hasn’t achieved. This is difficult to understand when one sees the importance of film for young people and children. How to understand film language and discuss the issues presented in a film are something that belongs in the school curriculum.

On the question of the international presence of German cinema, I think the FFA will do more in the future to contribute to a strengthening of the Export-Union, both through its position as a share-holder as well as within the framework of its statutory obligations. If the Export-Union is supposed to embody or support the international profile of German cinema, then this can only be effective if it represents the complete portfolio of German filmmaking as planned within the new organization German Films - Service + Marketing GmbH. Naturally, this cannot happen without an increase in funds, but I think the Export-Union would become stronger through this expansion.

**GFQ:** How do you see the current situation of German cinema?

Dinges: If we look back at the last year, we can see that there was an increase in admissions for German films and growth in the market share from 11.9% to 17.5%. There has been a great reaction to German films and I hope and am firmly convinced that this growth in admissions will continue. Last year, we had an OSCAR-winner with Nowhere In Africa and many exceptionally successful films at home and abroad like Good Bye, Lenin!, The Miracle of Bern and Luther. And this year has started very well. We saw this at the Berlinale with Fatih Akin’s Head-On, a film with rough edges that I liked very much and regard as a major addition to German cinema.
The director Achim von Borries comes from Munich. It was quite surprising, therefore, that his first film was about a Russian who must bear his own personal, fatal reminder of the atomic catastrophe at Chernobyl. Valeri wishes to fulfill his life’s dream: a trip to England. But he doesn’t get as far as that; he is stranded in Berlin, where – like many Eastern Europeans – he manages to get by, making the best of everything.

It was particularly bold of von Borries to make a dying man into the protagonist of his debut film, and to make this character into a consoling figure. By this means, however, he succeeded in directing one of the most remarkable German feature films of the year 2001: England! was awarded 15 international prizes.

His debut film was actually programmatic inasmuch as it already incorporated the aesthetics of longing and restlessness which also characterize this young director’s second feature film. Love in Thoughts is based on true life events – a scandalous schoolboy-tragedy that happened in Berlin during the year 1927: two young men (played by Daniel Bruehl and August Diehl) try to live without compromise and so intend to kill themselves at the moment when they experience life’s high point, a perfect ecstasy of happiness. They establish a suicide club. Von Borries was clever enough to adapt the historical material into a universal story for today’s audiences everywhere: “Love in Thoughts was not intended as a film about the past! I viewed the material of this schoolboy tragedy as a timeless story of youth; it also reminded me of my own experiences. For a long time, I had wanted to tell my own Midsummer Night’s Dream. Of course, I soon realized that I could only introduce historical color from the late 1920s sparingly. I am interested in the confusions of youthful emotion, and they are not bound up with any specific time.”
So he merely dressed the present in different clothing. We find the rebellion, egocentrism, love, uncertainty and radical change of all eras in the costumes of 1927. **“My heroes’ extremely individual pretension to happiness seems very modern to me.”** After his debut with **England!**, von Borries established himself as one of the most original and most interesting young German directors – a promise that he has fulfilled with his second film. Like **England!**, Love in **Thoughts** tells its story using beautiful, sensitive, inner images – in exchanged glances, breaths and heartbeats. 

Von Borries’ films always touch upon fundamental questions: the relations between art, life and death, between contemplation, action and passivity. His films may be about death, yet they are not melodramatic, but rather poetic enterprises with their own souls, unceasingly searching for happiness. His heroes’ efforts are encouraging, and aimed at finding joy in life. And that, surely, is what good cinema is about: the translation of both hope and futility into images.

His aesthetic originality has also encouraged many others. In the meantime, German film has developed in a positive way. According to von Borries, this phenomenon is due to the fact that young directors "no longer hide behind amusing, trifling films,” but “tell us something about themselves and everyday life.” Like these young artists, he himself belongs to the first generation of German directors who have been influenced to equal extents by the crises in present German reality and the Hollywood school of screenplay.

The old heroes of German film – Schloendorff, Herzog, Fassbinder – have lost their intimidating paternal force for these filmmakers, and sometimes they have even lost their significance altogether – and that has certainly relieved some strain. Von Borries maintains that it is no longer decisive for young directors to bear in mind that their "material is well-received". **England!** was on the road a lot, in “around 25 countries, at a huge number of festivals,” von Borries says.

**Love in Thoughts** has already been seen by some 200,000 cinema-goers – which is a lot for a young, modestly funded German production with no recourse to cheap jokes. It is no surprise that this film was shown with considerable success at Sundance 2004 and in the **Panorama** of the 2004 Berlinale: "In my film, an entire society views its youth aghast. This happens again and again when two generations meet, whether at that time, or in the 1950s when films starring James Dean came out – or even today.”

At present, Achim von Borries is writing the screenplay for a children’s film. Perhaps one day he will find the time to write a novel. As far as the cinema is concerned, he sees two possibilities at present: you can make a film perfect, or you can make it personal. One day he intends to demonstrate that it is possible to combine both alternatives. And he would also like to make a real box office hit.

Anke Westphal, film editor for the Berliner Zeitung, spoke to Achim von Borries

---

**RISKING GREAT EMOTIONS**

**A portrait of Vanessa Jopp**

"**David Lynch’s Wild at Heart** was actually the first film to trigger my interest in making films. It was in America during the summer of 1990. This film had a decisive influence on me. But I like films in which you can sense the visionary.” And it is also possible to sense these visions in Vanessa Jopp’s own works, which manifest something very immediate, something situational – but also an energy and a power. The stories that she tells are love stories, existential dramas with the courage to show great emotions and authenticity. She likes stories and characters whose “highs are high and whose lows are low.” Apart from Lynch, she says that Lars von Trier is especially important for her work: two radical and consistent outsiders of the film world.

"I have always had a need to express myself, even as a child. And when I make films now, I wish to move people, to stimulate them to think, but I don’t start out from a pedagogic, starry-eyed, idealist viewpoint.” Social factors always play a considerable role in her films – in her love dramas with their conflicts and friction – but they are always narrated as a secondary aspect. Jopp’s approach is descriptive rather than analytical. She observes milieus without judging them. This means that the term “social criticism” can only be used up to a point, in an unobtrusive sense, for there is no pointing of a moral finger. If there is a name for Jopp’s feature films at all, it is "socially critical love dramas”.

This was already true of her full-length feature debut **Forget America**. This film brought her a breakthrough, receiving the Hypo-Award for Direction in Munich in 2000. In fact, all the characteristics which Jopp later perfected in her second cinema film **Engel + Joe** and which emerged in the unconventional Tatort film **Der schwarze Troll** are already set out in this work. Jopp’s films are actually melancholic, crude and dark, too – indeed especially – in their visual qualities, but at the same time they express hope, longing, searching. Love in times of social harshness. Especially in **Engel + Joe**, this is often achieved using a hand-held camera, retaining a contrapuntal quality with broad cinemascope and blue-grey tones (Judith Kaufmann is the camera woman for all her films). The unpretentious love story, filmed in Cologne, belongs to the tradition of cinema à la Ken Loach or – even more so – Laetitia Masson.
After her school graduation, Vanessa Jopp – who was born in Leonberg in 1971 – studied Spanish at the University Antonio de Nebrija in Madrid before beginning her career as a director. During the following years from 1991-1992, she completed a preliminary diploma in Business Management and Statistics at the Ruhr University in Bochum before finally beginning a study of Direction at the Munich Academy of Television & Film (HFF/M), qualifying in 1999. During this period she made her first short films, including Aquavitae (1994), Alpaliens (1995), One Night Suicide (1996) and This is a True Story About a Puker on the Roof (1997). She produced sketches for the TV program Wochenshow and made music videos for TV total, and in 2003 she directed the Tatort episode Der schwarze Troll. One of the most decisive years for Jopp to date was surely 1999: she directed the first episode of the cinema film Honolulu, and – with Forget America (Vergiss Amerika), her graduation film from the HFF/M – she made her full-length feature debut. This film received the Hypo-Award for Direction at the Filmfest Munich 2000, the First Steps Award for newcomers and the prize for up-and-coming directors from the German Film Critics Association. In 2001, Jopp made the music video Blackeyed for the band Placebo and her second feature Engel + Joe, based on a Stern report by Kai Hermann (Christian F. - Wir Kinder vom Bahnhof Zoo). At the Montreal Festival, the principle actor Robert Stadlober was awarded the prize for Best Actor, and Jopp received the Audience Award at the Tallin Film Festival. At present, she is preparing her third feature, an adaptation of Andreas Steinhoefel’s epic family drama Die Mitte der Welt.

Agent: Agentur FreeX
Konradinstrasse 3-7 · 81543 Munich/Germany
phone +49-89-65 64 46 · fax +49-89-65 68 63
email: info@freex.de · www.freex.de

As Jopp herself says, it is the work with her actors which is most important for her: “This creative process between people, between colleagues is the best thing for me. And despite all my perfectionist preparations, I am always open to creative freedom. Doors often open up, and that is what makes it so inspiring.” In Engel + Joe, for example, Jopp cast the two young actors Jana Pallaske (alaska.de) and Robert Stadlober (Crazy).

Asked about the relation between German film and international film, Jopp says, with a twinkle in her eye: “We’re working on it.” The director’s experience at numerous festivals abroad has always been important in this respect: “The interesting thing is that sometimes I have the feeling that my films meet with a more positive response abroad than in Germany, they are accepted better, with more openness. German audiences have a tendency to be difficult about German films, more critical. Elsewhere, people don’t seem to have the same prejudices. One of my best experiences was seeing how the people in Mexico understood Forget America. And Engel + Joe also won more prizes abroad than it did here.”

Vanessa Jopp, who has moved from Cologne to Berlin, is now preparing her third work for the cinema, a film version of Andreas Steinhoefel’s novel Die Mitte der Welt, which was published in 1998. It looks to be her most complex film to date – an ensemble film which will be shot in North-Rhine Westphalia during the autumn of 2004. She received the book as a gift, and she knew immediately after reading it that she wanted to see the story on the cinema screen: “It is a consistent development for me with respect to its contents and themes, and to the range of the material. An intense family story. And I have always had the feeling that stories come to me in a way that corresponds to the stage I find myself in personally at a particular time …”

Thilo Wydra, independent film and television critic (Filmecho/Filmwoche, Der Tagesspiegel, and others) and author (biographies of Volker Schloendorff and Margarethe von Trotta and the film book “Rosenstrasse”), spoke to Vanessa Jopp
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!
Alena and Herbert Rimbach's Avista Film production company was founded in 1988 on the following "unshakeable principles": "we will produce exclusively feature films for the cinema; we are sticking up for a film culture which increasingly exists on the fringes and we want to try to free it from its niche existence; we are paying more attention to the up-and-coming generation; we want to try to make our films interesting for the international market as well; we don’t want to inflate the costs of the projects unnecessarily; and filmmaking should be fun. This concept was adhered to and is ‘nearly’ still valid today.” The company’s first in-house production was Nina Grosse’s Heaven of Glass (Der glaeserne Himmel) which took part in the Venice Film Festival and was awarded the Bavarian Film Award for Best Newcomer Director as well being nominated for a German Film Award in 1989. This was followed by Abraham's Gold by Joerg Graser which was the only German film in an official section (Un Certain Regard) in Cannes in 1990 and won the Grand Prix du Public. Many directors have made their first films with Avista and subsequently become well-known to a wider audience through these productions (e.g. Nina Grosse, Maria Theresia Wagner, René Heisig, Ivan Fila, Vanessa Jopp, and Hans Steinbichler). These films were well received at festivals in Cannes, Venice, Montreal, and Brussels and won Golden Globe and European Film Award nominations, the Bavarian Film Award’s producer prize, the HypoVereinsbank Promotion Prize and the First Steps Award. Indeed, their production of Lea by Ivan Fila won 20 top prizes at festivals. In addition, the success of Night Time (Sieben Monde, dir. Peter Fratzscher) made Avista one of the "Top 10 Local Producers" in 1998 according to Screen International, and Hierankl was among the Top 25 German films in 2003. A selection of Avista’s other films includes: The Thistle (Die Distel, dir: Gernot Kraa, 1992), The Dragon Fly (Engel ohne Fluegel, dir: Maria Theresia Wagner, 1993), Simply Love (Einfach nur Liebe, dir: Peter Timm, 1994), Looosers! (dir: Christopher Roth, 1995), The Cleaning Up (Die Putzfraueninsel, dir: Peter Timm, 1997), Paul's Journey (Pauls Reise, dir: René Heisig, 1999), Forget America (Vergiss Amerika, dir: Vanessa Jopp, 2000), and Anansi (dir: Fritz Baumann, 2002).

Avista Film
Kellerstrasse 37 · 81667 Munich/Germany
phone +49-89-4 48 12 98 · fax +49-89-4 48 75 02
email: avista@t-online.de

FILMMAKING SHOULD BE FUN

A portrait of Avista Film

Alena and Herbert Rimbach may have founded the Munich-based production outfit Avista Film fairly recently – in 1988 – but they can both look back on many years of working in the field of movie-making before that step.

Herbert Rimbach – known to friends as "Rim"– began his career in the film industry when an up-and-coming young filmmaker from Wiesbaden named Volker Schloendorff asked him to work on a short film entitled Wen kuemmert’s in 1960. "Volker said: ‘You’re a photographer, so come and be the cameraman of my 12-minute short.’” Rimbach then served as an assistant director on his features Young Toerless (Der junge Toerless, 1965) and A Degree of Murder (Mord und Totschlag, 1967).

He met future wife Alena during the shoot of Schloendorff’s first English-language production Michael Kohlhaas – Der Rebell in the spring of 1968 as she worked as the assistant for the general director of CS Filmexport in Prague and was particularly involved in co-productions with Western Europe. After moving to Germany, she worked as a production assistant on Alf Brustellin and Bernhard Sinkel’s Der
Maedchenkrieg and Sinkel’s Aus dem Leben eines Taugenichts and then joined Mike Wiedemann’s Tura Film as a production manager and line producer, working on such films as Peter F. Bringsmann’s Theo gegen den Rest der Welt, Dominik Graf’s Das zweite Gesicht, Peter Fratzscher’s Asphaltnacht, and Gaby Kubach’s Trauma. Herbert, who wrote and co-directed Die Fluchtlinie with Klaus Mueller-Lave in 1979, subsequently joined as a line producer, supervising films like Gloria Behrens’ Rosi und die grosse Stadt, Henning Stegmüller’s Mila Barus, and Bringsmann’s Heartbreakers.

Once Tura Film closed its doors, Alena moved over to the production arm of Filmverlag der Autoren and produced Peter Timm’s hit feature debut Meier and co-produced Roland Emmerich’s Joey and Vera Belmont’s Rote Kuesse, while Herbert served as line producer on Peter Fratzscher’s Andre schafft sie alle, Peter Timm’s Meier and Petra Haffter’s Der Mann nebenan.

With Avista Film’s first production Heaven of Glass, the Rimbachs gave a first-time filmmaker – in this case, Nina Grosse – a chance to make her first feature-length film, and the result was most encouraging, earning a Bavarian Film Award, German Film Award nomination, and an invitation to the Venice Film Festival.

“Yes, from the outset, we focused on handling projects by young, debutant filmmakers,” notes Alena Rimbach. “People would always talk about what we did and that’s how directors then came to us. For example, Florian Gallenberger recommended Hans Steinbichler to come to us with Hieranki. It seems that with the more difficult projects the people look particularly for us.”

Indeed, of the films they have produced since 1988, six are by first-time directors – Nina Grosse, Gernot Kraa, Christopher Roth, René Heisig, Vanessa Jopp, and Hans Steinbichler – and they keep a particularly keen eye on promising new talents coming up through the local Academy of Film & Television (HFF/M) in Munich.

Budgets for their films have ranged from between €500,000 for Nina Grosse’s Heaven of Glass to €3 million for Peter Fratzscher’s horror thriller Night Time, while the greatest challenge for them as producers was posed by Fritz Baumann’s Anansi which was shot in three different African countries and threw up a number of logistical hurdles to be surmounted.

Until now, the producing duo has not been involved in international co-productions with its film projects. True, there were national German co-productions with Peter Timm’s Relevant Film for his feature projects. True, there were national German co-productions with Peter Timm’s hit feature debut Meier and co-produced Roland Emmerich’s Joey and Vera Belmont’s Rote Kuesse, while Herbert served as line producer on Peter Fratzscher’s Andre schafft sie alle, Peter Timm’s Meier and Petra Haffter’s Der Mann nebenan.

With Avista Film’s first production Heaven of Glass, the Rimbachs gave a first-time filmmaker – in this case, Nina Grosse – a chance to make her first feature-length film, and the result was most encouraging, earning a Bavarian Film Award, German Film Award nomination, and an invitation to the Venice Film Festival.

“From the outset, we focused on handling projects by young, debutant filmmakers,” notes Alena Rimbach. “People would always talk about what we did and that’s how directors then came to us. For example, Florian Gallenberger recommended Hans Steinbichler to come to us with Hieranki. It seems that with the more difficult projects the people look particularly for us.”

Indeed, of the films they have produced since 1988, six are by first-time directors – Nina Grosse, Gernot Kraa, Christopher Roth, René Heisig, Vanessa Jopp, and Hans Steinbichler – and they keep a particularly keen eye on promising new talents coming up through the local Academy of Film & Television (HFF/M) in Munich.

Budgets for their films have ranged from between €500,000 for Nina Grosse’s Heaven of Glass to €3 million for Peter Fratzscher’s horror thriller Night Time, while the greatest challenge for them as producers was posed by Fritz Baumann’s Anansi which was shot in three different African countries and threw up a number of logistical hurdles to be surmounted.

Until now, the producing duo has not been involved in international co-productions with its film projects. True, there were national German co-productions with Peter Timm’s Relevant Film for his features Simply Love and The Cleaning Up and with Ivan Fil’s company on Lea, but they didn’t have the projects before which would have necessitated them going out to find foreign co-producers outside of Germany.

That is likely to change with some of the projects they currently have in development: co-producers from Russia or the UK could be of interest for the new €5 million adventure drama by Hans Steinbichler Ever Closer to the Sun (working title), scripted by Hartmut Becker, which will probably shoot at the end of 2005 and lends itself to being structured as a European co-production. Partners outside of Germany are also being sought for Fritz Baumann’s semi-documentary feature about trance and shamanism, Otherworld (Anderwelt). Moreover, Alena Rimbach and director Dagmar Knoepfel traveled to the Connecting Cottbus co-development market at the Cottbus Film Festival last autumn to pitch Knoepfel’s new project, a €2.4 million adaptation of the Tschingis Aitmatov novel The Girl With the Red Scarf to potential partners from Russia.

In addition, Avista applied and successfully received slate funding from the European Union’s MEDIA Plus Program to develop these three feature projects with international potential: the Aitmatov adaptation, Otherworld and Ever Closer to the Sun.

According to Herbert Rimbach, co-production markets are “interesting for us to attend if the story or the budget demand it,” but they have no intention of becoming one of the “usual suspects” populating the plethora of co-production gatherings and pitching platforms all over Europe.

Even before the Aitmatov film, Avista will be coming together with Dagmar Knoepfel on another project: Ich lebe – Durch diese Nacht sehe ich keinen einzigen Stern. Backed by FilmFernsehFonds (FFF) Bayern, BKM and the Cultural Film Fund Hessen (which was raised by co-producer Daniel Zuta) and co-produced with BR and ARTE, the film will be shot completely on location in and around Prague from mid-May with Corinna Harfouch as leading lady, and Czech actors Boleslav Polivka and Petr Forman, son of the famous director Milos Forman, as the male leads.

Ich lebe is based on the last three letters written by the famous Czech writer Bozena Nemcova before her death in 1862. Corinna Harfouch will portray Nemcova, who was greatly admired by Kafka and had dared in the repressive society of the 19th century to live her life as she pleased as a woman.

Looking back at how the German film industry has developed over the 15-odd years Avista has been in business, Herbert Rimbach says that the market has become much narrower thanks to all the hype of the publicly listed media companies on the Neuer Markt: “many of the smaller producers and distributors have disappeared and there are hardly any places for debut and smaller films to turn to these days.”

“The success of Good Bye, Lenin! and some other films over the last year are really a great thing for German cinema,” he argues, “but you can’t yet speak of any consistent development here. We producers are still very reliant on public funding and life is not made any easier by the fact that television has become more sparing. Films are becoming more and more expensive. Debut films have to make do with low budgets, but just when you think the budgets are realistic, the public funders cut back their contribution, so deferrals are the order of the day.”

Nevertheless, the Rimbachs soldier on and are sure to provide more surprises in the future – for example, they are currently working with Good Bye, Lenin! star Daniel Bruehl and Berlin-based screenwriter Ziska Riemann with support from the FFF on the development of a project based on a idea by Daniel Bruehl, entitled The Mooche (the working title refers to a musical piece by Duke Ellington) … and, of course, Daniel wants to play the lead.

Martin Blaney spoke with Alena and Herbert Rimbach
If there is one face of the new wave of German films you are likely to remember, there’s a likelihood it will be Moritz Bleibtreu’s. Whether it’s as the cool, but ever so slightly slow hitman Abdul in Thomas Jahn’s Knockin’ On Heaven’s Door (1996), the hapless Manni in Tom Tykwer’s Run Lola Run (1998) and taxi-driver Tarek in Oliver Hirschbiegel’s disturbing thriller The Experiment (2000), Bleibtreu already has a number of memorable performances under his belt – and there’s much more to come.

“Being born into a family of actors was a kind of fate,” Bleibtreu recalls. “I knew what I wanted to do from very early on and had seen my parents at work. Other boys want to be policemen or firemen when they grow up, but I knew as a child that I wanted to act.”

But, he didn’t necessarily want to be a dramatic actor. Indeed, his initial dream was to be a comedian like his heroes Jerry Lewis and Louis de Funès. Then, he left school halfway through the sixth form and
spent the next few years living abroad and taking classes at drama schools in France, Italy and the USA.

When Moritz came back to Germany, he worked for a year at the theater in Hamburg, but didn’t feel that this would be the place for him to make a career: “at the time, it was so old-fashioned and more like the sixties. They seemed to have slept through the zeitgeist.”

“I was lucky that I was part of a new generation of actors who came on the scene just at the time when the new commercial TV stations were needing actors for their TV movies. And so it was, as part of this wave, that I never really had a case where people asked about my training,” he continues. “In fact, it’s interesting that most of the male leads in German cinema at the moment – people like Daniel Bruehl, Juergen Vogel, Benno Fuermann and myself – didn’t have a classical drama training. The problem is that the drama academies train actors for the stage, not for the cinema. That can be counterproductive because many actors would rather do television or film later on.”

After taking TV roles at the beginning of his career – including Schulz & Schulz (1993), Kinder des Satans (1995), and Die Gang (1997) – he has focused on work for the cinema since 1998. “That was a conscious decision,” he explains. “If I have the opportunity, that is where I want to stay. I think the cinema is particularly interesting because, as a consumer, you have to make that decision to go there for a certain period of time. People’s attention is quite different than if you are sitting at home with a beer in your hand and can zap to another channel at any time.”

“When choosing my roles, there is a combination of a million things to consider,” he says. “The director, the screenplay and the overall project, but there’s also that magic word ‘availability’. Often, you come across a really great project, but then the dates clash and that’s frustrating.”

He stresses that he has never had any desire to keep on repeating the same character or searching for different roles just to show à la de Niro that he can “do” this or that type, but he has always been fascinated by the craft of filmmaking, “by how a romantic comedy or different narrative structures function, and what happens when you edit scenes more quickly.”

“Local stories and authentic emotions are particularly important for me,” he adds. “The most powerful films are those about people on your doorstep.”

Looking back on his career so far, Moritz is at a loss to say which role has posed the greatest challenge for him. “Each film is a challenge and each part has its own particular characteristics,” he explains. “The Experiment was a challenge psychologically, In July physically, and Luna Papa because of the shooting conditions. Last year, I worked on a Danish film [Fakiren Fra Bilboa] and have just finished dubbing my own voice speaking Danish. So, that’s not bad that they thought my Danish was good enough. The thing is that I have great fun with these crazy things.”

“I have had a lot of luck,” he continues. “And I’ve traveled a lot with my films. That was absolute luxury to go to San Sebastian and be waited on hand and foot, and having my own retrospective in Australia [at the BMW Festival of German Cinema in 2002] was rather cool, not to mention me being in the jury at the festival in Moscow. I really enjoyed discussing the films with other people and seeing how films function. You could see how universal the medium film is.”

Does he see himself as a star? After all, he was one of the “Shooting Stars” at the Berlinale in 1999 alongside Maria Schrader. “The word ‘star’ needs to be redefined,” he replies, “because it has lost its value thanks to TV shows like Deutschland sucht den Superstar. There are only a few cases in Germany where the cinemagoers go and buy a ticket for a film because of certain actors, but we do have people who can have this attraction.”

As for winning prizes, Moritz is all modesty – “they are not so important, although, of course, one is pleased to receive them. What I always say is that people here in Germany must learn to be more pleased about their successes. And that’s where I think the idea of a German Film Academy is a step in the right direction, to create more self-confidence in the industry.”

Although he couldn’t be more in demand – this year will see the release of Oskar Roehler’s Agnes and his brothers and Pepe Danquart’s C(r)ook and him appearing opposite Alexandra Maria Lara in Helmut Dietl’s new feature Vom Suchen und Finden der Liebe – Moritz also has ambitions to work on the other side of the camera.

Last year, he joined Fatih Akin, Andreas Thiel and Mehmet Kurtulus in setting up the production company Corazón International which was a co-producer of Akin’s Golden Bear-winning Head-On (Gegen die Wand). Among a slate of projects, they are developing a film entitled Nichts geht mehr for him to direct.

“I have been thinking about doing this for a long time,” Moritz says. “It’s a coming-of-age story set in Hamburg which has been written by a young chap from the street. We plan to shoot some time in 2005.”

Martin Blaney spoke with Moritz Bleibtreu
INDUSTRY TIGERS 2004

The big winner at this year’s German Federal Film Board (FFA) Industry Tigers was X Filme Creative Pool. With two Golden Industry Tigers, the Berlin-based production and distribution outfit took home a total of €2.73 million in reference funding for new projects. The decisive factor for the award was the national and international recognition and success of X Filme’s Good Bye, Lenin!. A total of €15.9 million in funds were distributed to the most successful producers and distributors of German films for the year 2003. And for the first time, new criteria anchored in the recently amended film funding law was taken into account: in addition to admissions, a points system based on participation, nomination and awards at internationally important festivals (i.e. Berlin, Cannes, Venice) was also factored in to the decision. 2003’s top producers were X Filme Creative Pool (€2.3 million), the Berlin-based NFP Teleart (€1.4 million), and the Munich-based Claussen + Woebke Filmproduktion (€900,000). On the distribution side, the winners were X Verleih (€428,000), and the two Munich-based companies Constantin (€425,000) and Concorde (€341,000). The reference funding is based on admissions and festival success, and awards the companies additional funding for the production and distribution of new cinema projects. The allocation of the funding is free of obligation to invest the money in a particular region or to cooperate with a specific broadcaster and does not require the authorization of other funding committees.

PRO-PITCH: MORE DOCUMENTARIES FOR EUROPE!

The sixth annual documentary film workshop Pro-Pitch will take place again this year in June. Pro-Pitch is a platform for the support of European documentary film producers. The goal of the seminar is the optimal development and preparation of documentary projects for presentation at the Amsterdam Forum (IDFA). Only the highest-quality of projects with a European profile will be selected.

The seminar is divided into two parts. In the first session in June, the selected projects will be prepared in small groups with professional support. Three months later, pitching techniques will be practiced. And between the two seminars, the participating producers will continue to work “virtually” with the trainers, thus offering optimal long-term development of the projects. After the pitch, the producers will have the opportunity to hold individual meetings with the television broadcasting representatives.

Pro-Pitch is organized by CRRAV, the MFG-Filmfoerderung Baden-Wuerttemberg, the MEDIA Desk Paris, and Antenne MEDIA Strasbourg, in cooperation with the European Documentary Network.
NEW CEO AT
GERMAN FEDERAL FILM BOARD

After 34 years of service to the German film industry, the German Federal Film Board (FFA)’s long standing CEO, Rolf Baehr, retired at the end of March. Over the years, Baehr contributed considerably to the upswing and stabilization of German cinema. As sole CEO since 1998, he helped turn the FFA into a service provider for the film industry by making the most important market data available to the public in the form of extensive studies and reports. Baehr often served as a mediator between the various interest groups on a political and personal level. The main focus of his activities in the last several years included strengthening film support in cooperation with the national and regional funders, and the co-founding of the European Film Agency (EFAD) in 2002, which in the meantime has become one of the most powerful lobby organizations for European film funding in Brussels. As his successor, Peter Dinges took over CEO responsibilities at the beginning of April.

SHORTS AROUND THE CORNER:
AG KURZFILM IN THE NEW SHORT FILM CORNER IN CANNES

After Berlin and Clermont-Ferrand, the German Short Film Association (AG Kurzfilm) will be at the most important European film market in Cannes this year. In the Short Film Corner, a new market segment that is dedicated purely to short films, the AG Kurzfilm, in collaboration with the Export-Union, will offer an attractive platform for German shorts and at the same time establish contacts with international buyers. In the market screenings, the Export-Union and AG Kurzfilm will show the new “Next Generation” short film reel and another program – featuring excellent short films such as The Story of the Red Ceramic Horse (Die Geschichte vom Roten Keramikpferd) by Tonia Budelmann, Yo Lo Vi by Hanna Nordholt and Fritz Steingrobe, and Mirror by Matthias Mueller and Christoph Girardet. The AG Kurzfilm and the Export-Union anticipate that the Short Film Corner, accessible to all buyers and distributors, will draw more international attention to German short films, a product that has been particularly successful at festivals. Further information available at: www.ag-kurzfilm.de.

SHORT & SWEET: THE 50TH INTERNATIONAL SHORT FILM FESTIVAL OBERHAUSEN

When the images in Oberhausen first learned to walk, they still depicted the miracles of the bee world and the Cathedral of Chartres, germs being tamed, or the Cathedral of Altenberg. Founded as the West German Cultural Film Festival in 1954, in its 50-year existence, the festival has created a critical forum for short film where Werner Herzog, Roman Polanski, Agnès Varda, Martin Scorsese, Eija-Liisa Ahtila and many others have been given the opportunity to present their work for the first time or at an early stage of their career. During the Cold War period, Oberhausen presented films from Eastern Europe under the motto The Way to One’s Neighbors and, despite massive political protest, set things in motion with the Oberhausen Manifest for New German Film, but also with the 1968 debate about the artistic freedom of filmmakers, all of which continue to have an effect to this very day. The festival is a place where the aesthetic autonomy of short films still prevails.

The new book kurz und klein (short and sweet). 50 years of International Short Film Festivals Oberhausen (Ed. Klaus Behnken) is a collection of conversations and contributions concerning the history of the Oberhausen festival and short film, as well as articles by Peter Handke, Enno Patalas, Klaus Kreimeier, Uwe Nettelbeck and many others. For further information or to order, please contact: Sabine Niewalda, email: niewalda@kurzfilmtage.de, www.kurzfilmtage.de.
SUCCESSFUL 3RD FESTIVAL OF GERMAN CINEMA DOWN UNDER

Together with the Goethe-Institutes in Sydney and Melbourne and with the support of the main sponsor Volkswagen Group Australia, the Export-Union presented a broad spectrum of new German films from 15 - 25 April 2004 in Sydney, Melbourne and, for the first time, in Brisbane as well. The festival screened 14 feature films, two documentaries as well as a 15-title program of shorts organized in collaboration with German Short Film Association (AG Kurzfilm). Furthermore, there was a spotlight on the Film Academy Baden-Wuerttemberg as a breeding ground for the up-and-coming generation of filmmakers in Germany.

The Miracle of Bern (Das Wunder von Bern) opened the event in a gala screening. Also screened were the films Blueprint by Rolf Schuebel, Gate to Heaven by Veit Helmer, A Little Bit of Freedom (Kleine Freiheit) by Yueksel Yavuz, Learning to Lie (Liegen Lernen) by Hendrik Handloegten, Nightsongs (Die Nacht singt ihre Lieder) by Romuald Karmakar, Poem – I Set My Foot Upon the Air and It Carried Me (Poem – Ich setzte den Fuss in die Luft und sie trug) by Ralf Schmerberg, My Magical Friend Sams (Sams in Gefahr) by Ben Verbong, Gun-Shy (Schussangst) by Dito Tsintsadze, The Stratosphere Girl by M.X. Oberg, Fassbinder in Hollywood by Robert Fischer and Edifice (Neubau – VW in Dresden) by Thomas Tielsch, presented by the architect and town planner Prof. Peter Droge. Director Jo Baier presented his two successful TV productions Swabian Children (Schwabenkinder) and Operation Valkyrie (Stauffenberg) to the Australian audiences. As part of the sidebar Newcomer from Germany, the director Benjamin Quabeck was on hand in person to present Play It Loud! (Verschwende Deine Jugend) and Europe –99eurofilms 2.

Another focus of the festival was the presentation of the German shorts: Threadman (Auf dem Naehstisch) by Juergen Haas, Dangle by Phil Traill, Thurst (Durst) by Leo Khasin, Woman Below the Ice (Die Eisbaderin) by Alla Churikova, Fragile by Sikander Goldau, Mantis by Jordi Moragues, Medea by Carlin Saavedra-Lux, The Schoolboy (Der Schueler) by Edina Kontsek, and True by Tom Tykwer.

The artistic director of the Film Academy Baden-Wuerttemberg, Dr. Arthur Hofer, presented his film school during several events. The following multi-award-winning shorts from the Academy were lined up in the program: Stay Like This (Einfach so bleiben) by Sven Taddicken, My Parents (Meine Eltern) by Neele Vollmar, Øby by Anja Perl and Max Stolzenberg, Postcard by Anna Malysik, Tarzanse (Tarzan) by Torben Meier, and Babysitting an Egg (Weichei) by Bernd Lange.

OSCAR COCKTAIL AT VILLA AURORA

The Export-Union hosted a pre-OSCAR cocktail again this year at the Villa Aurora in Los Angeles in honor of the German Academy Award nominees Florian Baxmeyer and Katja Esson. Baxmeyer’s short The Red Jacket (Die rote Jacke) was nominated in the category Short Film (Live Action), while Esson’s Ferry Tales was nominated in the category Documentary Short Subject. Filmmakers attending included director Florian Baxmeyer, with his producer Kai Lichtenauer and director of photography Marcus Kanter, and Katja Esson with her producer Sabine Schenk and screenwriter Corinna Sager.
**FILM FUNDING & LOCATION MARKETING UNDER ONE ROOF**

The FilmFernsehFonds Bayern is expanding its business services: with the integration of the location agency of the Free State of Bavaria, gotoBavaria, the FFF is building up its team for location marketing. In the past, the FFF has already worked together with gotoBavaria on common projects, one highlight being last year’s festival “Made in Bavaria – Made in South India” during the IT fair in Bangalore. And in the future, the FFF plans to attract new projects to Bavaria with effective film funding and precise location marketing.

Impressive ambassador’s of this work are the current FFF-supported films in production and films that have been collecting awards since the beginning of the year: The Barbarian Invasions, supported by the FFF with distribution funding within the framework of the film treaty with Quebec, won the OSCAR for Best Foreign Language Film; the films Luther, Distant Lights, The Story of the Weeping Camel, My Magical Friend Sams, and The Miracle of Bern were all big winners at the Bavarian Film Awards. At the end of April, Christian Bauer opened the Hot Docs Festival in Toronto with his documentary The Ritchie Boys. And the future promises further impressive works: with support from the FFF, new films are in the making from Helmut Dietl, Heinrich Breloer, Joseph Vilsmaier, Doris Doerrie and Claude Chabrol.

**INTERNATIONAL FILM CONGRESS IN COLOGNE**

German films in the American market, the fight against piracy, and film critics: those are just three of the many topics on the agenda of the Filmsstiftung NRW’s International Film Congress from 19 - 22 June 2004. While the congress will present case studies, workshops and discussion rounds, the accompanying International Co-Production Meeting will concentrate on the cooperation among European filmmakers. The Filmsstiftung NRW will also screen its most recently supported projects as well as the newcomer series Spectrum junger Film, in cooperation with the Cologne Conference. Information about the International Film Conference is available at www.filmsstiftung.de. The event will take place within the framework of the Medienforum NRW, whose partner country this year is the USA. For more information contact: Katharina Blum (International Film Congress) at filmkongress@filmsstiftung.de and Heike Meyer-Doering (International Co-Production Meeting) at media@filmsstiftung.de or call +49-211-93 05 00.

**GREAT START FOR BERLINALE WINNER**

Fatih Akin’s Head-On (Gegen die Wand) is also a success story for the FilmFoerderung Hamburg, which has supported the director for years on his various projects. The Hamburg-based filmmaker’s latest film, winner of the Golden Bear and FIPRESCI Award at this year’s Berlinale, is doing extremely well at German box offices. In Turkey, Head-On hit the cinemas with 60 prints and made it to #2 within the first few weeks in the charts. The film has been sold to over 38 countries and started successfully in Austria and Switzerland in April. At the beginning of April, the director and his two lead actors, Sibel Kekilli and Birol Uenel, opened the Export-Union’s 5th Festival of German Cinema in Rome. Before that the two actors also took home the awards for Best Acting at the Turkish/German Festival in Nuremberg in March.

**CARTOON CREATIVITY IN CENTRAL GERMANY**

For the third time, central Germany hosted the European expert seminar Cartoon Creativity. From 19 - 21 February 2004, animators from 22 countries made their way to Halle for the event to focus on concept development of animated series. Big-name panel discussions were held, practical experience was gained, and European broadcasting slots were introduced. This year’s Cartoon Creativity was greeted with the same overwhelming enthusiasm from the participants as in the years before in Halle and Erfurt. The event’s organizer, Corinne Jenart, also emphasized the excellent cooperation with the local authorities and the regional funder Mitteldeutsche Medienfoerderung (MDM).

Fourteen film students also took part in the event as part of their European Animation Masterclass training program. The Masterclass, with participants from all over Europe, is organized by the Fernseh Akademie Mitteldeutschland with support from the MEDIA Plus program and MDM.
FULL-HOUSE FOR GERMAN FILMS IN ROME

In its fifth year, the Festival of German Cinema in Rome has secured itself a firm place in Rome’s film scene. The Export-Union showed 12 feature films, a TV film, a documentary and a selection of shorts from 2 - 6 April 2004 and achieved admission figures and press attention like never before.

At the opening with the Berlinale-winner Head-On (Gegen die Wand), director Fatih Akin and actors Sibel Kekilli und Birol Unel not only let themselves be feted by the audience but also answered their questions about the film. The directors Elmar Fischer (The Friend/Fremder Freund), Hans Steinbichler (Hierankl), Christoph Hochhauseler (This Very Moment/Milchwald), Tomy Wigand (The Flying Classroom/Das fliegende Klassenzimmer), M.X. Oberg (The Stratosphere Girl), and documentary filmmaker Jochen Breitenstein (The Ring of the Buddha/Der Ring des Buddha) also traveled to Rome to discuss their films with the audiences.

Jens Junker (The Animal Lover/Der Tierfreund), Paul Schwarz (Please Do Not Disturb/Bitte nicht stoeren) and André Nebe (Tricky Fingers/Kunstgriff) showed their shorts in the festival cinema as well as at Rome’s Film Academy SNC. Director André Nebe was especially pleased: after the short film reel Next Generation 2003 was screened, he received a prize from the Italian broadcaster RAI-SAT.

Soenke Wortmann could not come to Rome but had a reason to be cheerful nonetheless: his film The Miracle of Bern (Das Wunder von Bern) received this year’s Audience Award.

School screenings were organized in collaboration with the Goethe-Institut in Rome for The Flying Classroom and The Friend and they met with great interest by the pupils of the local German and Swiss Schools. A highlight, not only for connoisseurs of silent films, was the screening of The Cabinet of Dr. Caligari (Das Kabinett des Dr. Caligari) by Robert Wiene with live music by Aljoscha Zimmermann and his ensemble. Other films in the program included: A Little Bit of Freedom (Kleine Freiheit) by Yueksel Yayu, Jagged Harmonies – Bach vs. Frederick II (Mein Name ist Bach) by Dominique de Rivaz, Shopping gets the Blues by Michael Schorr, Gun-Shy (Schussangst) by Dito Tsintsadze, Play It Loud! (Verschwende Deine Jugend) by Benjamin Quabeck, and Wolfsburg by Christian Petzold.

NEXT GENERATION IN CANNES

For the seventh time, the Export-Union is presenting its new Next Generation program within the framework of the Cannes Film Festival. This year’s selection will be premiered on Sunday, 16 May at 20:00 h at the Star cinema. The program includes nine productions from eight different film schools and was put together by an independent jury (Heinz Badewitz from the Hof Film Days, Astrid Kuehl from the Short Film Agency Hamburg, and Claudia Gladziejewski from Bayerisches Fernsehen).

Next Generation 2004 proudly presents: Annie & Boo by Johannes Weiland (Film Academy Baden-Wuerttemberg), AnnaOttoAnna by Clemens Pichler and Himmelfilm: How Were the Skies Like When You Were Young? by Jiska Rickels and Sanne Kurz (Academy of Television & Film Munich), Business As Usual by Tom Zemken (German Academy of Film & Television Berlin), One Way Ticket (Himmelfahrt) by Ulrike Grote (Hamburger Filmwerkstatt), Me, Myself and the Universe (Ich und das Universum) by Hajo Schomerus (University of Applied Sciences Dortmund), Driving Volkswagen (Juergen in seinem Passat) by Sebastian Poerschke (Academy of Media Arts Cologne), Lucia by Felix Goennert (“Konrad Wolf” Academy of Film & Television Potsdam), and Neon Eyes by Thomas Gerhold and Markus Wambsganss (Bauhaus-University Weimar).

Next Generation is an initiative of the Export-Union established in 1997 to support German film schools and academies. Following its premiere in Cannes, the program is screened at all of the Export-Union’s Festivals of German Cinema worldwide. This year’s presentation was generously supported by the seven regional film funds, Sonopress and Kodak.

GERMAN FILMS IN TRIBECA

As part of a program including more than 150 documentaries and features and 100 shorts, five German films were shown at the 3rd Tribeca Film Festival in New York from 1 - 9 May 2004. Two films from Germany were in the international competitive sections for documentaries: James Benning – Circling the Image by Reinhard Wulff and Rhythm is it! by Thomas Grube and Enrique Sanchez Lansch.

The festival’s International Showcase presented last year’s San Sebastian-winner Gun-Shy (Schussangst) by Dito Tsintsadze. In addition, there were also two shorts from German filmmakers: Nuts and Bolts (Hochbetrieb) by Andreas Krein and Quits by Christoph Heckenbuecker.
**English Title:** Rock Crystal  
**Type of Project:** Feature Film  
**Genre:** Family, Drama  
**Production Companies:** Clasart Film- und Fernsehproduktion/Munich, Perathon Film- und Fernseh/Munich  
**With backing from:** FilmFernsehFonds Bayern  
**Producer:** Markus Zimmer  
**Director:** Joseph Vilsmaier  
**Screenplay:** Klaus Richter  
**Director of Photography:** Joseph Vilsmaier  
**Editor:** Norbert Herzner  
**Music by:** Chris Heyne, Stefan Busch  
**Principal Cast:** Daniel Morgenroth, Dana Vávrová, Francois Goeske, Josefine Vilsmaier, Juergen Schornagel, Herbert Knaup, Katja Riemann  
**Shooting Language:** German  
**Shooting in:** Vorarlberg & Tirol/Austria, March - June 2004

The touching story of the brother and sister, Konrad and Sanna, who risked their lives to save their parents’ love.

At the beginning of the 19th century, the two villages Gschaid and Millsdorf, divided by a mountain ridge, are also divided by a feud that has already lasted many years. Nonetheless, Sebastian from Gschaid has won the heart of Susanne from Millsdorf. Yet their children Konrad and Sanna, as well as Susanne, continue to be treated as strangers in Gschaid. When the enmity between the two villages flares up once again, the family’s economic and personal situation becomes so unbearable that Susanne moves back to Millsdorf. With a heavy heart she leaves the children with their father. From then on, the children have no more urgent wish than to find for their parents the rock crystal that, in ancient fairy tales, has the power to reunite lovers.

On Christmas Eve, Konrad and Sanna lose their way in a fierce storm while walking from Millsdorf back home to Gschaid. In desperation and fearing the worst, both villages begin to search for the children. Their dramatic rescue not only reunites the family, but also the two communities.

**Das Blut der Templer**

**English Title:** The Blood of the Templars (working title)  
**Type of Project:** (2-part) Mini-Series  
**Genre:** Action/Adventure  
**Production Company:** Rat Pack Film/Munich, in co-production with GFP Medienfonds/Berlin, for ProSieben/Munich  
**With backing from:** FilmFernsehFonds Bayern  
**Producers:** Christian Becker, Anita Schneider  
**Director:** Florian Baxmeyer  
**Screenplay:** Kai-Uwe Hasenheint, Stefan Barth, Christian Zuebert  
**Director of Photography:** Gerhard Schirlo  
**Editor:** Jens Klueber  
**Music by:** Egon Riedel, Siggi Mueller  
**Principal Cast:** Harald Krassnitzer, Mirko Lang, Catherine Flemming, Alicja Bachleda, Oliver Masucci, Rene Ifrah, Peter Franke  
**Shooting Language:** German  
**Shooting in:** Vilnius, Prague, Rome, April - July 2004

According to legend, the Templars no longer exist, extinguished long ago in the fog of time. But throughout the centuries there have been constant reports that the mystic and secret order does still exist. What the legend does not say is that there was a schism within the Knights Templar that lead to the formation of a breakaway group, the Priory of Sion, and that this group is still very much with us. As are, indeed, the Templars themselves, keeping a low profile, blending in...
and recognizable only to each other. For thousands of years, the two warring sides have fought for possession of the Holy Grail. But where is it and what powers does it have?

The project is truly the heady stuff of TV mini-series and guaranteed to get viewers tuning in for parts one and two in their millions! In Germany that will be on commercial network ProSieben. Anyone else will have to beat a path to the Beta Film stand at MIP-TV, MIPCOM, or Cannes and put in a bid for it.

Rat Pack's almost in-house director of photography, Gerhard Schirlo, was responsible for, among others, Hunt for the Hidden Relic (Das Jesus Video) which last year won the German Television Award for scenery and costume. As well as Schirlo, costume designer Janne Birck is also back onboard. But what really marks The Blood of the Templars as a stand out production is not just its producer's pedigree, (Rat Pack specializes in those genres often ignored by the German film industry: high-concept thrillers, action and horror), but also its 29-year-old director. No, not the fact that he might be a bit young for this sort of thing (because he isn't) but because the American Academy of Motion Picture Arts and Sciences has honored Florian Baxmeyer. Not once but twice.

Last year, he won the Student Academy Award for his short film, The Red Jacket (Die rote Jacke). This year, Baxmeyer's film was nominated for the coveted OSCAR in the Best Short Film category. Although he did not win (this time!) as he says, "I make films not just to win awards. Rather, I want to reach as large an audience as I possibly can. I think that's the most important thing."

Rat Pack's Catarina Raacke, who developed the project together with Baxmeyer (who was suggested by ProSieben editor Katrin Holetzec) and the writers, praises him "not only for his enormous energy but especially for paying such close attention to the human depth and emotion of the characters. Without that an action adventure is just boring and ordinary."

As for using non-actors, Arslan says "the film screams for them! I need fresh, young faces. They can't look like they're from Germany. As for using non-actors, Arslan says "the film screams for them! I need fresh, young faces. They can't look like they're from Germany. The film has to be as authentic as possible; it has to look as authentic as possible. I've had good experience with amateurs and if you make an effort, give them a chance, they open up and develop."

In examining why young people undertake the arduous and dangerous journey to Europe, Fratricide reveals "the almost magical attraction it holds for those fleeing war, or desperately seeking a better life. It's a privilege to be a European," says Arslan, "and it's very important to sensitize these rich countries to the effect they have on others. It attracts them but they still remain spiritually crippled."

"The world is already divided into a hierarchical structure," says Arslan. "The US, Europe, Asia, Africa. Tension leads to war and solving war is an economic factor. Children and young people are always the victims. They lose their lives and perspectives. Right now, there is a small war being waged against small, weak people right here in Europe. It's meaningless and unfair."
Die Daltons vs. Lucky Luke

Type of Project: Feature Film Cinema
Genre: Comedy

Production Company: UGC Images/Paris, in co-production with Integral Film/Berlin, Sogedasa/Barcelona With backing from Film-stiftung NRW, Eurimages

Producers: Yves Marnion, Said Ben Said

Co-Producers: Alfred Huermer, Carlos Fernandez

Director: Philippe Haim

Screenplay: Michael Hazanavicius, Eric Judor, Ramzy Bedia

Director of Photography: David Carretero

Production Design: Olivier Raoux

Principal Cast: Ramzy Bedia, Eric Judor, Said Serrari, Romain Berger, Marthe Villalonga, Til Schweiger, Sergi Lopez

Shooting Language: French

Shooting at MMC Studios in Cologne and Spain, January - April 2004

German Distributor: Falcom Media Group AG/Berlin

Contact:
UGC International · Said Ben Said
24, avenue Charles de Gaulle
92522 Neuilly-sur-Seine/France
phone +33-1-4 64 04 46 42 · fax +33-1-46 37 73 21
www.ugc.fr

Philippe Haim, who shot the wickedly black comedy Barracuda in North Rhine-Westphalia with Gemini Film in 1999, returned to Cologne earlier this year for Die Daltons vs. Lucky Luke.

The €27 million comedy is based on elements from a dozen comic albums from the Lucky Luke series penned by the Belgian comic artist Morris (whose real name was Maurice de Bévère). In total, 72 albums featuring Lucky Luke appeared in the French original from 1946 until Morris’ death, and a new adventure with Lucky Luke and the Dalton brothers will appear this summer. According to the German publisher Ehapa Verlag, the cult comic series is the third most popular in the classic cartoons sector after the Disney comics and Astérix and Obelix. Lucky Luke was previously adapted for the cinema in a live-action feature starring and directed by Terence Hill in 1991, but this time around, Germany’s Til Schweiger is playing the eponymous cool hero who can draw his Colts faster than his own shadow and ensure that law and order are upheld by regularly packing the hapless Dalton brothers off to jail.

The up-and-coming comedy stars Eric Judor and Ramzy Bedia, known to cinema audiences from their appearances in La Tour Montparnasse Infernale and Double Zéro, play Joe and Averell Dalton with Said Serrari and Romain Berger making up the quartet as Jack and William. Marthe Villalonga plays Ma Dalton who can’t take the fact that her boys haven’t yet followed in their late lamented Pa’s footsteps and made a big criminal career for themselves. Ma, who has had enough of their failures, issues an ultimatum: either they attack the Gulch City Bank or she is throwing them out of the house. They obey and set off to rob the bank but, as luck would have it, fall victim to the bank’s new cutting-edge security system. Lucky Luke captures them easily and throws them into jail. However, thanks to Ma smuggling in shovels cleverly disguised as sausages, the brothers manage to escape, but they still have to rob the impregnable bank. This is when it looks as if a magic sombrero might solve all of their problems …

The parody is structured as a European co-production with France’s UGC Images putting up the bulk of the financing and Alfred Huermer’s Integral Film and Spain’s Sogedasa/Castelao Productions coming in as co-producers. The first four weeks of shooting took place at the MMC Studios in the Cologne suburb of Ossendorf where the Daltons’ hacienda, a bank, vault room and a jail were all constructed, and then production moved to the old Spaghetti Western location of Almeria in Spain.

In Orbit

Type of Project: Feature Film Cinema
Genre: Drama

Production Company: MMM Film/Berlin, in co-production with Laura Film/Stuttgart, FischerFilm/Vienna With backing from Filmförderungsanstalt (FFA), Filmboard Berlin-Brandenburg, MFG Baden-Württemberg, BKM, FilmFoerderung Hamburg, Kulturelle Filmförderung Hessen/HR

Producer: Ulrike Zimmermann

Director: Angelina Maccarone

Screenplay: Angelina Maccarone, Judith Kaufmann

Director of Photography: Judith Kaufmann

Casting: Tina Boeckenhauer

Principal Cast: Jasmin Tabatabai, Anneke Kim Sarnau, Hinnerk Schoenemann, Simon Schwarz

Shooting Language: German

Shooting in Sielmingen, Stuttgart, Frankfurt, September - October 2004

German Distributor: Ventura Film/Berlin

World Sales:
Media Luna Entertainment GmbH & Co. KG · Ida Martins
Hochstadenstrasse 1-3 · 50674 Cologne/Germany
phone +49-2 21-1 39 22 22 · fax +49-2 21-1 39 22 24
email: info@medialuna-entertainment.de
www.medialuna-entertainment.de
“The point of departure for In Orbit has at its foundation the critical examination of rigid borders and polarities,” says director Angelina Maccarone whose previous films include Everything Will Be Fine (Alles wird gut, 1997) and An Angel’s Revenge (Ein Engel schlägt zurück, 1997), “I believe that such dualisms as good/evil, male/female, legal/illegal, civilized/primitive are too restricting to accommodate reality in all its contradictions. What interests me is the political in the private sphere, and that which is private in the political sphere, the inalterable and the alteration of one’s own identity, the transgression of the borders.”

At the center of her new project is the young Iranian translator Fariba who manages to escape to Germany after living under the threat of the death penalty in her own country for being homosexual. At the refugee detention center at the Frankfurt Airport, her application for asylum is turned down and she expects to be deported until, by chance, she obtains the papers of a fellow-inmate who committed suicide. From now on, she has to assume the man’s identity, but lives with the constant danger of her cover being blown. The only way to escape from this predicament is by means of forged documents, but this is just the beginning of Fariba’s downfall …

Maccarone points out that she has found the “ideal casting” for the role of Fariba in Jasmin Tabatabai. “Her extraordinary presence, her spiritedness and her ability, with just one look, to make palpable the deepest of abysses, make her ideally suited for this part. She is adaptable and powerful enough to convincingly assume the part of a man.” Drawing on her own experiences as a migrant from Iran, Tabatabai has been closely involved in the development of the script which Maccarone has co-written with her director of photography Judith Kaufmann. “The extremes which are necessary to the story will be achieved, on the one hand, by observatory long-shots that are reminiscent of CCT observation cameras themselves, with foreground objects which narrow down the image, push the protagonist to the edge of the frame, making her look out of place,” Maccarone says. “Glimpses of Fariba from the outside through windows reveal her vulnerability and the loneliness of her (necessarily self-inflicted) imprisonment. On the other hand, it will also be achieved by using a strongly subjective point of view. Hand-held camera will give the feeling of a person’s own sight, with all its discontinuous, wandering qualities.”

Finding it “difficult to break into the very tight circle of German filmmaking,” dreadlocked Afro-American film school graduate and Brooklyn native Aaron Allred did what any right thinking individual would do, “decided to go independent, find some like-minded people and start a company.” Being a self-confessed “stubborn artist, I wanted to direct my own scripts,” Allred had quickly discovered that as soon as he mentioned the d-word “nobody would read them anymore. Then I saw how the Wachowski Brothers had written, produced and directed Bound, one of my favorite films.” While most people would probably have been more inspired by their visions of the gorgeous Jennifer Tilly in bondage, Allred had found his role models and “decided to change my name and create two fictitious brothers of my own, the Wanowski Brothers”

Now while that tune playing in your head might be the theme to The Twilight Zone, the madness in Allred’s method worked a treat. “People expected to meet some Russians or Poles,” he says, “instead they got me! But at least my scripts got read and optioned. Since I was in big time debt I could at least eat again!” Today, the Wanowski Brothers, that’s Allred and his partner Katja Morici, have since left Munich for Berlin and, with the help of Blue Angel’s founder and producer Doris Kirch, are now well into principal photography of their first feature, Not A Lovestory. As Kirch explains, “We met at a premiere here in Berlin and talked about a terrible film we’d just watched! Since we were on the same wavelength and shared the same thoughts as to content and production, we decided to make a better one!”

As you might guess from Allred’s way of doing things, Not A Lovestory is a love story about a young American in Berlin. Searching for his recently deceased father’s past, he journeys through the Berlin of the 1960s and today, exploring his jazz musician father’s world and the story of his great love. While doing so, he meets a young actress and becomes close to her before eventually learning why his father’s career ended so abruptly. “It’s the story of a great love,” says Allred. “Set in today’s Berlin but stylistically in the ’60s and ’70s, it combines elements of a thriller with two love stories, one in 1968, the other in 2004.”

Now take a look at the cast Allred’s won: Hannelore Elsner, Katinka Haerte, Patrick Pinheiro, Sissi Perlinger and, fresh from Fath Akin’s 2004 Berlinale Golden Bear-winning Head-On (Gegen die Wand), Birol Uenel.

Not A Lovestory looks set to be very much a success story.
**Ohne Gnade**

**English Title**  No Mercy  
**Type of Project**  Feature Film Cinema 
**Genre**  Road Movie, Comedy 
**Production Company**  Top Story/Potsdam, SteinZeit Entertainment/Cologne, in co-production with Dragon Motion Pictures/Cardiff, Smile Entertainment/Copenhagen 
**With backing from**  Filmstiftung NRW 
**Producers**  Birgit Stein, Jutta Rabe, Terence S. Potter, Timo T. Lahtinen 
**Director**  Birgit Stein 
**Screenplay**  Birgit Stein 
**Director of Photography**  Wedigo von Schultzendorff 
**Editor**  Fritz Busse 
**Music by**  Søren Hylgaard 
**Principal Cast**  Birgit Stein, Barbara Schoene, Til Schweiger, Bruno Eyron, Sven Martinek, Juergen Prochnow, Sissi Perlinger, Dieter Laser, Tom Gerhardt 
**Shooting Language**  German 
**Shooting in**  Berlin, Bremen, Cologne, June - August 2004 

Contact:  
Top Story Filmproduction GmbH · Jutta Rabe 
Medienhaus, August-Bebel-Strasse 26-53 
14482 Potsdam/Germany 
phone +49-3 31-7 40 49 40 · fax +49-3 31-7 40 49 41 
email: topstory@t-online.de

If a filmmaker performs two functions, such as writing and directing, he or she is called, obviously, the writer-director. In Hollywood slang, 
he or she is called, obviously, the writer-director. In Hollywood slang, 

If a filmmaker performs two functions, such as writing and directing, he or she is called, obviously, the writer-director. In Hollywood slang, he or she is called, obviously, the writer-director. In Hollywood slang, 

In taking such an active hand in **Ohne Gnade**, it’s not **Birgit Stein**’s ego-run-amok (although there’s plenty of that in this business) but rather a determined filmmaker who also had the good fortune to team up with two like-minded colleagues, **Jutta Rabe** and **Kaj Holmberg**. “It’s been unbelievably difficult,” says **Birgit Stein** of her women-strike-back comedy. “I’ve been working on it for ten years and so often it looked like it was going to get greenlit and then it would fall apart at the last second.”

“Ten years ago, when I started this project, I wanted to write and act,” she says, “not produce and direct. But in the intervening time I became a producer and director as well, so that’s why I’m doing all four. I’m especially happy to be working with Jutta and Kaj because we all share the same vision.”

“I like films like **The Full Monty** that are funny but also have something serious to say. My film deals with three women, Biene, her mother and younger sister, who want to turn the tables on men. But only those representatives of the wham-bam-thank-you-ma’am faction! Biene understands it lies in women’s hands as to how men treat them. There’s no reason to be so frustrated. At the end of the film the women realize they’re no better than the worst of the men. She cast herself as Biene, “because I wrote the part for me! I love to act!”

“But don’t worry,” Stein reassures. “I want to entertain, not be some kind of man-hating feminist. I’m going to make people laugh!” As for recruiting the rest of the cast, star names such as **Til Schweiger** and **Juergen Prochnow** for example (as well as some surprise stars), she says, “I opened my address book, called my fellow lunatics and here we are!” Although this is her first feature, Stein’s comedic credentials include writing sketches for German TV while her two times award nominated comedy short, **Don’t Get Stuck**, aired on WDR. She also developed the sitcom **Rich and Famous Overnight**, which was optioned for the US and Canada.

---

**Playa Del Futuro**

**Type of Project**  Feature Film Cinema  
**Genre**  Road Movie, Romantic Comedy  
**Production Company**  Bosko Biati Film/Berlin, in co-production with Kinowelt/Munich  
**With backing from**  Filmstiftung NRW, Filmförderungsaustausch (FFA), BKM Producers  
**Producers**  Joern Rettig, Rainer Koelmel  
**Director**  Peter Lichtefeld 
**Screenplay**  Peter Lichtefeld, Dirk Drebelow 
**Editor**  Bernd Euscher  
**Principal Cast**  Peter Lohmeyer, Nina Petri, Hilmi Soezer, Outi Maenpaa 
**Shooting Language**  German 
**Shooting in**  Cologne and near Granada/Spain, December 2003, February - March 2004 
**German Distributor**  Kinowelt Filmverleih GmbH/Leipzig

World Sales:  
**Futura Film Weltvertrieb im Filmverlag der Autoren GmbH · Stelios Ziannis**  
Karl-Tauchnitz-Strasse 10 · 04107 Leipzig/Germany 
phone +49-3 41-35 35 94 60 · fax +49-3 41-35 35 94 09 
email: ziannis@kinowelt.de

If the writer-director and cast of **Playa Del Futuro** seem familiar, point your browser at imdb.com and search for **Zugvögel … einmal nach Inari** aka **Trains ‘n’ Roses**. **Peter Lichtefeld**’s 1997 laconic road (or should that be railroad?) movie about love, Finland and the fascination for train timetables won numerous accolades, including several categories of the 1998 **German Film Awards** (including Silver for Best Film and Gold for Cinematography) and the **Audience Award** at the San Francisco Berlin & Beyond festival in 1999. It has been sold
to Japan, Spain, Poland, Scandinavia, Vietnam, Switzerland and the BBC. With a budget of some €1 million it also took approximately €2.3 million at the German box office on its initial release.

Intended not as a sequel but rather successor to Zugvoegel, Playa Del Futuro tells a story of ordinary people and their half-buried dreams and desires, of the Germans, Jan, Rudi and Angie, Kati from Finland, the Hungarian Lázló, Ana from Spain and Rosa from Cuba who meet up at the end of the world, in the heat of Andalusia, and find their chance to make a new beginning.

As superbly demonstrated in Zugvoegel, Lichtefeld’s directorial style is unmistakable: slow-paced but suspenseful narration, a dry, laconic wit with an appealing taste for the bizarre and a melancholic hue. Followers of contemporary German cinema will also recognize Peter Lohmeyer from his recent top billing in the smash hit, The Miracle of Bern. Lichtefeld and his co-author Dirk Drebelow have created a cast of characters that has a common trait: the audacity to make their dreams come true, each in their own way. Of course, everything turns out slightly different than originally planned but, in a way, everyone ends up with what they were really looking for. Playa Del Futuro’s message is one that appeals instantly to audiences: happiness is not bound by age or nationality and, perhaps sometimes, it lies well off the beaten track.

In the second part, the focus is on the war crimes trials in Nuremberg as a classic ‘courtroom drama’ with a fascinating mix of authentic newsreel footage and staged scenes. Accused of being one of the leading war criminals, Speer successfully distances himself from the Fuehrer’s inner circle and presents himself as a kind of ‘gentleman Nazi’ who was apparently oblivious to the Nazis’ campaign of genocide. Meanwhile, the third episode - a ‘prison drama’ - concentrates on Speer’s 20 years in prison in Spandau and a further metamorphosis of Speer into the writer of bestsellers where the line between fact and fiction becomes blurred once more. The casting for the three episodes was as Speer was known by his prison guards – was incarcerated for 20 years, the prison garden and to the courtroom in Nuremberg for the trial against the Nazi war criminals.

In addition, award-winning production designer Goetz Weidner and his team have been busy reconstructing key locations for the staged sequences: for example, Hitler’s study in the Neue Reichskanzlei in Berlin has been built at the WDR studios in Bochum, while Sound Stage 12 at the Bavaria Film Studios is playing host to the prison wing in Spandau where “prisoner No. 5” – as Speer was known by his prison guards – was incarcerated for 20 years, the prison garden and to the courtroom in Nuremberg for the trial against the Nazi war criminals.

As on their previous projects, Breloer and Koenigstein are meticulous in the preparation for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.

In the production for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.

In the production for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.

In the production for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.

Speer und er

English Title The Devil’s Architect
Type of Project TV Mini-Series
Genre Biopic, History, Semi-Fictional Documentary
Production Company Bavaria Film/Geiselgasteig, in co-production with WDR/Cologne, BR/Munich, NDR/Hamburg, Degeto/Frankfurt, ORF/Vienna
With backing from FilmFernsehFonds Bayern, Filmstiftung NRW
Producers Thilo Kleine, Michael Hild
Director Heinrich Breloer
Screenplay Heinrich Breloer, Horst Koenigstein
Director of Photography Gernot Roll
Editors Monika Bednarz-Rauschenbach, Olaf Strecker
Music by Hans Peter Stroeer
Production Design Goetz Weidner
Casting Rita Serra-Roll
Special Effects Heinz Ludwig
Principal Cast Sebastian Koch, Tobias Moretti, Dagmar Manzel-Kaloff, Susanne Schaefer, André Hennicke, Peter Ruehring, Michael Gwisdek, August Zirner, Axel Milberg, Erika Maroszán
Shooting Language German
Shooting in Munich, Cologne, Berlin, Nuremberg, Berchtesgaden, Goslar, Flensburg, Gluecksburg, Bonn, Wuppertal, Hattingen, Duesseldorf, Aachen, February - June 2004

Contact:
Bavaria Media Television GmbH · Oliver Schuendler
Bavariafilmplatz 8 · 82031 Geiselgasteig/Germany
phone +49-89-64 99 26 94 · fax +49-89-64 99 22 40
e-mail: tvinfo@bavaria-film.de · www.bavaria-film.de

A quarter of a century ago, director Heinrich Breloer had been planning to film the diaries of Hitler’s architect Albert Speer— he had interviewed him in 1980 — but the project was abandoned after Speer’s death in 1981.

Following the success of their mini-series The Manns (Die Manns – Ein Jahrhundertroman, 2001), which picked up, among others, an Emmy, nine Adolf Grimme Awards, the Bavarian Television Award and the Golden Camera, the director-writer duo of Breloer and Horst Koenigstein have now returned to the story of Speer’s life for a TV three-parter, Speer und er, which is expected to be one of the TV events of 2005.

As on their previous projects, Breloer and Koenigstein are meticulous in the preparation for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.

In the production for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.

In the production for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.

In the production for the mixture of staged scenes and documentary material. Work on the documentary part began in mid-2002 with almost 125 hours of interviews with 23 people, including two of Albert Speer’s sons, a daughter and one of his nephews; private collections and archives were combed for 680 photos and a team of researchers gathered material from Germany, Austria, England, the USA and Russia about Speer’s life.
Vom Suchen und Finden der Liebe

Type of Project Feature Film Cinema Genre Comedy Production Company Diana Film/Munich, Fanes Film/Munich, in co-production with GFP Medienfonds/Berlin, Constantin Film/Munich With backing from FilmFernsehFonds Bayern, Medienboard Berlin Brandenburg, Filmfoerderungsanstalt (FFA) Producers Helmut Dietl, Norbert Preuss Director Helmut Dietl Screenplay Helmut Dietl, Patrick Sueskind Director of Photography Juergen Juerges Editor Inez Regnier Music by Harold Faltermeyer Principal Cast Moritz Bleibtreu, Alexandra Maria Lara, Uwe Ochsenknecht, Anke Engelke Shooting Language German Shooting in Berlin, Greece & Munich, March - July 2004

Contact:
DIANA Film GmbH
Ainmillerstrasse 33 · 80801 Munich/Germany phone +49-89-3 83 92 50 · fax +49-89-38 39 25 25 email: mail@diana-film.de

Helmut Dietl’s been quiet of late. But when an OSCAR and Golden Globe-nominated and several times German Film Award-winning scriptwriter and director goes quiet for a while, you can be sure they’re working on something good.

Vom Suchen und Finden der Liebe tells the story of the composer Mimi Nachtigall and singer Venus Morgenstern who fall madly in love and spend the next seven years arguing the heck out of each other. When they finally separate, they both realize it’s a terminal case of can’t-live-with-them-can’t-live-without-them.

In order to forget Venus, Mimi commits suicide. In desperation, Venus descends like Orpheus in the Underworld to fetch back her lost lover.

One of the few contemporary German filmmakers to achieve both domestic and foreign success in the field of comedy satire, Dietl is perhaps best known for his Hitler-diaries-forgery film Schtonk! (1992) and Rossini (1996), his bitter and biting take on the back-stabbing, air-kissing society as found in, say, the film business.

Rossini was also the first co-production between Diana Film, the company Dietl had founded the year before, and Norbert Preuss’ company, Fanes Film, also founded in 1995. Among Fanes’ more recent credits are Stefan Ruzowitzky’s Anatomie (1999) and Gregor Schnitzler’s Was tun, wenn’s brennt? (2001). Both were produced together with Deutsche Colombia TriStar and Claussen & Woebke.

In 2002, Diana and Fanes again co-produced; this time Schatten der Zeit, which was filmed in Calcutta (script and direction by Florian Gallenberger).

A look at the principal cast shows the quality and depth of talent Dietl and Preuss can attract. There’s the award-winning (The Experiment, among others) Moritz Bleibtreu, the stunning Alexandra Maria Lara (Doctor Zhivago, TV mini-series), Uwe Ochsenknecht (last seen as the Pope in Luther) and Heino Ferch (soon to be seen as Albert Speer in Der Untergang – Hitler und das Ende des 3. Reichs).

Vom Suchen und Finden der Liebe marks another collaboration between Dietl and Patrick Sueskind, the two having worked together on, among others, Rossini. The film also sees another big screen appearance by top German television comic and all-round funny lady, Anke Engelke.

English Title Did You Ever Fall in Love with Me? Type of Project Feature Film Cinema Genre Documentary, History, Music Production Company Icon Film/Cologne, in co-production with Epo-Film/Vienna With backing from Filmstiftung NRW, BKM, Filmmont Wien Producers Herbert Schweringer, Christine Klauck Director Douglas Wolfsperger Screenplay Douglas Wolfsperger, originated by Michael Lentz Director of Photography Igor Luther Shooting Language German Shooting in Berlin, Bonn, Copenhagen, Stockholm, Vienna, April - June 2004

World Sales: MDC International Schillerstrasse 7a · 10625 Berlin/Germany phone +49-30-26 49 79 00 · fax +49-30-26 49 79 10 email: info@mdc-int.de · www.mdc-int.de

It’s 1933 and Germany has a new leader. Now think quickly! What’s a really stupid thing to do? In the case of half-Jewish Berliner cabaret artist, actor, singer and comedian Max Hansen it’s performing a song
about Hitler being homosexual! Forced to make an extremely rapid exit from both the stage and then the country, Hansen may have lost his audience, but at least he kept his life.

“He was one of the stars of his day,” says producer Herbert Schwereng. “His absurd form of comedy is very similar to that of Charlie Chaplin. Hansen was a playboy and a ladies man, whose family life was accompanied by numerous affairs. And although, like many, he got caught up in the Nazi terror, he always managed to keep his head out of the noose.”

At the same time, as Schwereng freely admits, “Hansen’s methods appear extremely strange and, indeed, dubious.” Which certainly goes to explain how Hansen, unlike many artists forced to flee the Nazis, did not emigrate to the United States but was able to travel throughout Europe, setting up home in several cities. In fact, he was eventually even able to secure official papers certifying his Aryan status and Goebbels personally issued him with permission to return. “He was an extremely skilled survivor,” says Schwereng, “a character who has been separated by over 40 years of East Germany into two hostile camps in Frankfurt/Main and Berlin and would have happily continued living their own separate lives were it not for the demise of Mama Zuckermann. In her will, she decrees that the two brothers should be allowed to have their inheritance on the understanding that they at last settle their differences - and follow the Jewish tradition to the letter to honor the recently departed. This all comes at a most inconvenient moment for Jakob, who has successfully suppressed all knowledge of his Jewish roots over the years, since he is up to his neck in debts which he wanted to clear by competing for the €100,000 prize in the European Pool Tournament.

The idea of making a Jewish comedy came after Paul Spiegel, the chairman of the Jewish Community in Germany, encouraged the WDR editorial unit to try “something cheeky.” “So we decided to make a Jewish family comedy where nothing is politically correct and where things are just like in every other family,” explains WDR commissioning editor Barbara Buhl. “We have made a film about Jewish Germans – not about foreigners!”

Producer Manuela Stehr adds: “I have the feeling that the interest in religion and the respective cultures is increasing. With Zucker, we are trying to show everyday things in a Jewish family: how do they tick, how they deal with each other.”

Zucker


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

Berlin production powerhouse X Filme Creative Pool’s first foray into production for TV primetime, with Dani Levy’s Zucker, is breaking new ground by treating Jewish culture and religion as a normal part of everyday life in Germany.

“I want to take Jews out of the role of victims that they are normally allocated to in German productions,” says Levy, who is one of the founders of X Filme along with fellow directors Wolfgang Becker, Tom Tykwer and producer Stefan Arndt. “A lot of intolerance comes about because of ignorance,” he observes, pointing out that it is “important to make films about people to which one doesn’t have daily contact and bring them on to the same level as the general audience.”

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

The idea of making a Jewish comedy came after Paul Spiegel, the chairman of the Jewish Community in Germany, encouraged the WDR editorial unit to try “something cheeky.” “So we decided to make a Jewish family comedy where nothing is politically correct and where things are just like in every other family,” explains WDR commissioning editor Barbara Buhl. “We have made a film about Jewish Germans – not about foreigners!”

Producer Manuela Stehr adds: “I have the feeling that the interest in religion and the respective cultures is increasing. With Zucker, we are trying to show everyday things in a Jewish family: how do they tick, how they deal with each other.”
Andiamo tells a story of farewell and emergence, of friendship, love and longing. It documents a parting that concerns us all: the farewell to old Europe. It is the story of a group of young people, a group known to each other from childhood and whose relationships are familiar, friendly and amorous. This group is destined to break apart: some will leave – for the new world of the cities in the north and some will stay – in this ancient baroque and oriental town.

Genre: Art Category: Documentary Cinema
Year of Production: 2003
Director: Thomas Crecelius
Screenplay: Thomas Crecelius
Directors of Photography: Juergen Juerges, Kai Rostasy
Editor: Julia Oehring
Music by: Helmut Engel-Musehold
Producers: Bernd Hellthaler, Jonathan Olsberg
Production Company: EuroArts Entertainment/Stuttgart-Berlin, in co-production with Stefilm/Torino
Principal Cast: Carmela Tafaro, Giovanna La Fauci, Gabriele Alfieri, Franco Di Martino
Length: 90 min
Format: 35 mm, color, 1:1.85
Original Version: Italian
Subtitled Version: German
Sound Technology: Dolby
With backing from: Filmboard Berlin-Brandenburg, MFG Baden-Wuerttemberg, Filmförderungsanstalt (FFA)
German Distributor: Ventura Film/Berlin

Trust is good, control is better.

Major S has worked for the Stasi, the secret service of the GDR, for twenty years. Out of love. An unconditional love for the “the people”. A blind and destructive love. Then the wind turns and the regime he has served comes to an end. His world collapses. Sitting alone in his office, he finds himself facing an uncertain future.

In *I Love You All*, Major S’s testimony serves as the background to a rather disturbing montage. His report is combined with unique original footage – shown for the first time. It is a film about blindness, belief and disillusionment.

**Genre** Biopic, History, Society  **Category** Documentary Cinema  **Year of Production** 2004  **Directors** Eyal Sivan, Audrey Maurion  **Screenplay** Eyal Sivan, Audrey Maurion, Aurélie Tyszblat  **Director of Photography** Peter Badel  **Editor** Audrey Maurion  **Music by** Christian Steyer, Nicolas Becker  **Producers** Gilles-Marie Tiné, Thomas Kufus  **Production Companies** zero film/Berlin, ARCAPIX/Paris, in co-production with RBB/Potsdam-Babelsberg, TELEPOOL/Munich  **Narrator** Axel Prahl  **Length** 88 min, 2,407 m  **Format** 35 mm, color/b&w, 1:1.66  **Original Version** German  **Subtitled Version** English  **Sound** Dolby SR  **Festival Screenings** Berlin 2004 (Panorama), Buenos Aires 2004  **With backing from** FFA/CNC, BKM, Medienboard Berlin-Brandenburg, Mitteldeutsche Medienförderung, MEDIA  **German Distributor** Piffl Medien GmbH/Berlin


**Audrey Maurion** studied Philosophy at the Sorbonne in Paris, where she lives and works as a film editor. She was head of the editing team on a number of features and documentaries, including Eyal Sivan’s *Der Spezialist* and Emmanuelle Sardou’s and Michel Vézina’s *Singing Bridges*, among others. She co-directed *I Love You All* (*Aus Liebe zum Volk*, 2004) with Eyal Sivan.
Marie and Inga, both 13, have been best friends for a long time. Like all girls their age, they share the same problems: boys, their looks, the teachers. They do not differ from other teenagers except in one way: they are blind. They live in a boarding school for the blind and they love music. When they hear that a school band is recruiting extras for a TV contest, they get carried away. The others agree at the audition that the girls are talented, but their blindness is not a media asset.

Then Marie’s life suddenly takes a new turn when she helps a young Russian émigré to hide from the police. Herbert wants to return to his homeland, against his father’s wish, but needs money for his ticket. Inga comes up with the idea that the three play music on the streets: “The Blindgaenger” (blind duds) are a success and make money but their luck is short-lived …

**Principal Cast** Ricarda Ramuenke, Dominique Horwitz, Maria Rother, Oleg Rabcu, Dennis Ritter, Dieter Montag

**Length** 88 min, 2,395 m

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

**Original Version** German

**Subtitled Version** English Sound Technology Dolby SRD

**Festival Screenings** Berlin 2004 (Kinderfilmfest)

**Awards** Special Mention Berlin 2004

**With backing from** BKM, Mitteldeutsche Medienförderung, Filmboard Berlin-Brandenburg, EKD

**German Distributor** MFA+ Filmdistribution GmbH/Erfurt

**Production Company** Kinderfilm/Erfurt, in co-production with ZDF/Mainz

**Director** Bernd Sahling

**Screenplay** Bernd Sahling, Helmut Dziuba

**Director of Photography** Peter Ziesche

**Editor** Karola Mittelsaede

**Music by** Christian Steyer

**Production Design** Agi Daw gruesome

**Producer** Ingelore Koenig

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

**Feature Film Cinema** Year of Production 2004

Bernd Sahling was born in 1961 in Naumburg and studied at the “Konrad Wolf” Academy of Film & Television (HFF/B) in Babelsberg from 1986-1991. After his studies, he worked as a freelance writer and director before receiving a scholarship to study in the USA, where he also conducted seminars and workshops on children’s films. His films include: Lied fuer Anne (short, 1985), Bumerang (short, 1986), Alles wird gut (TV, 1990), Im Nest der Katze (TV, 1991), Warten auf Gesundheit (short, 1994), Im Gleisdreieck (1995), Zeit der Kraene (1998), Gymnasium oder wir werden sehen (TV, 1999), and The Blindgaenger (Die Blindgaenger, 2004), among others.

Ricarda Ramuenke (photo © Kinderfilm GmbH/Joseph Wolfsberg)
Spring 1945. The Americans march into Cologne. Documents are burning at the Gestapo’s headquarters. Prisoners are being lined up. At the last minute, superintendent Kuetter tries to get the orders to execute them. But all lines are dead. Kuetter shoots himself. The prisoners survive. One of them is Karl, a 17-year-old boy. Karl remembers his life before.

One and a half years previously, his life is about as normal as normal can be in a bombed out town. His mother is dead, his father is on the front, and he lives together with his younger brother Peter. Peter is a member of the Hitler Youth, Karl is an Edelweiss Pirate, the natural enemies of his brother’s gang. Karl is also in love with his fallen brother’s fiancée, Cilly.

Karl’s life changes when he and his friends find a runaway prisoner named Hans. When Cilly falls in love with Hans, Karl sees him as a threat. When the brothers find out that their father has been killed, Karl becomes reclusive, while Peter changes sides and starts to sympathize with the Edelweiss Pirates. Hans is being chased by the Gestapo. Karl wants to flee with his brother. When Peter resists and decides to stay with Hans, Karl goes to the Gestapo …


Niko von Glasow was born in 1960 in Cologne. He began his career with Rainer Werner Fassbinder as a production assistant, followed by work with various film distributors, studios and festivals. He studied Directing at New York University and at the Film Academy in Łódź/Poland. His films include: Wedding Guests (Hochzeitsgaeste, 1990), Marie’s Song (Maries Lied, 1994), and Edelweiss Pirates (Edelweisspiraten, 2004). He has also co-produced Peter Sempel’s Dandy (1988) and Tom Tykwer’s Wintersleepers (Winterschlaefer, 1997).
Although *Farland* is set in the disturbing atmosphere of an intensive-care unit, Axel and Karla’s story unfolds on a light poetic note. The film builds on the fascinating interplay between the dramatic everyday events in an intensive-care ward, where life seems to stand still, and the pulsating pace of the outside world, together with the contrast between tragedy and comedy.

Axel and Karla are an ill-matched couple in a borderline situation. The two meet in the hospital. Axel is keeping watch at his son’s bedside and Karla is waiting for some sign of life from her sister. None of the doctors can tell them whether the young couple will come out of their comas after their serious accident. As the weeks of uncertainty, fear and tedium pass by, a peculiar relationship develops between Axel and Karla, sustaining both of them. The questions they put to their unknown counterpart increasingly become the questions they are asking themselves …

**Genre** Drama  
**Category** Feature Film  
**Film** Cinema  
**Year of Production** 2003  
**Director** Michael Klier  
**Screenplay** Michael Klier, Undine Damkoehler  
**Director of Photography** Hans Fromm  
**Editor** Bettina Boehler  
**Music by** World Standard, Neil Black  
**Production Design** Tom Bewermeier, Ingo von Heland  
**Producer** Martin Hagemann  
**Production Company** zero film/Berlin, in co-production with ARTE/Strasbourg, RBB/Potsdam-Babelsberg, WDR/Cologne

**Principal Cast**  
Laura Tonke, Richy Mueller, Daniel Bruehl, Karina Fallenstein, Fabian Busch, Thure Lindhardt  
**Casting** Simone Baer  
**Length** 90 min, 2,550 m  
**Format** S16 mm  
**Blow-up** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR  
**With backing from** Film-foerderungsanstalt (FFA)


---

**World Sales:**  
zero film GmbH  
Lehrter Strasse 57 · 10557 Berlin/Germany  
phone +49-30-3 90 66 30 · fax +49-30-3 94 58 34  
email: office@zerofilm.de · www.zerofilm.de
Jan, Peter and Jule are living out their rebellious youth. They are united by their passion to change the state of the world. Jan and Peter become The Edukators, mysterious perpetrators who non-violently warn the local rich that their days of plenty are numbered. Complications follow when vulnerable Jule ends up falling for both young men. Reckless choices result in danger. An operation gone wrong and what was never intended to be a kidnapping brings the three young idealists face-to-face with the values of the generation in power.

**Genre** Drama  
**Category** Feature Film  
**Cinema** Year of Production 2004  
**Director** Hans Weingartner  
**Screenplay** Katharina Held, Hans Weingartner  
**Directors of Photography** Matthias Schellenberg, Daniela Knapp  
**Editors** Dirk Oetelshoven, Andreas Wodraschke  
**Music by** Andreas Wodraschke  
**Production Design** Christian Goldbeck  
**Producers** Hans Weingartner, Antonin Svoboda  
**Production Company** y3 Film/Berlin, in co-production with Coop 99/Vienna, in cooperation with SWR/Baden-Baden, ARTE/Strasbour  
**Principal Cast** Daniel Bruehl, Julia Jentsch, Stipe Erceg, Burghart Klausner  
**Casting** Silke Koch  
**Format** DVC Pro 50 Blow-up 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Versions** English, French  
**Festival Screenings** Cannes 2004 (in Competition)  
**With backing from** BKM, Filmboard Berlin-Brandenburg, Film-Fonds-Wien, Ciné Tirol  

**Hans Weingartner** was born in Feldkirch/Austria. After studying Physics, he earned a diploma as a camera assistant from the AAC Austrian Association of Cinematography and went on to study Neurosciences at the University of Vienna and the Neurosurgery Dept. of the Steglitz Clinic in Berlin. In 1997 he began postgraduate studies at the Academy of Media Arts KHM in Cologne. His films include: the shorts Der Dreifachstecker (1994), Split Brain (1997), and Frank (1999), and the features The White Sound (Das Weisse Rauschen, 2000), and The Edukators (Die fetten Jahre sind vorbei, 2004).
Borderline is the story of four former border guards, who served their military duty on the inner-German border seventeen years ago. Until now, none of them has ventured to discuss the most formative period of their youth. Now the four meet again at their former guard post. Of the four-thousand kilometer border, only their sentry area remains – three hundred meters of the wall, observation towers, and signal fencing. An absurd coincidence?

Borderline is a journey deep into the souls of the protagonists, a journey back in time to this eerily preserved scene of action. And it is the story of a fifth guard, who saw the writing on the walls, and tried to flee social pressure and the reason of the state.

Genre  History  Category  Documentary  TV  Year of Production  2004  Director  Holger Jancke  Screenplay  Holger Jancke  Director of Photography  Peter Badel  Editor  Dagmar Dick  Producer  Olaf Jacobs  Production Company  Hoferichter & Jacobs/Berlin  Length  79 min  Format  Digi-Beta, color, 4:3  Original Version  German  Subtitled Version  English  Sound Technology  Stereo  Festival Screenings  Berlin 2004 (Perspectives German Cinema)  With backing from  BKM, Kulturelle Filmförderung Thueringen, Kulturelle Filmförderung Mecklenburg-Vorpommern  German Distributor  Salzgeber & Co. Medien GmbH/Berlin

Holger Jancke was born in Berlin in 1966. In 1987, he began work as a researcher, assistant director, dramaturgist and author in the DEFA documentary film studio. Parallel to this, he made his own underground films and videos. Since 1990, he has written film reviews for the press, including for the taz and Berliner Zeitung. Also active as a writer, a selection of his films include: Traeume und Traenen (2000), Das Bankett (2001), and Borderline (Grenze, 2004).
The Bayreuth Festival is the most renowned festival in the world and has been ever since it was created by Richard Wagner. Never in the 120 years of its existence has it been directed by anyone outside the Wagner family.

The film tells the story of a family, a story which is almost identical with the history of a theater. Beyond that it shows the development of a family-clan as the inner reflection of world history, with all its cultural and political changes.

The film shows the development of the Wagner-clan in connection with the realization of a project of world status. Dramatic elements of the music dramas of Richard Wagner – the struggle for money and power, deception, lies, perjury and adultery – interact with real events within the family. This interaction is so powerful that it can be seen as a domestic enaction of the mythological content of festival performances. This complex interwoven pattern, as well as the often disastrous political entanglement of the Wagner family, constitute the plot of the film.

Genre Art, Theater Category Documentary TV Year of Production 2004 Director Oliver Becker Screenplay Oliver Becker, Philippe Olivier Director of Photography Joerg Jeschel (BVK) Editor Bernd Euscher Production Design Peter Pickert Producer Elke Peters Production Company Neue Mira Film/Bremen, in co-production with ZDF/Mainz, ARTE/Strasbourg, Transit Film/Munich Length 60 min Format HDTV, color/b&w Original Version German Subtitled Versions English, French With backing from Nordmedia German Distributor Transit Film GmbH/Munich


World Sales:
Transit Film GmbH · Loy W. Arnold, Mark Gruenthal Dachauer Strasse 35 · 80335 Munich/Germany phone +49-89-5 99 88 50 · fax +49-89-59 98 85 20 email: loy.arnold@transitfilm.de; mark.gruenthal@transitfilm.de · www.transitfilm.de

Leuchtdende Liebe – Lachender Tod (Das Familientheater der Wagners)

ENLIGHTENED LOVE – LAUGHING DEATH (WAGNER: THE STAGING OF A FAMILY DRAMA)
Maedchen Maedchen 2

Sometimes it happens gently. Sometimes it comes with a kick in the pants. It’s called “leaving home” – and Inken is treated to the more unpleasant version. She and her friends Lucy and Lena decide to share a place, but somehow, three-bedroom flats and non-existent budgets just don’t go together … The ideal solution: rich boyfriends with big apartments. They’ve got the looks and the drive, all they need are the right “victims.” And once again, the stars seem to be against them: Lucy and Lena fall in love with guys who aren’t who they claim to be. And Inken plays domina for her bondage-loving neighbor instead of responding to the young man who loves her … But though they end up in a tiny, run-down place, they discover that a dump can be a palace if you’re sharing it with people you really like. And when they start sorting out their priorities concerning men, it turns out that they were indeed deceived by appearances – but not by the love in their boyfriends’ hearts!

In this fresh, young “chick-flick” comedy, director Peter Gersina recaptures the sassy tone and spirited feeling that made Girls on Top an international theatrical success in 2001.

Genre Comedy Category Feature Film Cinema Year of Production 2004 Director Peter Gersina Screenplay Maggie Peren Director of Photography Jochen Staeblein Editor Anne Loewer Music by Julian Maas, Christoph M. Kaiser Production Design Josef Sanktjohanser Producers Molly von Fuerstenberg, Viola Jaeger, Harald Kuegler Production Company Olga Film/Munich Principal Cast Diana Amft, Jasmin Gerat, Karoline Herfurth, Sebastian Stroebel, Simon Verhoeven, Max von Thun, Max Riemelt Casting Nessie Nesslauer Length 88 min, 2,410 m Format 35 mm, color, 1:1.85

Original Version German Subtitled Version English Sound Technology Dolby Digital With backing from Filmförderungsanstalt (FFA), FilmFernsehFonds Bayern, BayerischenBankenFonds (BBF) German Distributor Constantin Film Verleih/Munich

Peter Gersina was born in 1962 in Bregenz. After studying at the Academy of Art in Vienna, he worked as an author, artist, conceptionist, script writer and painter. He has had over 70 international exhibitions of his work. Active as a screenwriter (in 1998 he penned Marc Rothemund’s Love Scenes on Planet Earth/Das merkwürdige Verhalten geschlechtsreifer Grossstädtler zur Paarungszeit, among others), his films include: Vienna (2002), Mein bester Feind (TV, 2003), and Girls on Top 2 (Maedchen Maedchen 2, 2004).

World Sales:
Bavaria Film International · Dept. of Bavaria Media GmbH · Thorsten Schaumann
Bavariafilmplatz 8 · 82031 Geiselgasteig/Germany
phone +49-89-64 99 26 86 · fax +49-89-64 99 37 20
email: bavaria.international@bavaria-film.de · www.bavaria-film-international.de
Football is riding a mini cinema wave of its own. Hot on the heels of the British comedy *Bend It Like Beckham* comes Germany’s attempt to hit the back of the net, *Balls*.

*Balls* is a story of prejudice and pride: that of young provincial player Ecki who is outed as homosexual, thrown off the team, and moves to the big city. There, he forms a gay football team and challenges his former side to a game, finding his first love and new friends. Thanks to the match, Ecki regains his dignity and the village’s respect for his family as well as changing his life and that of his team mates.

“Be yourself and be true to yourself” is the motto of this charming comedy about personal dignity, self-appreciation and the opportunity to see things from a new perspective.

**Genre** Comedy  
**Category** Feature Film  
**Film** Cinema  
**Year of Production** 2004  
**Director** Sherry Hormann  
**Screenplay** Benedikt Golhardt  
**Director of Photography** Hanno Lentz  
**Editor** Eva Schnare  
**Music by** Martin Todsharow  
**Producers** Kirsten Hager, Eric Moss, Andreas Schnepppe  
**Production Company** Hager Moss Film/Munich, in co-production with GFP Medienfonds/Berlin, RTL/Cologne  
**Principal Cast** Maximilian Berkel, Dietmar Baer, Saskia Vester, Charly Huebner, Markus John, Andreas Schmidt, Hans Loew, Billey Demirtas, Michael von Burg  
**Casting** Nessie Nesslauer  
**Length** 105 min, 2,888 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**With backing from** FilmFernsehFonds Bayern, Filmstiftung NRW, Filmfoerderungsanstalt (FFA)

Sherry Hormann was born in Kingston/New York in 1960 and moved to Germany in 1966. She studied at the Academy of Television & Film (HFF/M) in Munich from 1979-1983 and worked in continuity and as an assistant director for television and film until 1986. Since then, she has been active as a scriptwriter, production designer and director. Her directorial debut *Silent Shadows* (1991) won German Film Awards for Best Film, Best Female Actress and Best Soundtrack in 1992 as well as the Bavarian Film Award for Best Newcomer Director and the Max Ophuels Award. Her other films include: *Frauen sind was Wunderbares* (1993), *Doubting Thomas* (Irren ist maennlich, 1995), *The Cellist* (TV movie, 1996), *Widows* (Widows – erst die Ehe, dann das Vergnuegen, 1997), *Private Lies* (2000), *My Daughter’s Tears* (2002) and *Balls* (Maenner wie wir, 2004).
Any story-teller would be hard-pressed to invent a biography as incredible as the life of Brazil’s celebrated star pianist, João Carlos Martins. Success and personal tragedies, traumatic injuries and triumphant comebacks mark his fate. In the early sixties, this temperamental Brazilian, who plays soccer as passionately as he plays the piano, is celebrated as the greatest interpreter of the music of Bach next to Glenn Gould. But a disastrous injury throws his life off balance. One escapade follows the other. In the late 90s, Martins’ career seems finally over, when he has to undergo surgery to sever the nerves of his right hand. The one-armed pianist decides to attempt a comeback with his left hand only. With fanatic fervor he makes his left hand work for two. The date for a concert with a renowned orchestra is already set – and yet again, the inconceivable happens. Martins is devastated. His dream to create something great on the piano seems finally buried.

The film accompanies João Carlos Martins during his darkest hours, traces the early triumphs and dramatic events of his life. Unique film sequences from his childhood and early years breathe life into this scintillating universe. Martins’ encounters with his friends, the soccer genius Pelé and the legendary jazz pianist Dave Brubeck, provide moments of bliss. And in the end, once again a small miracle occurs. A film about a man, who never gives up and remains true to his passion – music.

Mitfahrer

TRAFFIC AFFAIRS

Three cars. Three stories. A trip to Berlin. One summery Friday evening Peter picks up his two passengers, Carolin and Hilal, at the car-sharing agency. Peter is a swimwear sales representative, traveling from city to city. He likes to travel with other people on his long car journeys to make them less boring. At the same time, on a car park in Kassel, Sylvester and Fabian get into Katharina’s car. Fabian wants to get away from provincial life for a weekend to go clubbing – looking for his first great love. At a service station a few kilometers further away Loubelle and her daughter Rosa have stopped. As a principle, Loubelle never stops for hitchhikers, but today is different …

Traffic Affairs links the fate of people meeting for the first and probably also the only time in their lives. Happy-sad glimpses of brief encounters in confined spaces that tell stories of real life.

Genre Ensemble Category Feature Film Cinema Year of Production 2004 Director Nicolai Albrecht Screenplay Dagmar Gabler, Khyana el Bitar, Robert Loehr Director of Photography The Chau Ngo Editor Bernd Euscher Music by Christian Conrad Production Design Dunja Osiander Producer Michaela von Unger Production Company Opal Film/Berlin, in co-production with WDR/Cologne, ARTE/Strasbourg

Principal Cast Ulrich Matthes, Ingrid Sattes, Jana Thies, Michael Wiesner, Ivan Shvedoff, Marie-Terese Katt Casting Mieke Gotha Length 89 min, 2,600 m Format Super 16 mm Blow-up 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby SR Festival Screenings Berlin 2004 (Perspectives German Cinema) With backing from BKM, Filmboard Berlin-Brandenburg

Nicolai Albrecht was born in 1970 in Munich. He studied Music and Philosophy in Munich and Berlin, followed by studies at the German Academy of Film & Television (dffb) from 1994-2004. During his studies, he worked freelance on various film and television productions as an assistant director, director of photography, editor and producer. He also composes for short films, performs with various bands and contributes to the film magazine Revolver. A selection of his films includes: Please Listen (Krieg der Lauscher, 1995), Who Wants Yesterday’s Loves (Lieber gestern als heute, 1996), Caecilia (1998), Raabe! (1998), To Be Used Before (Mindestens haltbar bis, 1998), Respect (Respekt, 2001), and Traffic Affairs (Mitfahrer, 2004), among others.
Where is the geographical center of Europe?

No less than a dozen towns within a radius of two-thousand kilometers claim the distinction of being the “center”. So director Stanislaw Mucha and his film team take off on an entertaining odyssey – sometimes burlesque, sometimes tragicomic – across Central Europe in search of the one-and-only, the “true center” of a continent covered with centers.

Stanislaw Mucha was born in 1970 in Nowy Targ/Poland. He studied Acting at the Ludwik Solski Drama School in Cracow, graduating with an M.A. in 1993. He then joined Cracow’s Old Theatre. In 1995, he moved to Berlin and studied Film Directing at the “Konrad Wolf” Academy of Film & Television (HFF/B), which he concluded in 2000. His films include: Polish Passion (Polnische Passion, documentary, 1996/1997), Back Home to the Reich with Bubi (Mit Bubi heim ins Reich, documentary, 2000), Absolut Warhola (2001), and The Center (Die Mitte, 2004).
Philip and his two best friends, Meatball and Conrad, are genuine nerds. Fellow students, parents, teachers – everybody picks on them.

Nonetheless, Philip’s wet dreams focus on his classmate “Uschi”, a highly erotic blonde. The problem is that his “dream girl” only likes winners and that her boyfriend is the arrogant Wolf, captain of the football team and son of very rich parents.

One night, Philip, Meatball and Conrad are invited by Rebecca and her gothic friends to a midnight voodoo ritual at the local cemetery. The ritual – complete with “real Zombie Ashes” – is supposed to instantly turn them into cool dudes but nothing happens. On their way home, the “cool dudes” crash their old car into a tree.

They wake up in the local morgue, all with a little yellow note on their toe. Much to their surprise, they feel smarter, stronger and better than ever … except maybe for their appetite for raw meat and their hard drinking habit …

Genre Comedy, Coming-of-Age Story Category Feature Film Cinema Year of Production 2003 Director Matthias Dinter Screenplay Matthias Dinter Director of Photography Stephan Schuh Editor Cornelia Strecker Music by Stefan Ziethen Production Design Florian Lutz Producers Mischa Hofmann, Philip Voges Production Company Hofmann & Voges/Munich, in co-production with Constantin Film/Munich Principal Cast Tino Mewes, Thomas Schmieder, Manuel Cortez, Collien Fernandes, Nadine Germann, Hendrik Borgmann Casting Rita Serra-Roll Special Effects CA Scanline Production/Geisegasteig, Magic FX/Munich Studio Shooting Eisbach Studios/Munich Length 90 min, 2,475 m Format 35 mm, color, 1:1.85 Original Version German Sound Technology Dolby Digital 5.1 With backing from FilmFernsehfonds Bayern, Filmförderungsfonds Deutschland (FFA) German Distributor Constantin Film Verleih/Munich

Matthias Dinter was born in 1968 in Singen on Lake Constance. He studied at the Film Academy Baden-Wuerttemberg from 1991-1994, graduating with the film Hausschlachtung. He has written the screenplays for the films Rohe Ostern (TV, 1993), an episode of the TV-series Der Fahnder – Fuss in der Tuer (1994), Das Biest im Bodensee, and First-Love – im Schweif des Kometen (TV, 1998), Die Bademeister (TV, 1999), Fussball ist unser Leben (1999), Schwarz & McMurphy (TV, 1999), Was nicht passt wird passend gemacht and Der letzte Lude (2002), among others. In addition to his extensive work as a script doctor and scriptwriter, he has directed Fleckich and Entomorhea (1992), Klabusterboren, Lasse rein bong! (2000), Feuer, Eis und Dosenbier (2001), and Revenge of the Teenage Zombies (Die Nacht der lebenden Loser, 2003).
Within the perspective of the upcoming addition of middle European countries to the European Union, the film offers unique insight into the soul and culture of Germany’s Czech neighbors. The most important representatives of Czech culture from the so-called Generation of ‘68 reflect on the meaning of life and about their existence, offering personal experiences and fates that have, until now, been hidden from the public eye: Otomar Krejča and Josef Svoboda, two of the most important personalities in 20th century European theater; the OSCAR-winner Jirí Menzel; the deceased specialist in German Studies, Eduard Goldstuecker, who greatly influenced the Spring of Prague; the painter Andrej Belocvetov; the legendary pantomime and comedian Bolek Polivka; and Vladimir Franz, one of the most important contemporary composers and painters in the Czech Republic.

In the course of the conversations, an intimate and sensitive dialog develops about the essence of life that guides our destiny and decisions. Eternal truths and worldly wisdoms come to light in a seldom-seen spontaneous form.

Genre Art, Theater
Category Documentary TV
Year of Production 2003
Director Volker Schaner
Screenplay Dusan D. Parizek
Directors of Photography Konrad Mueller, Jonas Burlage
Editor Christoph Reithmaier
Production Company Fufofilm/Berlin
Principal Cast Andrej Belocvetov, Otomar Krejča, Bolek Polivka, Josef Svoboda, Jirí Menzel, Eduard Goldstuecker, Vladimir Franz
Length 56 min
Format BETACAM SP, color, 4:3
Original Version Czech
Subtitled Versions English, French, German, Russian
Sound Technology Stereo
With backing from Robert Bosch Foundation
German Distributor Transit Film GmbH/Munich

Volker Schaner was born in 1968 in Augsburg. At the age of 19, he began to work as the assistant to the director Peter Fleischmann for the science-fiction movie Hard to Be a God, followed by several documentaries. After finishing studies in Slavic Languages, Literature and History he founded his own post-production studio in Berlin where he worked on projects like Odyssey, an animation series of 26 parts and dozens of commercial and independent productions of all kind. Praha (2003) is his first television documentary.
School’s over – and for brand-new high-school graduates Ben, Felix and Nick, it’s time to party! But when Ben embarrasses himself in public trying to declare his love for the gorgeous Carola, he and his pals make a quick exit by taking jobs as hosts in a vacation club on Ibiza, the Mediterranean hot spot for oversexed boys and under-dressed girls! Instead of sun, sea and sex, however, it’s work, work and more work, as the three are kept busy around the clock by their sadistic boss Anna. And when Ben bumps into Carola and her super-cool DJ boyfriend, Ibiza starts feeling more like Alcatraz by the minute. Yet even as the mishaps pile up and the boys have to cope with stinging jellyfish, English hooligans and tequila hang-overs, they refuse to give up their plan to throw the ultimate Ibiza party for the club, and especially for Carola. Summer’s short, but these guys are going to make sure everyone remembers this one for a long time!

Genre Comedy Category Feature Film Cinema Year of Production 2003 Director Gernot Roll Screenplay Fritjof Hohagen, Oliver Huzly, Reinhard Klooss Director of Photography Gernot Roll Editor Moune Barius Music by Gottfried Engels, Ramon Zenker Production Design Claus Kottmann, Joerg Andersch Producers Reinhard Klooss, Markus Zimmer Production Company Odeon Pictures/Geiselgasteig, Clasart Filmproduktion/Munich, in co-production with Odeon Film/Geiselgasteig, Perathon Film/Munich Principal Cast Kristian Erik Kiehling, Tom Wlaschiha, Michael Krabe, Julia Dietze, Horst Krause, Victor Schefé, Niels Bruno Schmidt, Hilmi Soezer, Katja Flint, Judith Richter Length 92 min, 2,512 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby SRD With backing from FilmFernsehFonds Bayern, Filmstiftung NRW, Filmförderungsanstalt (FFA) German Distributor Concorde Filmverleih/Munich

Gernot Roll was born in Dresden in 1939 and trained at the DEFA studios in Babelsberg. In 1960, he became an operator at the Bavaria Film studios and worked there as a director of photography from 1964-1976. His credits as one of Germany’s leading cameramen include Edgar Reitz’s Stunde Null (1976) and Heimat (1982), Axel Corti’s Welcome to Vienna (1985), Soenke Wortmann’s Der bewegte Mann (1994) and Helmut Dietl’s Rossini (1996). He made his (co-) directorial debut on Corti’s Radetzkymarsch (1994) and followed this with Ballermann 6 (1997), A Favorable Opportunity (Ne guenstige Gelegenheit, 1999), Tach, Herr Dokter (1999), and Pura Vida Ibiza (2003). Roll has received numerous prizes and distinctions for his work, including Adolf Grimme Awards in Gold (for Heimat and Radetzkymarsch), German Film Awards (for Wildfeuer and Meine Tochter gehoert mir) and Bavarian Film & Television Awards (for Wildfeuer and Das Maedchen Rosemarie).
Berlin, January 2003. In a former bus depot something amazing is happening. 250 pupils from 25 nations are dancing to Stravinsky’s Sacre du Printemps, which they have rehearsed for nearly three months, trained by the British choreographer Royston Maldoom and accompanied by the Berlin Philharmonic Orchestra under its chief conductor, Sir Simon Rattle.

Through the eyes of three young protagonists we take part in the project’s development, its ups and downs, doubts and enthusiasms, uncertainties and renewals of self-confidence. It is a fascinating journey into new, undreamt-of worlds and reveals surprising facets of the protagonists’ personalities. Recorded with a breathtaking fidelity of sound, the film documents the stages of the Sacre project and offers deep insights into the rehearsals of the Berlin Philharmonic Orchestra. Rhythm is it! is a delightful and moving record of the fascination of music, of the need for safeguarding education and training, of passion, diligence, love, esteem and zest.

**Genre** Art, Dance, Music  
**Category** Documentary Cinema  
**Year of Production** 2004  
**Directors** Thomas Grube, Enrique Sánchez Lansch  
**Directors of Photography** Marcus Winterbauer, René Dame  
**Editors** Dirk Grau, Martin Hoffmann  
**Music by** Igor Stravinsky, Karim Sebastian Elias  
**Producer** Uwe Dierks  
**Production Company** Boomtown Media/Berlin, in co-production with Cine Plus/Berlin  
**Principal Cast** Berliner Philharmoniker, Sir Simon Rattle, Royston Maldoom, Susannah Broughton  
**Length** 100 min, 2,736 m  
**Format** HD/DV Blow-up 35 mm, color, 1:1.66  
**Original Version** English/German  
**Subtitled Versions** English, German  
**Sound Technology** Dolby Digital 5.1  
**Festival Screenings** Berlin 2004, Munich Documentary Film Fest 2004, Tribeca 2004, Sydney 2004  
With backing from Medienboard Berlin-Brandenburg  
**German Distributor** Piffl Medien GmbH/Berlin


Igor Stravinsky’s *Le Sacre du Printemps* was inspired by prehistoric rituals as well as by a dance performed for the Slavic god Yarilo. Here the story is transposed to the world of Santeria – one of the few still practiced archaic religions. The material world is represented as an emotionally impoverished big city. The spiritual world is symbolized as a tropical island where the Santeria rituals are still practiced.

God is a black woman. In her kitchen she prepares another one of her experiments – the creation of the three main characters: Dr. Bardot, a brain surgeon, who feels terrorized by the chaos and the dirt of the world; Esther, a woman lost in her mourning for her dead husband; and Lucia, a young girl abused by her father, seeking revenge through self-destruction.

The hands of god place Esther, Lucia and Dr. Bardot in the same city in order to observe their lives. They all share the same fate: in the moment when their maniac obsessions and fears reach their peak, they suddenly find themselves whisked away to a tropical island, where black albinos, dwarfs and transvestites prepare them for a ritual that will heal them of their fears. Meanwhile, god is watching the result of the experiment through her kitchen window …

**Genre** Art, Experimental  
**Category** Short  
**Year of Production** 2003  
**Director** Oliver Herrmann  
**Screenplay** Julio Gomez  
**Director of Photography** David Slama  
**Editor** Oliver Herrmann  
**Music by** Igor Stravinsky, performed by the Berliner Philharmoniker under the direction of Sir Simon Rattle  
**Production Design** Momme Roehrbein  
**Producer** Robert Zimmermann  
**Production Company** Eins54 Film/Berlin, in co-production with NHK/Tokyo, ZDF/Mainz, SF DRS/Zurich, Berliner Philharmoniker/Berlin, ICAIC/Havana  
**Principal Cast** Robert Hunger-Buehler, Sophie Semin, Ariadna del Carmen  
**Special Effects** Bert Hoffmann  
**Length** 38 min, 1,108 m  
**Format** Beta SP Blow-up 35 mm, color, 1:1.77  
**Original Version** Silent  
**Sound Technology** Dolby SR  
**Festival Screenings** Berlin 2004, Rose d’Or Lucerne 2004

The phone rings, startling Tomas, who is seated in front of the computer. He feels for the telephone receiver. Tomas is blind. His girlfriend, Francine, tells him that it’s all over and she’s leaving him. The phone drops back onto the hook. Tomas’ mind races back in a dizzying flurry of images to the moment they both met, to the couple’s most intimate moments together and to the tiny careless mistakes that eventually lead to the end of their relationship.

True is part of a compilation project entitled Paris, je t’aime, in which a number of internationally renowned directors each tell a story in one of Paris’ 20 arrondissements.

Genre Love Story Category Short Year of Production 2003 Director Tom Tykwer Screenplay Tom Tykwer Director of Photography Frank Griebe Editor Mathilde Bonnefoy Music by Tom Tykwer, Johnny Klimek, Reinhold Heil Production Design Bettina von den Steinen Producer Maria Koepf Production Company X Filme Creative Pool/Berlin, in cooperation with Novem Productions/Paris Principal Cast Natalie Portman, Melchior Beslon Casting Tom Tykwer Length 12 min, 353 m Format 35 mm, color, 1:1.85 Original Version French/English with English subtitles Dubbed Version German/English with German subtitles Sound Technology Dolby SRD Festival Screenings Berlin 2004 (short film competition) With backing from BKM German Distributor X Verleih AG/Berlin

Tom Tykwer was born in Wuppertal in 1965. His first feature Deadly Maria (Die toedliche Maria, 1993) was named Best Film by the German Film Critics’ Association in 1994, and won the Eastman Promotional Award at Hof and the Bavarian Film Award for Best Newcomer Director. He was also co-author on Wolfgang Becker’s 1997 Berlinale competition entry Life is All You Get (Das Leben ist eine Baustelle). In 1998, Tykwer was awarded a German Film Award in Silver in the category Best Feature Film for Wintersleepers (Winterschlaefer, 1997). His film Run Lola Run (Lola rennt, 1998) won two German Film Awards in Gold in 1999 for Best Director and Best Feature Film, and was submitted as the German entry for the 1999 OSCAR for Best Foreign Language Film. His other films include: Because (short, 1990), Epilog (short, 1991), The Princess and the Warrior (Der Krieger und die Kaiserin, 2000), Heaven (2001) and True (short, 2003).
Urban Guerillas

Danger and Kaspar have the same problem. They’ve both been chucked out of their graffiti crews. When they meet, they decide to work on a graffiti project in honor of a deceased sprayer. Danger soon realizes that Kaspar thinks she’s a man. But she doesn’t enlighten him.

B-Boy Buelent loves break dancing while his fiancée Pepsi pesters him to take an interest in their wedding and her wedding dress. Eventually, Pepsi delivers an ultimatum: it’s either break dancing or her.

Ozan and Madlen have just launched their music label Toon Records. Ozan promises Madlen that he’ll sign up undiscovered rappers and make recordings with them. Their visit to some rappers chilling it out in a cellar fails. Then Madlen as a great idea: she decides to give a party to lure the young men from their cellar. And so the graffiti artists, the break dancers and the rappers are all united at Madlen and Ozan’s party for a “grand finale”.


Adapted from Eduard von Keyserling’s 1911 novel of the same title, Waves depicts both the lives and loves of an aristocratic German family during a summer holiday on the Baltic coast of what is now Lithuania, as well as the twilight of a social order and its mores in a world soon to be plunged into the cataclysm of world war.

**Genre**: Drama, Literature, Love Story

**Category**: TV Movie

**Year of Production**: 2004

**Director**: Vivian Naefe

**Screenplay**: Guenter Schuetter

**Director of Photography**: Peter Doettling

**Editor**: Hana Muellner

**Music by**: Annette Focks

**Production Design**: Egon Strasser

**Production Company**: Ziegler Film/Berlin, in co-production with ZDF/Mainz, Lietuvos Kino Studija (LKS)/Vilnius

**Principal Cast**: Marie Baeumer, Matthias Habich, Kati Eyssen, Florian Stetter, Monica Bleibtreu, Christian Grashof, Sunnyi Melles, Sebastian Blomberg

**Casting**: An Dorthe Braker

**Length**: 90 min, 2,475 m

**Format**: Super 16 mm, color, 16:9

**Original Version**: German

**Sound Technology**: Stereo

**With backing from**: Filmstiftung NRW


**World Sales**: Ziegler Film GmbH & Co KG · Regina Ziegler
Neue Kantstrasse 14 · 14057 Berlin/Germany
phone +49-30-32 09 05 67 · fax +49-30-32 09 05 67
email: info@ziegler-film.com · www.ziegler-film.com
Tobias is 13-years-old. Up until now, life hasn’t treated him so well. He doesn’t even know who his father is. His mother Anja can’t cope with her own life. Her new boy-
friend Fritz makes it even worse as he’s anything but a good role model for Tobias. Tobias feels lonely. Since his mother never has any time for him, Tobias has had to learn to get along by himself. Still, a real family, one which offers love and security, would be a dream-come-true for him. Tobias is having a hard time at school, too. His “friends” make fun of him because he has no money, no trendy clothes, no dad. Then, all of a sudden, Max, a free-
spirited young man moves into a flat in Tobias’ house. “What about a father like him? That would be great!” Tobias thinks. Max even has a live iguana in his luggage – from South America.

Genre Children and Youth, Drama, Family Category Feature Film Cinema Year of Production 2003 Director Karola Hattop Screenplay Michael Demuth Director of Photography Konstantin Kroening (BVK) Editors Uta Ayoub, Alexandra Huth Music by Eike Hosenfeld, Moritz Denis Production Design Thomas Knappe, Friederike Tabea May Producer Ingelore Koenig Production Company Kinderfilm/Erfurt, in co-production with MDR/Leipzig Principal Cast Frederick Lau, Michael von Au, Antje Westermann, Mario Irrek, Justine del Corte, Carina Hinzen Length 89 min Format DigiBeta/BetaSP, color, 4:3/16:9 Original Version German Subtitled Version English Sound Technology Stereo Dolby C Festival Screenings Chemnitz 2003, Luenen 2003, Augsburg 2003, Montreal International Children’s Film Festival 2004 Awards European Children’s Film Prize & Audience Award Chemnitz 2003, Government of Quebec Prize Montreal 2004 With backing from Mitteldeutsche Medienfoerderung

Karola Hattop was born in 1949 in Berlin and studied at the “Konrad Wolf” Academy of Film & Television (HFF/B) in Potsdam-Babelsberg. Since then, she has been working as a director for film and television. A selection of her films includes: Feriengewitter (1989), Koenig Phantasios (1990), Der Elefant im Krankenhaus (1990), ten episodes of the series Mensch, Pia! (1996), Mutter wider willen (TV, 2000), Ich schenke Dir meinen Mann (TV, 2001), Tierarztin Dr. Mertens (TV, 2002), Schoene Luegen (TV, 2003), Secondhand Child (Wer kuesst schon einen Leguan?, 2003).

World Sales:
Kinderfilm GmbH · Ingelore Koenig Richard-Breslau-Strasse 9 · 99094 Erfurt/Germany phone +49-3 61-65 86 60 · fax +49-3 61-6 58 66 69 email: info@kinderfilm-gmbh.de · www.kinderfilm-gmbh.de
School’s out and, for a motley crew of carefree six-to-ten-year olds, soccer ‘rules’! These kids are convinced they’re the local dream team and there’s nothing they love more than kicking it up a notch. But this vacation brings them more than their fair share of bad luck. There’s the relentless rain which turns their field into a sea of mud. They have to deal with parents who simply don’t appreciate their love of the game. And when the sun finally does come out, their pitch has been taken over by a gang of boys who are older, bigger, rougher and just plain mean. Even though they don’t stand a chance, the boys challenge them to a match to settle the matter. Now all they have to do is win. Everything that could possibly go wrong, does. But are they going to let it all get them down? No way. Win or lose, they’re going to give it their best shot. ‘If you want to be cool, you got to be wild’.

Die Wilden Kerle

THE WILD SOCCER BUNCH

Subtitled Version English Awards The White Elephant 2003, Bavarian Film Award 2003 With backing from Filmförderungsinstitut (FFA), FilmFernsehFonds Bayern, BayerischenBankenFonds

German Distributor Buena Vista International (Germany)/Munich

Joachim Masannek was born in 1960 in Hamm and studied German Studies, Philosophy, and Film in Munich. Since 1985, he has worked as a production designer, lighting technician, cameraman and author. After working on various animation projects, he wrote the children’s book Die Wilden Fussballkerle based on the soccer team he founded in Munich. His films include: Bomber (short, 1992), In Liebe, Catherine (short, 1992), Der Baer (commercial, 1992), and The Wild Soccer Bunch (Die Wilden Kerle, 2004).

Genre Children and Youth Category Feature Film Cinema Year of Production 2004 Director Joachim Masannek Screenplay Joachim Masannek Director of Photography Sonja Rom Editor Alex Berner Production Design Winfried Hennig Production Company SamFilm/Munich Principal Cast Jimi Blue Ochsenknecht, Raban Bieling, Rufus Beck, Uwe Ochsenknecht, Cornelia Froboess Casting Uwe Buenker Length 94 min, 2,586 m Format 35 mm, color, 1:1.85 Original Version German

World Sales:
TELEPOOL GmbH · 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
On her death bed, an old Russian aristocrat entrusts her son-in-law with a strictly guarded secret. Namely, that she had hidden all of her valuable jewelry in one of the twelve salon chairs that were taken away from her after the revolution. Her son-in-law, Ippolit, is a former nobleman and a dandy who is currently wasting away as a small town magistrate in charge of civil marriages. He eagerly takes up the quest to find the treasure. Meanwhile, over the years, the twelve chairs have been dispersed all over the country. However, Ippolit is not the only one in pursuit of the treasure. Hot on its trail are Ostap Bender, a clever and colorful conman, as well as Father Fjodor, a priest to whom the wealthy aristocrat has also confessed her secret. Thus begins a wild chase that ranges from North to South, West to East, across water and land, from the country to the city.

Genre Comedy/Road Movie  
Category Feature Film Cinema  
Year of Production 2004  
Director Ulrike Ottinger  
Screenplay Ulrike Ottinger  
Director of Photography Ulrike Ottinger  
Editor Bettina Blickwede  
Production Design Ulrike Ottinger, Alexander Batenjew  
Producer Ulrike Ottinger  
Production Company Ulrike Ottinger Film/Berlin  
Principal Cast Georgi Delijew, Genadi Skarga, Boris Raev, Olga Rawitzkaja

Length 198 min, 5,643 m  
Format 35 mm, color, 1:1.66  
Original Version Russian/German  
Subtitled Versions German, English  
Sound Technology Dolby Stereo  
Festival Screenings Berlin 2004 (Forum)  
With backing from Kulturstiftung des Bundes

Ulrike Ottinger was born in Konstanz in 1942 and studied Art in Munich from 1959-1961. She has been living in Berlin since 1973 and is a member of the Academy of Arts and the European Film Academy in Berlin. Active as a writer, director and camerawoman, her films include: Laokoon & Sons (Laokoon & Soehne, 1973), Madame X – An Absolute Ruler (Madame X – eine absolute Herrscherin, 1977), Ticket of No Return (Bildnis einer Trinkerin, 1979), Freak Orlando (1980), Dorian Gray in the Mirror of the Yellow Press (Dorian Gray im Spiegel der Boulevardpresse, 1984), China. The Arts – The People (China. Die Kuenste, der Alltag, 1985), Johanna d’Arc of Mongolia (1989), Taiga (1992), Exil Shanghai (1997), Southeast Passage (Suedostpassage, 2002), and Twelve Chairs (Zwoelf Stuehle, 2004), among others.
Extracts from 25 pieces of music, from the Brandenburg Concert No. 5, Allegro I, bars 147-227, to the first part of Choral BWV 668 “Before Thy throne I step”, are presented as self-contained musical sets. In between these examples of Bach’s work, his second wife Anna Magdalena, whom he married in 1721 and with whom he led a happy life until he died in 1748, describes the various stages in her husband’s life. Anna Magdalena did not really leave a diary for posterity. The Short Chronicle of Anna Magdalena Bach published by the English author Esther Meynell in the twenties is a compilation in exactly the same way as Jean-Marie Straub’s text. The book proved a best-seller in Germany and served as the source of inspiration for the film’s title.

Genre Biopic, History Category Feature Film Cinema Year of Production 1968 Director Jean-Marie Straub Screenplay Jean-Marie Straub, Danièle Huillet Director of Photography Ugo Piccone Editors Danièle Huillet, Jean-Marie Straub Music by Johann Sebastian Bach Producers Franz Seitz, Gian Vittorio Baldi, Jean-Marie Straub, Danièle Huillet Production Company Seitz Filmproduktion/Munich, in co-production with IDI Cine-matografica/Rome, Straub-Huillet Film/Munich, HR/Frankfurt, Telepool/Munich Principal Cast Gustav Leonhardt, Christa Lang, Kathrien Leonhardt, Andreas Pangritz, Bob van Aspern, Ernst Castelli, Joachim Wolf, Rainer Kirchner Length 93 min, 2,558 m Format 35 mm, b&w, 1:1.37 Original Version German Subtitled Version English Sound Technology Optical Sound Festival Screenings London 1968, Prades 1968 Awards Best Film London 1968, BFI Award 1968, Grand Prize Prades 1968, Bambi 1968 for Best German Film German Distributor Freunde der Deutschen Kinemathek/Berlin

Jean-Marie Straub was born in 1933 in Metz/France and grew up speaking French and German during the German occupation of France. He studied in Strasbourg and Nancy and worked in Paris with Abel Gance, Jean Renoir, Alexandre Astruc and Robert Bresson before meeting and teaming up with his wife Danièle Huillet. In 1958, they moved to Germany where his film Not Reconciled or Only Violence Helps Where Violence Rules (Nicht versoehnt oder Es hilft nur Gewalt, wo Gewalt herrscht, 1965) caused a great scandal at that year’s Berlinale. They have since then become prominent directors with such films as Machorka-Muff (1963), Chronicle of Anna Magdalena Bach (Chronik der Anna Magdalena Bach, 1968), Othon (1969), History Lessons (Geschichts-unterricht, 1973), Moses and Aaron (1974), Class Relations (Klassenverhaeltnisse, 1984), From Today Until Tomorrow (Von heute auf morgen, 1997), and Sicily! (Sicilia!, 1999), among others.
Peru 1560. Spanish Conquistadores take off in search of the legendary El Dorado, the land of gold. The non-commissioned officer Lope de Aguirre, who calls himself “God’s Vengeance” and “The Great Traitor”, incites the men to mutiny. Obsessed by the idea of becoming a second Cortez, Aguirre continues his journey downstream in search of El Dorado, accompanied by his small band of armed men. Decimated by the Indians’ poison arrows, the band of exhausted, feverish men suffer from hallucinations. Aguirre is the only one constantly to proclaim his vision of a new world empire. Surrounded by corpses, he stands on the raft as it drifts in circles, dreaming of the immense wealth, power and fame.

**Genre** Drama, History  
**Category** Feature Film Cinema  
**Year of Production** 1972  
**Director** Werner Herzog  
**Screenplay** Werner Herzog  
**Director of Photography** Thomas Mauch  
**Editor** Beate Mainka-Jellinghaus  
**Music by** Popol Vuh  
**Producers** Werner Herzog, Lucki Stipetic  
**Production Company** Werner Herzog Film/Munich, in co-production with HR/Frankfurt  
**Principal Cast** Klaus Kinski, Helena Rojo, Del Negro, Ruy Guerra, Peter Berling, Cecilia Rivera, Daniel Ades, Edward Roland, Armando Polanha  
**Length** 93 min, 2,551 m  
**Format** 35 mm, color, 1:1.33  
**Original Version** German  
**Dubbed Versions** English, French, Italian, Spanish, Japanese, Korean, Spanish, Portuguese, Romanian  
**Subtitled Versions** English, French, Greek, Hungarian, Italian, Japanese, Korean, Spanish, Romanian  
**Sound Technology** Optical Sound  

**Festival Screenings** Cannes 1973, Singapore 2004 (Retrospective), among others **Awards** German Film Award 1973, Best Foreign Film 1976 from the French Syndicate of Cinema Critics, NSFC Award 1977 **German Distributor** Filmverlag der Autoren im Arthaus Filmverleih/Munich

**Werner Herzog** was born in 1942 and has produced, written and directed more than forty films, published more than a dozen books of prose, and directed as many operas. A selection of his films includes: **Even Dwarfs Started Small** (Auch Zwerge haben klein angefangen, 1971), **Land of Silence and Darkness** (Land des Schweigens und der Dunkelheit, 1971), **Fata Morgana** (1971), **Aguirre, The Wrath of God** (Aguirre, der Zorn Gottes, 1972), **Every Man for Himself and God Against All** (Jeder fuer sich und Gott gegen alle, 1974), **Heart of Glass** (Herz aus Glas, 1976), **Stroszek** (1977), **Woyzeck** (1979), **Nosferatu the Vampire** (Nosferatu: Phantom der Nacht, 1979), ** Fitzcarraldo** (1982), **Where the Green Ants Dream** (Wo die gruenen Ameisen traeumen, 1984), **Cobra Verde** (1988), **Echoes from a Somber Empire** (Echos aus einem duestem Reich, 1990), **Scream of Stone** (Schrei aus Stein, 1991), **Lessons of Darkness** (Lektionen in Finsternis, 1992), **My Best Fiend** (Mein lieber Feind – Klaus Kinski, 1999), **Invincible** (2001), a contribution to the cycle of shorts **Ten Minutes Older: The Trumpet** (short, 2002), and **Wheel of Time** (Rad der Zeit, 2003).
April 1945: Gregor Hecker returns to Germany as a soldier in the Red Army. Born in Cologne, he grew up in Moscow after his parents were forced to flee the Nazi dictatorship. He is now nineteen and already an officer. One of his most important responsibilities in the last weeks of the war is to call on the German soldiers to capitulate instead of continuing their useless fight on the front lines. He comes across a German military unit that is not even aware of the Red Army’s arrival. He is ordered off to the citadel in Spandau on a special mission as an interpreter at the negotiations leading to the German capitulation. The German officers present there do not agree to a surrender until the very last minute and some continue to exhort the others to “hold on” and demand that the emissaries be shot. Later, he takes part in a Red Army celebration to which liberated German prisoners have been invited. Two days later, Gregor’s efforts to persuade German soldiers to surrender appear to bear fruit for the first time.

Genre Drama, History Category Feature Film Cinema Year of Production 1967 Director Konrad Wolf Screenplay Wolfgang Kohlhaase, Konrad Wolf Director of Photography Werner Bergmann Editor Evelyn Carow Music by Ernst Busch Production Design Alfred Hirschmeier Producer Herbert Ehler Production Companies DEFA/Berlin, KAG Babelsberg 67/Potsdam-Babelsberg Principal Cast Jaecki Schwarz, Wassili Liwanow, Alexej Ejobshenko, Galina Polskich, Jenny Groellmann, Rolf Hoppe Length 119 min, 3,262 m Format 35 mm, b&w, 1:1.33 Original Version German Subtitled Versions English, French, Spanish Sound Technology Optical Sound Festival Screenings Ophuels Festival Saarbruecken 1995, Alexandria 1995, Cairo 1995 Awards National First Class Award 1968, Heinrich-Greif-Award 1969, Art Award of the Society of German-Russian Friendship 1975 German Distributor Progress Film-Verleih GmbH/Berlin

Konrad Wolf was born in Hechingen in 1925 and died in Berlin in 1982. In 1933, his family emigrated to the Soviet Union. At the age of eighteen, Wolf joined the Red Army and came to Germany as a lieutenant in 1945. He studied Directing at the Moscow Film School in 1949 and worked as an assistant director to Kurt Maetzig at the DEFA Studios in 1953. His first feature film as a director was Einmal ist keinmal (1955). Wolf was president of the East German Academy of Arts. His other films include: Genesung (1956), Lissy (1957), Sun Seekers (Sonnensucher, 1958), Stars (Sterne, 1959), The Divided Heaven (Der geteilte Himmel, 1964), I Was Nineteen (Ich war 19, 1967), The Naked Man in the Stadium (Der nackte Mann auf dem Sportplatz, 1974), and Mama, I’m Alive (Mama, ich lebe, 1977), among others.
The Abenteuer des Prinzen Achmed

THE ADVENTURES OF PRINCE ACHMED

A wicked sorcerer tricks Prince Achmed into riding a magical flying horse. The heroic prince is able to subdue the magical horse, which he uses to fly off to many adventures. While traveling, he falls in love with the beautiful Princess Peri Banu, and must defeat an army of demons to win her heart. The Adventures of Prince Achmed is animated using the silhouette technique, which employs movable cardboard and metal cutouts posed in front of illuminated sheets of glass.

Lotte Reiniger was born in 1899 in Berlin and died in 1981. A trained silhouette artist, she entered the film business with Paul Wegener’s Rattenfaenger von Hameln (1918). With her numerous shorts, she created the new genre of silhouette films. The Adventures of Prince Achmed (Die Abenteuer des Prinzen Achmed, 1923-1926) was the result of three years of work and became the first animated feature in film history. A selection of her other films includes: Cinderella (Aschenputtel, 1922), three parts of Dr. Dolittle and His Animals (Dr. Dolittle und seine Tiere, 1928), Harlequin (1931), Carmen (1933), Papageno (1935), The Gallant Little Tailor (Das tapfere Schneiderlein, 1954), The Grasshopper and the Ant (Der Heuschreck und die Ameise, 1954), Jack and the Beanstalk (1955), The Lost Son (Der verlorene Sohn, 1974), and Aucassin and Nicolette (1976).

Genre Art, Literature

Category Feature Film Cinema

Year of Production 1923-1926

Director Lotte Reiniger

Screenplay Lotte Reiniger, based on the tales of Arabian Nights

Music by Wolfgang Zeller (1926), Freddie Philips (1969)

Production Design Walther Ruttmann, Berthold Bartosch, Alexander Kardan, Walter Tuerck, Lore Leidesdorff

Silhouette Animation Lotte Reiniger

Producer Louis Hagen

Production Company Comenius-Film/Berlin

Length 65 min, 1,811 m

Format 35 mm, b&w, 1:1.33

Original Version Silent

German Distributor Primrose Film Productions/Munich

World Sales:

British Film Institute
21 Stephen Street · London W1T 1LN/Great Britain
phone +44-20-72 55 14 44 · www.bfi.org.uk
VGF INFORMATION

REMUNERATION in GERMANY
for
PRIVATE REPRODUCTION – RENTAL OF VIDEOGRAMS – CABLE RETRANSMISSION

VGF, a collecting society under German law, has been founded in 1981 when private reproduction 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 (GCA) for blank tape, VCRs, CD-Rs and CD-writers 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 receive an equitable share of the monies collected for all rightowners. Since it is virtually impossible for the individual rightowners to control the use of property and to make claims individually. Art. 54 GCA provides that the respective rights must be administered collectively and claims can be made through a collection society only.

VGF fiduciarily administers the rights under Art. 54, 27, 20b GCA:

Art. 54 GCA Blank Tape Levy

Art. 54 provides a remuneration for private reproduction. As the rightowner cannot stop private copying manufacturers and importers of blank tapes, VCRs, CD-Rs and CD-writers are charged with a levy. The claim can be made by a collecting society only. VGF as a trustee administer 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 GCA Video Rental Levy

Art. 27 GCA entitles rightowners to a supplementary remuneration for the rental and lending of videograms by video retailers. The money has to be paid by the video-retailer it is provides by law that claims can be made by collecting societies only.

Art. 20b Cable Retransmission Levy

Rightowners whose programs are broadcasted by TV-stations and retransmitted via cable are also entitled to a remuneration for such cable retransmissions VGF is also active in collecting this fees.

Administration of the above mentioned fees by VGF causes no costs for the rightowners. For settlement of a legal relationship between VGF and the rightowner, an agreement of administration is necessary. 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: +49 (0)611-7789222 · Fax: +49 (0)611-7789214
e-mail: vgfint@com

Beichstrasse 8 · D-80802 Muenchen Germany
Phone: +49 (0)89-391425 · Fax: +49 (0)89-3401291
SHAREHOLDERS & SUPPORTERS

Verband Deutscher Spielfilmproduzenten e.V./
Association of German Feature Film Producers
please contact Franz Setz
Beichstrasse 8, 80802 Munich/Germany
phone +49-89 39 11 23, fax +49-89 33 74 32

Arbeitsgemeinschaft Neuer Deutscher Spielfilmproduzenten/
Association of New Feature Film Producers
please contact Margarete Evers
Agnesstrasse 14, 80798 Munich/Germany
phone +49-89 2 71 74 30, fax +49-89 2 71 97 28
email: mail@ag-spielfilm.de, www.ag-spielfilm.de

Verband Deutscher Filmexporteure e.V. (VDFE)/
Association of German Film Exporters
please contact Lothar Wedel
Tegernseer Landstrasse 73, 81539 Munich/Germany
phone +49-89 6 42 49 70, fax +49-89 6 92 09 10
email: mail@vdf.de, www.vdf.de

Filmförderungsanstalt
Grosse Praesidentenstrasse 9, 10178 Berlin/Germany
phone +49-30 27 57 70, fax +49-30 27 57 71 11
email: presse@ffa.de, www.ffa.de

Die Beauftragte der Bundesregierung fuer Kultur und Medien
Referat K 35, Graurheindorfer Strasse 198, 53117 Bonn/Germany
phone +49 18 88 6 81 36 43, fax +49 18 88 68 15 36 43
email: Hermann.Scharnhoop@bkm.bmi.bund.de

FilmFernsehFonds Bayern GmbH
Sonnenstrasse 21, 80331 Munich/Germany
phone +49-89 54 46 02 21, fax +49-89 5 46 02 21
email: filmfoerderung@fff-bayern.de, www.fff-bayern.de

FilmFoerderung Hamburg GmbH
Friedensallee 14-16, 22765 Hamburg/Germany
phone +49 40 39 11 23, fax +49 40 39 83 70
email: filmfoerderung@ffh.de, www.ffh.de

Filmstiftung NRW GmbH
Kaistrasse 14, 40221 Duesseldorf/Germany
phone +49 21 11 93 05 00, fax +49 21 11 93 05 05
email: info@filmstiftung.de, www.filmstiftung.de

Medienboard Berlin-Brandenburg GmbH
August Bebel-Strasse 26-53, 14482 Potsdam-Babelsberg/Germany
phone +49 3 31 74 38 70, fax +49 3 31 7 43 87 99
email: info@medienboard.de, www.medienboard.de

Medien- und Filmgesellschaft Baden-Wuerttemberg mbH
Filmfoerderung
Breitscheidstrasse 4, 70174 Stuttgart/Germany
phone +49 711 90 71 54 00, fax +49 711 90 71 54 50
email: filmfoerderung@mfg.de, www.mfg.de/film

Mitteldeutsche Medienfoerderung GmbH
Hainstrasse 17-19, 04109 Leipzig/Germany
phone +49 3 41 26 98 70, fax +49 3 41 2 69 87 65
email: info@mdm-online.de, www.mdm-online.de

nordmedia – Die Mediengesellschaft Niedersachsen/Bremen mbH
Expo Plaza 1, 30539 Hanover/Germany
phone +49 511 1 23 45 60, fax +49 511 12 34 56 29
email: info@nordmedia.de, www.nordmedia.de
FOREIGN REPRESENTATIVES

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

Canada
Martina Neumann
5231, rue Chabot
Montreal, Quebec H2H 1Y9/Canada
phone/fax +1-5 14-5 28 81 54
email: martina.neumann@german-cinema.de

China & South East Asia
Lukas Schwarzacher
Flat F, 18/F, Tonnochy Tower A
272 Jaffe Road
Wanchai
Hong Kong SAR/China
phone +85 2-97 30 55 75
fax +1-2 40-255-71 60
email: lukas.schwarzacher@german-cinema.de

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

Italy
Alessia Ratzenberger
Angeli Movie Service
Piazza San Bernardo 108a
00187 Rome/Italy
phone +39-06-48 90 22 30
fax +39-06-48 85 79 97
email: alessia.ratzenberger@german-cinema.de

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

Spain
Stefan Schmitz
C/ Atocha 43, 1a
28012 Madrid/Spain
phone +34-91-3 66 43 64
fax +34-91-3 65 93 01
email: stefan.schmitz@german-cinema.de

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

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

USA/West Coast
Corina Danckwerts
Capture Film, Inc.
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
email: corina.danckwerts@german-cinema.de

IMPRINT

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

ISSN 0948-2547

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

© Export-Union des Deutschen Films

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

Editors
Angela Hawkins, Mariette Rissenbeek
Production Reports
Martin Blaney, Simon Kingsley
Contributors for this issue
Martin Blaney, Anke Westphal, Thilo Wydra
Translations
Lucinda Rennison
Design Group
triptychon · agentur fuer design
und kulturkommunikation, Munich/Germany
Art Direction
Werner Schauer
Printing Office
ESTA DRUCK GMBH,
Obermuehlstrasse 90, 82398 Polling/Germany
Financed by
the office of the Federal Government Commissioner for Culture and the Media

Printed on ecological, unchlorinated paper.

Cover Photo
Scene from “The Edukators” (photo © y3 Film)
German Film Award
... and the nominees are:

**BEST PICTURE**
- Das Wunder von Bern The Miracle of Bern by Soenke Wortmann
- Gegen die Wand Head-On by Fatih Akin
- Herr Lehmann Berlin Blues by Leander Haussmann
- Kroko by Sylke Enders
- Wolfsburg by Christian Petzold

**DOCUMENTARY FEATURE**
- Die Kinder sind tot The Children are Dead by Aelrun Goette
- Die Geschichte vom weinenden Kamel The Story of the Weeping Kamel by Byambasuren Davaa, Luigi Falorni

**BEST CHILDRENS’ FILM**
- Die Blindgaenger The Blindgaenger by Bernd Sahling
- Die Wilden Kerle The Wild Soccer Bunch by Joachim Masannek

**BEST LEADING ACTRESS**
- Sibel Kekilli in Gegen die Wand Head-On
- Nina Hoss in Wolfsburg
- Johanna Wokalek in Hierankl

**BEST LEADING ACTOR**
- Josef Bierbichler in Hierankl
- Birol Uenel in Gegen die Wand Head-On
- Horst Krause in Schultze gets the Blues

**BEST SUPPORTING ACTRESS**
- Johanna Gastdorf in Das Wunder von Bern The Miracle of Bern
- Katja Danowski in Herr Lehmann Berlin Blues
- Fritzi Haberlandt in Liegen Lernen Learning to Lie

**BEST SUPPORTING ACTOR**
- Detlev Buck in Herr Lehmann Berlin Blues
- Hinnerk Schoenemann in Kroko
- Fritz Roth in Muxmaeuschenstill

**DIRECTING**
- Fatih Akin for Gegen die Wand Head-On
- Soenke Wortmann for Das Wunder von Bern The Miracle of Bern
- Christian Petzold for Wolfsburg
DISCOVER THE WORLD OF
GERMAN FILMS AT CANNES 2004