Kino

AT LOCARNO
MEIN NAME IST BACH
& DAS WUNDER VON BERN
Piazza Grande

AT VENICE
ROSENSTRASSE
in Competition

AT SAN SEBASTIAN
SCHUSSANGST
& SUPERTEX
in Competition

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When Oscar Wilde set out on a lecture tour of North America in 1882, one of the places he ended up was Leadville, Colorado – a one-horse-town in the Wildest West quite frequently shrouded in a fog of gunpowder. The room where he was expected to speak was a spacious saloon. There was a piano in front of the stage, and a sign hung on the wall beside it requesting in large letters: “Please don’t shoot the piano player. He is doing his best.” Later such pleas for consideration often adorned the cafés, backyard rooms or tents in which the first film presentations took place around 1900. Although increasingly those requests became no more than an ironic remembrance, they remind us that silent films were never silent. The task of the music or rather the musician was – on the one hand – to soothe the viewer as he sat in a dark room before a screen showing moving pictures, and on the other hand to heighten his inner experience. Occasionally, this did mean that the pianist – as the obvious, indeed only available target – had to suffer the after effects of such heightened experiences …

This story was once related by the Viennese composer Arthur Kleiner (1903 - 1980). During the twenties, he had written 250 pieces of music for silent films in Austria and Germany and, after his emigration to the USA in 1938, he was the musical director of the film department at the Museum of Modern Art in New York until 1967. In 1972, he reconstructed Edmund Meisel’s original music for Eisenstein’s Battleship Potemkin (1925). Even before Hanns Eisler and Theodor W. Adorno, whose book Composing for Films (1944) had led to them being considered pioneers in this field, Kleiner established film music as a subject worthy of research in both film and musical history.

In 1977, Kleiner was invited to speak at the first Film Music Workshop in Bonn. This event has most probably given the decisive impulse for a detailed investigation into film music in Germany in the recent past. In the context of this workshop, “the old man from the New World”, as he referred himself, told a vivid story of how things had been during the rise and fall of silent film: “The young cinema spent its first twenty years in show booths and music halls. It was an attraction among others, and it soon began to lose its sensational character. Of course at that time it was usually a pianist who took care of the musical setting, in a more or less original way according to his abilities. One can scarcely presume that he paid particular attention to the content of the films. He probably just plonked out the salon pieces, evergreens and the current hits that were in everybody’s ears at the time. From around 1913
onwards, film became more complex, more ambitious – and more artistic. It began to tell stories, to form characters; it developed its own visual language. Then independent cinemas emerged, and – in particular after the First World War – these became larger and more luxurious. Film developed its own pictorial conventions. Of course that was also echoed in the accompanying music: it became more elaborate and complicated. High-class cinemas in the city centers engaged ensembles ranging from a salon orchestra to a full symphony orchestra. So-called "cinema libraries" emerged: catalogues of music for films. These could be popular repertoire works, but there were also specially composed pieces as standard suggestions for use in certain scenarios, at various stages of the plot, or to create a specific atmosphere. Even highly-acclaimed musicians such as Gottfried Huppertz wrote detailed orchestra scores for the great, prestigious German film productions during the twenties – for example Die Nibelungen (1922), The Last Laugh/Der letzte Mann (1924), Faust (1925), Metropolis (1925). At that time, at least the music was already seen as an integral component of a film.

For a long time, film music has been considered a factory of emotions, regardless of whether this is interpreted as manipulative or viewed as something worth striving for. Music creates emotions in a way that no other cinematic means can. For Norbert Juergen Schneider, a music theorist and one of the most frequently commissioned film musicians in Germany – his films including Brother of Sleep (Schlafes Bruder, 1995), 23 (1998), Charlie & Louise (1993), and Jahrestage (2000) –, this has something to do with the direct, "uncensored" connection between the ear as a sensory organ and the brain. Sensory impressions reach us more directly via the ear, since they are channeled past our consciousness. The sensory impulses received through the ears or through music are much more stimulating for human emotions than visual impulses, as these are more controlled by the consciousness.

These scores, or excerpts from them for the piano, proved to be essential material during the reconstruction of the heritage of silent film that has been undertaken by international film archives since the sixties.

Arthur Kleiner described the musical practice which emerged in the context of the first sound films and continued until well into the forties in the following way: "Film music – whether it was written for a propaganda film like Triumph of the Will (Triumph des Willens, 1934), for an abstract film, a documentary or a melodrama from Hollywood – had to function in a visible way, on the surface, it could not be allowed to get lost in itself; everything, the whole construction, had to be turned into a direct phenomenon. And the more music adds the missing dimension of depth to an image, the less it may be permitted to develop its own depth. The purpose of film music is to twinkle and sparkle. It can and may do no more than run its course, so swiftly that it remains one step ahead of our attention as this is carried forwards by the image; it cannot remain one step behind, lost in itself."
THE HISTORY OF GERMAN FILM MUSIC AFTER WWII

After the Second World War, as in most fields of public life, a divided tradition began for German film production, although for some time at the beginning there was no established and impermeable order in either direction. Former UFA composers received commissions from both the East and the West. Composers who had been driven into exile returned to Germany slowly and hesitantly.

The score of the first post-war German film, Wolfgang Staudte’s *The Murderers Are Among Us* (*Die Moerder sind unter uns*, 1946), was composed by Ernst Roters; expressive but still largely traditional orchestra music with musical features reminiscent of both the thirties and the forties.

Theo Mackeben was one of the German film composers who had already been influenced by elements of American entertainment music before the Second World War. His music for the film *The Sinner* (*Die Suenderin*, 1950), which led to a moral scandal in the young Federal Republic because Hildegard Knef appeared naked in one brief scene, laid a carpet of symphonic sound beneath the turmoil of emotions during the post-war period.

Things were different and yet somehow very similar in the German Democratic Republic (GDR): for example, Wilhelm Neef created traditionally orchestrated symphonic music for the two Thaelmann films made at the East German DEFA studios in 1951 (*Ernst Thaelmann – Sohn seiner Klasse* and *Ernst Thaelmann – Fuehrer seiner Klasse*). He transposed the pathos of the images into music in a way that was both conformist and musically naïve – far from the proclaimed new beginning, this was rather a continuation of a musical tradition under different political circumstances. Until the middle of the sixties, with few exceptions, film music in both the East and the West of Germany owed a great deal to acknowledged musical traditions.

Some examples clarify the range of variation: Franz Grothe’s music for *The Spessart Inn* (*Das Wirtshaus im Spessart*, 1957) consciously takes on a more subservient, illustrative function rather than developing an independent musical vibrancy, which is also true of Hans-Martin Majewski’s theme *Anna*, which grew popular beyond the context of its film, Victor Vicas and Beate von Mollo’s *No Way Back* (*Weg ohne Umkehr*, 1953) – a typical Cold War story. By comparison, the score written by the same composer for Bernhard Wicki’s devastating anti-war film *The Bridge* (*Die Bruecke*, 1959, *German Film Award* 1960 for Best Film Music) is more daring, more brusque – music which evokes an electronic carpet of sound and, in part, even gives the impression of using a nine-tone scale, at that time a phenomenon of the distant future.

With his film and television music – including *Space Patrol* (*Raumpatrouille*, 1965), *The Wizard* (*Der Hexer*, 1964), as well as for many other films in the Edgar Wallace series – the multi-instrumentalist Peter Thomas discovered new, exciting and unusually
weird sounds that were far from contemporary in the musical sense. His exploding brass sections, beat guitars reminiscent of Viennese Schrammel music and buzzing strings seemed more like portents of a yet slowly emerging popular culture. The compositions by Martin Boettcher were similarly playful and equally willing to take risks, but gentler and more pleasing, for example the music for The Hooligans (Die Halbstarken, 1956) or his Karl May scores. Both Boettcher and Thomas were composers who were willing and able to listen to what they heard from the streets, from ice-cream parlors or music joints. Jive and Jazz, Honky Tonk and Swing, Blues and Rock n’ Roll were not seen as a threat, but accepted as creative sources for their own work.

In the Federal Republic and in the GDR, popular hits (Schlager) were the daily bread of those involved in the film music business: catchy songs, chansons and – of course – the heavens full of violins. As a singer, Manfred Krug (On the Sunny Side/Auf der Sonnenseite, 1962) was also capable of making an ironic break with this mood; by contrast, his East German colleague Frank Schoebel (Hot Summer/Heisser Sommer, 1967), another top-class representative of the sphere, was – like the stars of the West German hit films – someone who owed a considerable debt to the trivial, popular sound. In this field, the boundaries to pop music have always been permeable. A good example of this is the catchy tune Go to Her from Heiner Carow’s film The Legend of Paul and Paula (Die Legende von Paul und Paula, 1973), composed by Peter Gotthardt and played by the Puhdys – the “cult band from the GDR”: it has a catchy beat, hoarsely performed texts and an overall unkempt look – thus delivering the musical texture and life philosophy of the eternally unruly.

Hans Werner Henze created an intensive musical structure for Volker Schloendorff and Margarethe von Trotta’s The Lost Honor of Katharina Blum (Die verlorene Ehre der Katharina Blum, 1975) using a conventional orchestra backed up by percussion and piano to unfold the music’s own very bulky reality in the context of the film and thus fitting in with the overall dramaturgy. Chords break into a largely dissonant musical surface before being forced to resolution, highly suggestive of conflict. The music consciously avoids finding easily classifiable motifs. It develops its own narrative temperament and uses this to retrace the story of the film. This strategy of film music continued until the collaboration between the composers Iris Schiphorst and Helmut Oerings and director Thomas Schadt for his film Berlin Symphony (Berlin – Sinfonie einer Grossstadt, 2002) or Martin Todsharow’s music for No Place To Go (Die Unberuehrbare, 2000). In both cases it is possible to hear the extent to which compositions for a film may liberate themselves from the reciprocal spoon-feeding between images and sounds, and yet still combine with such absolute effectiveness.

At around the same time as Schloendorff, and yet almost completely untouched by his influence, another line of tradition developed in “New German Cinema”. Wim Wenders brought the omnipresent Blues, Pop or Rock music into his films, where they entered into floating and equally fleeting combinations with each other – combinations, however, that remained completely valid. A criticism of Easy Rider written by Wenders in 1969 seems something like a preview to many of his own films: “The story of this film is also that of the music which accompanies it: ten familiar pieces of folk and rock, all of which had already appeared on record before the film. They don’t simply illustrate the images of the film – on the contrary, the images are about them.” His own film The Soul of a Man (2003) fits this description to a tee. Wenders once referred to the moment when a film ‘receives’ its music as the happiest moment in film-making – the moment when a motion picture is made into an emotion picture.
This line of tradition led to Tom Tykwer, who — together with Reinhold Heil and Johnny Klimek — even belonged to the music group Pale 3 for a short time. Together the trio wrote and produced the music to Tykwer’s films Wintersleepers (1997), Run Lola Run (Lola rennt, 1998) and The Princess and the Warrior (Der Krieger und die Kaiserin, 2000). The compositions for the scores as well as for the songs create a dense atmosphere, using suggestive associations. They unfold as a dialogue together with the film images.

Peer Raben composed music for numerous films by Rainer Werner Fassbinder — including The Marriage of Maria Braun (Die Ehe der Maria Braun, 1978) and Berlin Alexanderplatz (1980) — which mediates between traditional symphonic music and experiment, seeking an independent compositional balance of its own. This tradition has continued to assert itself up until the present day, and although far from dominant, it is certainly influential; an underlying current. Its present peak may be found in the monumental score by George Fenton — one of the world stars of film music, composer of scores including Ghandi, Cry Freedom and Sweet Sixteen — which he recorded together with the Berlin Philharmonic Orchestra in the early summer of 2003 for the impressive British-German co-production Deep Blue (2003). This is, by the way, also the first film music which the top orchestra has ever been willing to record.

THE PRESENT SITUATION

Increasingly, film music in Germany has moved away from traditional ties and opened up to both avant-gardist experimental structures and elements of everyday musical expression. As an example, Run Lola Run was not only a cinema hit, its soundtrack was also a chart-buster, and its success could certainly be measured against that of Pulp Fiction or Trainspotting, for example. Johnny Klimek, who has composed the music for films including Detlev Buck’s A
Bundle of Joy (Liebesluder, 2001) as well as for Tom Tykwer, and who now lives in Los Angeles, is still amazed by the fact that he only needs to say “Run Lola Run” to open almost any door. This “door opener” brought him the commission for the score of One Hour Photo, for example.

However, when characterizing film music in Germany today, the following description is still frequently employed: “a highly-productive field, but often cultivated too carelessly.” These days, the soundtrack of a film on CD has become the rule, but these recordings are generally only viewed as a quick aid to ticket sales. The exception proves the rule. This is this case when the music represents an essential dramatic component of the action – as for example in Reinhard Hauff’s musical Linie 1 (1987) – or if it expresses the content of the main characters’ lives, as in Katja von Garnier’s Bandits (1996), Caroline Link’s Beyond Silence (Jenseits der Stille, 1996, German Film Award 1997 for Best Film Music) and Benjamin Quabeck’s Waste Your Youth (Verschwende Deine Jugend, 2003). The use of music in Ralf Huettner’s Moonlight Tariff (Mondscheintarif, 2000) may be described as extremely sophisticated – the video Weep by Reamonn, which was later released separately, was planned in as a component of the film itself.

However, in general the soundtracks of German films consist primarily of compilations from pop music of the past three decades. This kind of production is the preferred playground for companies who have discovered the segment of the market known as “music supervising”. “It is true that using pieces of music or songs from the wide-ranging repertoire of pop music is often a late-emerging and greatly underestimated lump sum for the film’s budget” according to the man responsible for music at X Filme Creative Pool, Andro Steinborn. Nonetheless, many companies invest the usually quite considerable royalties, since they fall prey to the illusion – this time overestimated – that the sale of soundtracks will bring them...
additional income. All this is very detrimental to the active and competent scene of film musicians, who – and this is also a recurrent realization – are able to do far more than they are permitted to.

THE SITUATION FOR GERMAN FILM MUSIC COMPOSERS

Of the 21,000 people who are registered at the GEMA (The German Copyright Society) as composers for advertising, film, radio and television, around 19,000 earn less than the minimum living wage. According to an estimate by Norbert Juergen Schneider – who is surely one of the most sought-after German film musicians, with over 1,000 compositions for film and television since 1982 – only about 300 of his colleagues are able to live “well” from their work. However, this also includes those who earn their money with “questionable concoctions”. One example: tracks are also needed for the sex advertising spots found under those 0190 telephone numbers in the night program. “The composers of these ‘works’ submit their registration to the GEMA right away with the title of the work and the telephone number for which they have written the music”, Schneider reports, thus securing themselves an additional source of income with the piece, which is shown/heard over and over on late-night television.
But Schneider also admits that from his own privileged position he has no real right to criticize his colleagues. And generally speaking, the problem in Germany should be viewed more broadly. **Lars Loehn**, winner of the promotional award given at the **4th International Film Music Biennale** last year in Bonn and whose works include the music to *Starbuck* – Holger Meins (2001), *Paule und Julia* (2002), and *Ganz und Gar* (2003), adds: "ultimately, the lack of regard for film music here is only a sign of the poor evaluation of film in general. In the USA it is not unusual to perceive comedies or a film about dinosaurs or space ships as something through which contemporary thought and current mentality are expressed. There is absolutely no faith in film’s ability to build similar bridges here in Germany." Loehn would like to begin from the word go with every new film, to forget and put aside everything that he has done before. But he also knows that this is rarely possible. "Those who commission me to write music normally do so because they have liked something in my previous work. In the best cases, they want to continue along the lines of that theme, or rather get me to continue the same theme itself, which leads to a productive challenge inasmuch as when you create the new music you have to return to the familiar and yet find the precise musical tone for a new situation." In the worst cases, their cooperation means that some "temp-tracks" or pieces of "layout music" already exist for a film, and the composer is simply expected to paraphrase them. Loehn can only react to this with sarcastic humor: "It’s as if someone who commissions a work from a painter provides the finished image and all the painter has to do is trace it – perhaps because he has better crayons or perhaps because the customer can’t see very well.” The better crayons – in the case of the film musician – are the studios. Today every film musician must also be a sound technician and his equipment has to be absolutely up-to-date. Norbert Juergen Schneider, for example, had his flat converted into a fully functioning sound studio at a cost of €1 million. Lars Loehn has rented a neighboring flat and is also investing "constantly" in his production equipment. If too often the agreement with a production company to write a complete score is followed by the selection of only a composition for one scene or for the trailer – "adjusting things five times over a period of two months but the payment only comes once" – the balance between the effort involved and the resulting income is fundamentally disturbed.

It was this latent sense of film music’s poor status that made **Hans Zimmer**, born in Frankfurt in 1957, emigrate to the USA via London during the eighties. There he has written over 60 film scores to date, including for such blockbusters as *Rain Man*, The Lion King, Gladiator, and Mission Impossible 2, among others. He is aware of the fact that music often has a ‘supporting function’ in the USA as well, but precisely because of that, the composer’s task is more than just a little, partial troubleshooting. His task is to give a film its tonal qualities, which is in turn an integral component of the overall look of a film. "You know," he argues, "it is simply a very basic difference whether you are involved in projects where you have to function like the fire brigade now and then, or whether people say to you, ‘Hans, we need your music as an emotional power station.’" In this respect, Zimmer’s role model has always been Ennio Morricone: "He succeeded in doing what I myself would like to do. He always wrote a good melody and always contributed something original to a film – something that the film-makers could not express so elegantly or so effectively with words or pictures. His music reflects the landscapes. He has the heart to carry emotions into films.”

The fact that this is not a question of volume or of complexity but rather a matter of fundamental attitude is demonstrated by the**

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**Film Musik Biennale**

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**Brazilian poster for “Beyond Silence” (photo courtesy of Bavaria Film International)**
BOOKS & PUBLICATIONS

Filmdienst (magazine) · http://film-dienst.kim-info.de

Grundlagen der Wirkung von Filmmusik
by Claudia Bullerjahr
published by Wissner-Verlag · www.wissner.com

Handbuch Filmmusik
by Norbert Juergen Schneider
published by UVK Verlagsgesellschaft · www.uvk.de

Handbuch Komponisten der Gegenwart im Deutschen Komponistenverband
published by the Association of German Composers
www.komponistenverband.de

Komponieren fuer Film und Fernsehen – Ein Handbuch
by Norbert Juergen Schneider
published by Schott Musik International · www.schott-online.com

Kuerschner’s German Music Calendar
published by K. G. Saur Verlag · www.saur.de

Film und Musik, Regina Schlagnitweit, Gottfried Schleimer
published by Synema Verlag
Neubaugasse 36/1/1/1 · 1070 Wien/Austria
phone +43-1-523 37 97 · fax +43-1-523 37 97

INSTITUTIONS & ASSOCIATIONS

Composers Club e.V. · www.composers-club.de
Association of German Composers
www.komponistenverband.de
GEMA German Copyright Society · www.gema.de

PROGRAMS & EVENTS FOCUSING ON FILM MUSIC

European Biennale of Film Music, Bonn
www.bundeskunsthalle.de/filmmusik
Bayern 4 Cinema (radio program)
www.br-online.de/bayern4/sendungen/cinema

TRAINING COURSES IN FILM MUSIC

Academy of Music and Theater, Munich
www.musikhochschule-muenchen.mhn.de
Hanns Eisler Academy of Music, Berlin
www.hfm-foerderkreis.de
University of the Arts Berlin · www.hdk-berlin.de

LIVE EVENTS WITH FILM MUSIC

German Film Orchestra Babelsberg
www.filmmusik-babelsberg.de
European Film Philharmonic Orchestra
www.filmmusikorbine.de

GERMAN LABELS FOCUSING ON FILM MUSIC

Bear Family Records · www.bear-family.de
ECM Records · www.ecmrecords.com
Freibank Music Publishing · www.freibank.com

MUSIC PUBLISHERS & MUSIC SUPERVISING

MdF Musikverlag · www.mdf-musik.de
BIT Musikverlag · www.bit-musikverlag.de
Roba Music · www.roba.com
www.german-cinema.de

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

more than 1000 other useful things
to know about German Cinema
Sometimes it can be very useful to judge a person by his appearance: when, almost exactly ten years ago, Fatih Akin took his first "screenplay" to the Hamburg film production company Wueste, his school notebook full of illegibly scribbled text was almost certainly less attractive than his own radiant self-assurance. A smile on his face – half storyteller from *Thousand and One Nights*, half cool rap-artist from south west Hamburg – he announced his step-by-step aims: "I imagine things rather like *Rocky*. First I write a screenplay, and then I can play the main role myself!"

Today the determined filmmaker’s balance is four feature films, two short films, a documentary and a college certificate – he has now left acting behind him and proved that, as a director, he was...
in exactly the right place at exactly the right time: his dark, tragic first film centered around three children of immigrants who stray onto the wrong path and become involved in weapon dealing – Short Sharp Shock, the screenplay from the school notebook – brought international awards for both the director and the actors. Nevertheless, in the period that followed he did not allow himself to become tied to either drama or comedy, directing a love story with the road movie. In July and historical material with Solino: "The sun is as much mine as the night, laughter as much as tears," he says, and for the German film scene – bogged down as it was in fun movies – he came as something like a breath of fresh air. The period of shallow stories finally came to an end in the mid-nineties. Having just been nominated for the 2003 German Film Awards, Akin commented: "The scene here has altered a lot since I began making films. It has become much stronger; now there is something like an identity. Berlin films …, Hamburg films … All at once you know: Hey, you really have to make an effort to keep up with things!"

Born in Germany as the son of Turkish parents, the 30-year-old director is a child of globalization: like the musician Manu Chao, he samples and remixes elements from a diversity of cultures, material easily available to his generation for the first time. "We grew up with the video recorder — and my great role models were not from Europe. Neo-Realism or Film Noir, that didn’t come until later. In the beginning I was really keen on American cinema: love, violence, action, simply good stories!" And making films enabled him to approach his own roots and arrive at the insight that tradition need not mean just raking in the ashes: "I was lucky, I had the opportunity to work in Turkey and to get to know the country in that way. We German-Turks are like aliens for those over there in Turkey. So we have to keep on going over there and examining our own history. We can learn a lot and then make it into something new."

And perhaps it is somehow because of his oriental heritage that his films are so successful with audiences: Akin always tells people’s stories, and he has no fear of emotions, however great they may be. Whether people blinded by friendship, brothers who have become enemies or fateful encounters – all his heroes go to extremes, just like their inventor: "They are looking for a better life, that’s what we have in common. That moment when you no longer say ‘I was happy then’ and start to say ‘I am happy now’.”

When his next film means that the “traveling circus” starts again — the expression Akin uses to describe the way his team grows together, playing backgammon during the breaks and achieving the impossible while shooting — the challenge will be: better filmmaking is also a better life – and each time it is an experiment with fortune. Now he will be embarking on his first collaboration with a US production company from Los Angeles. It is to be a feature film, a vampire film, the fifth film by the German-Turk who bears exactly the right name for international competition – for “Fatih” means “the conqueror”.

Ania Faas (freelance journalist for Spiegel, Geo, Frankfurter Rundschau and Neue Zuercher Zeitung, among others)

TURNING GENRE CINEMA UPSIDE DOWN

A portrait of Nina Grosse

Nina Grosse realized quite late that she wanted to be a filmmaker: basically she wanted to write. In 1981, she changed from studying German and transferred to the Munich Academy of Television & Film (HFF/M). However, she did not stop writing — although from then on she produced scripts instead of novels. Her affinity to literature, though, is still discernible in her films and her to date largest film adventure portrays one of the most sensitive and emotional German poets: In 1998 she directed Fire Rider, an opulent costume drama about the unlucky love life of Friedrich Hoelderlin.

The decision to counterpoint the poetry in Fire Rider with modern speech for the dialogue was deliberate. "With such a project one notices how the actors slipped into the centuries as well as the make-up and costumes — they arrive completely stiff on set. That’s why it is such an enormous relief if they are allowed to talk normally. I am," says Grosse, "totally nuts about dialogue. As a director, when you write your own scripts, you come sometimes to a point when you know it’s impossible to properly direct a dialogue which doesn’t work. So I am always ready to rewrite dialogue during the shoot if I have the feeling the scene’s not working.”

Indeed, the starting point for her new film, Olga’s Summer (cf. p. 58), is also literary. Olga is a development of Nabokov’s Lolita, but from a woman’s perspective. Sixteen-year-old Olga just has to get to Tangiers and when she meets Daniel, a considerably older author, she persuades him to take her with him. When he tells her he’s on the run for murdering his wife, it only increases Olga’s excitement. "I very much wanted to tell the story of a female character with such a bursting personality: one who tells men how things are. Olga is extremely aggressive in her actions, something which is still reserved for male characters." And Olga is only the start. "I have the feeling, through Olga, that I’ve found my theme for the next films: women who don’t fit into society.”
Olga is, says Grosse, also a very personal character. In her wish, “to go out into the world with a manifesto”, she rediscovers herself. Grosse’s script was written originally in German, but Olga’s Summer is a German-French co-production and Grosse directed in French. “The decision was made when I met Clémence Poésy, who plays Olga.” For the role of Daniel she hired Bruno Todeschini, who played in Jacques Rivette’s Va Savoir and in Patrice Chereau’s Son Frere. Also appearing are the German stars Sunnyi Melles and Katja Flint as the indeed very much alive wife. In short, three women who drive Daniel into a hard corner.

Nina Grosse wants very much to turn genre cinema upside down – to reverse the male-imprinted perspective. “For example, I’d have great fun making a Western from the female’s point of view. I also think the field is right now opening up for figures who no longer live in classical roles – but rather as a patchwork family or in single households.” Don’t expect the result to be shyly told stories about everyday life in German big cities. Grosse says she was always drawn to the fairy tale, fictional, rather than documentary aspect of cinema. “I have great respect for filmmakers who portray the everyday. But that’s just not my way of telling stories. I always need excess.”

Susan Vahabzadeh (Sueddeutsche Zeitung) spoke with Nina Grosse
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NEED WE SAY MORE?
After studying at the Academy of Television & Film (HFF/M) in Munich, Uschi Reich worked as an independent screenwriter, director and producer on such films as *Keiner kann was dafuer* (1977) and *Abschied vom blauen Land* (1985). Between 1987 and 1995, she served as a producer for Bavaria Film, responsible among other things as head dramaturg for more than 200 episodes of the TV soap *Marienhof*. She also worked as one of the film programmers for the Munich International Film Festival under Eberhard Hauff during part of her time at Bavaria. In April 1995, she moved to Constantin Film where she supervised the production of the German Classics series, including *A Girl Called Rosemarie* (*Das Maedchen Rosemarie*, 1996) and *Es geschah am hellichten Tag* (1997).

In December 1996, she returned to Bavaria Film as a producer and was also appointed managing director of Bavaria Filmverleih- & Produktions GmbH. Her first production back at Bavaria was Markus Imboden’s *Mrs. Rettich, Czerny and Me* (*Frau Rettich, die Czerni und ich*, 1998) and was followed by a contemporary adaptation of the Erich Kaestner children’s classic *Annaluise & Anton* (*Puenktchen & Anton*, 1999) produced with Peter Zenk’s Lunaris Film and directed by Caroline Link. In 2000, she produced HFF/M graduate Marco Petry’s directorial debut *No More School* (*Schule*, 2000) which was seen by over 950,000 cinemagoers. Reich and Zenk then teamed up again for another Kaestner adaptation, *Emil and the Detectives* (*Emil und die Detektive*, 2000), which was directed by Franziska Buch and became one of the most successful German films of 2001. At the end of 2001, production started on the adaptation of another children’s bestseller, *Bibi Blocksberg* (2002), which was directed by Hermine Huntgeburth and was the top German film of 2002. Bavaria Film and Lunaris Film’s latest Kaestner collaboration, Tomy Wigand’s *The Flying Classroom* (*Das fliegende Klassenzimmer*, 2002), won a Golden Lola for Best Children’s Film at this year’s German Film Awards and is second only to *Good Bye, Lenin!* in the number of tickets sold this year by a local production. Future projects being prepared by Reich include screenwriter Hendrik Hoelzemann’s directorial debut *Kammerflimmern*, a *Bibi Blocksberg* sequel, and another Kaestner adaptation based on his book *Der 35. Mai*.

The decision to make *Bibi Blocksberg* came after the success of Reich’s first two Kaestner adaptations because then she was able to persuade Karl Blatz of Kiddinx AG, rightsholder to the *Bibi Blocksberg* books, that a live action film based on the girl witch’s adventures would be a realistic proposition. Reich was not proven wrong in thinking that Bibi could connect with the cinema audiences: in fact, in 2002, Hermine Huntgeburth’s *Bibi Blocksberg* was the year’s most successful German film with over 2 million admissions posted. How fitting, then, that another children’s film – *Harry Potter and the Chamber of Secrets* – was the year’s overall No 1. film!

Moreover, the achievements of Reich and her production partners haven’t only been expressed in the number of tickets sold or Euros counted at the box office: this year alone, Uschi Reich, Karl Blatz and Peter Zenk were jointly awarded the Bavarian Film Award’s €250,000 producer prize for *The Flying Classroom* and *Bibi Blocksberg*. Corinna Harfouch received a

"The specialization in children’s films is a bit of a coincidence,” recalls Uschi Reich, managing director of Bavaria Filmverleih- & Produktions GmbH. "When I came back to Bavaria in 1996, I didn’t want to arrive with empty hands. I knew that Peter Zenk [of Lunaris Film] had the rights to the Erich Kaestner books – he had already made *Charlie & Louise* with Joseph Vilsmair’s Perathon Film and Bavaria – so we thought that it might be a good idea to film another three books – *Annaluise & Anton, Emil and the Detectives* and *The Flying Classroom* – together."

And as the saying goes, the rest is history: *Annaluise & Anton* was seen by more than 1.7 million cinemagoers in German cinemas and took €7.2 million in 1999, while *Emil and the Detectives* attracted an audience of 1.6 million in 2001 and a box-office of €7.1 million, and *The Flying Classroom* is the second most successful local film so far this year (after *Good Bye, Lenin!* with over 1.7 million admissions and €8.3 million takings.)
Golden Lola as Best Supporting Actress at this year’s German Film Awards for her portrayal of the wicked witch Rabia in Bibi Blocksberg, and both films were nominated in the Best Children’s Film category. In the end, The Flying Classroom was the lucky one that went home that evening with the golden statuette and a check for €250,000.

“Family entertainment wasn’t really anything new for me,” Reich explains. “I had always had some connection with this genre, like when I produced the TV three-partner Vater wider Willen. What’s more, I have always been fascinated by family structures. The fact that there have been more and more films for children and young people is also connected with the wave of successful children’s books here in Germany. But the same genre in the USA or UK is called family entertainment. Harry Potter is family entertainment anywhere else but here it is put under the heading of ‘children’s film’. We are stuck in this category because children’s literature is so strong in Germany.”

“In the past, there were films like Mama, Rudy the Racing Pig and Charlie & Louise being made in Germany, but we didn’t have a continuous output. Now we have a continuity of production and children’s films in Germany have developed their own brand – a kind of family entertainment where you don’t need lavish special effects or action; where a well-written screenplay can be produced that will hold its own with American films; where we have good actors and the children are also there to play in the films.”

Since 65% of the children audiences are being accompanied by their parents in the 30-39 age bracket (and not by their grandparents as one might presume), Reich says her aim is “to make films which the parents will also like and ones which both the parents and the children will want to recommend to others. You find that the concepts which are very important for children in films are loyalty, friendship and the absence of violence.”

At the same time, she notes that “without an established brand like Kaestner or The Slurb (Das Sams) [directed by Ben Verbong, produced by Kinowelt], it is still very difficult in the German children’s film scene. We have real problems with originally developed ideas. The success of films like Emil and the Detectives and The Flying Classroom was the name of Kaestner and an adaptation in keeping with the times. With The Flying Classroom, it wasn’t just about being cool and cheeky, but also about the humanist values he [Kaestner] represents.”

Of course, the laws governing the employment of children in films don’t make life any easier for German producers of children’s films. To begin with, children in Germany are only allowed to shoot 40 days a year, whereas those on Harry Potter, for example, were able to work for 80 shooting days. In the UK, children can spend nine hours on a set with four-and-a-half hours appearing in front of the camera, while Germany only allows them to spend up to five hours on set and three hours before the camera.

“That means that considerable demands are made on the logistics of a production,” Reich says. “Of course, there are more liberal conditions in the Czech Republic, Austria and the UK and many productions go there to shoot. But if you want to tell something about your own country, its people and the life here, then it’s important to shoot in Germany. That’s why we chose specifically to be in Leipzig for The Flying Classroom.”

She admits that the casting for the children’s roles is always an extremely long process – up to a year – but her collaboration with Peter Zenk on the three Kaestner films has spawned a whole wave of budding young talents which keep popping up in new films and TV movies: Elea Geissler (Annaluise from Annaluise & Anton) and Anja Sommavilla (Pony Huetchen from Emil and the Detectives), played Bibi Blocksberg’s schoolchums Schubia and Arkadia, while Bibi’s best friend Florian was played by Berlin schoolboy Maximilian Befort who first came to cinema audiences attention in Emil and the Detectives.

In addition, Max Felder (Anton in Annaluise & Anton), has had four TV roles including the crime film Polizeiruf 110 – Pech und Schweißel and Lost Xmas – Nie wieder Weihnachten, and Tobias Retzlaff, the title hero from Emil and the Detectives, has since appeared opposite Martina Gedeck in the TV movie Paula auf dem Weg zum Gueck and in the TV two-parter Hilfe, ich bin Millionär.

Reich is fully aware of the responsibilities she has toward the children she casts for her productions: “when working with children, you have to make sure that they will bear up to the pressure and will be able to do their job of acting. So, we always try to have the parents and schools involved in a supportive role wherever possible. The parents can always be there on the set if they want to, but sometimes the children don’t want them to be there! Of course, for the children it’s a nice life to be picked up by a driver and to have meals cooked specially for them. We have teachers in the team as well as people who take care of the kids during their free time.”

All the more important then that the caring continues after the shoot. “After being in the spotlight for while, they go back to school and can have real trouble getting into the old routine. That wasn’t so difficult in the case of The Flying Classroom, but there were other films where the schoolmates teased the children about having been in a ‘baby’s film’. So you need to work with the teachers and see that they are reintegrated into the class again.”

However, Reich’s output has not been restricted solely to family entertainment over the last eight years. Her time at Bavaria began with Markus Imboden’s Ingrid Noll adaptation Mrs. Rettich, Czerny and Me, starring Heike Makatsch, Jeannette Hain and Iris Berben, and she also gave HFF/M graduate Marco Petry the chance to make his first feature film with the teen comedy No More School which clocked up more than 950,000 admissions for distributor Constantin Film in 2000.

Speaking about working with newcomer directors, she says that, “wherever possible, I prefer to work with those who are also good screenwriters as well. That happened with Franziska Buch [on Emil and the Detectives] and will now be the case with Hendrik Hoelzemann [author of Benjamin Quabeck’s award-winning No Regrets] on his directorial debut Kammerflimmern which will begin shooting at the end of August.”

“The most important thing is that I want to work with people who have a vision, people who want something and want to be successful,” she declares. As for the future, Uschi Reich wants to expand the company’s position in Germany with three to four films going into production annually for the local market, but she is also keen to look across the borders in Europe to foster partnerships with producers in France and the UK. Indeed, a concrete project is already in development with a French production company and she is a particular fan of recent British cinema because of “its aiconic form.”

Martin Blaney spoke to Uschi Reich
Hannelore Elsner was born in Burghausen (Bavaria) and spent her childhood in Munich. After attending drama school, she appeared on the stage in Munich and Berlin in the late 1960s before becoming one of the leading actresses of the “New German Cinema” of the 1970s. She had parts in such films as Edgar Reitz’s Die Reise nach Wien (1973), Alf Brustelin’s Berlinger (1975) and Heidi Genée’s Grete Minde (1979). In the 1980s, she appeared in several TV series and has played the lead of a woman police detective in the highly successful ARD crime series Die Kommissarin since 1994. Elsner received a Telestar Award for this role in 1995 and won a Silver Nymph at Monte Carlo’s Television Festival for her performance in the TV movie Elsa in 1991. After a long absence from the cinema — almost 15 years after her appearance in Marie Ward (1985) — she was cast by Oskar Roehler as the writer Hanna Flanders for his feature No Place To Go (Die Unberuehrbare, 2000) which opened the Directors’ Fortnight in Cannes in 2000. Her bravura performance of an existence imploding received numerous awards including the German Film Award, Bavarian Film Award, the German Critics’ Award, German Video Prize and the Best Lead Actress awards at festivals in Chicago and Istanbul. Since then, she has appeared in another two films by Oskar Roehler (Suck My Dick, 2000, and the TV movie Fahr zur Hoelle, Schwester, 2002), Oliver Hirschbiegel’s My Last Film (Mein letzter Film, 2002) which earned her the Best Actress “Lola” at this year’s German Film Awards, and in two films by Rudolf Thome — the Karlovy Vary competition film Red and Blue (Rot und Blau, 2003) and Frau faehrt, Mann schlaeft (2003).

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BREAKING THE SPELL

A portrait of Hannelore Elsner

Hannelore Elsner is having the time of her life. She has the good fortune of being able to regularly attract interesting, meaty roles to play as well as to win recognition and respect from her peers in the industry and the general public alike.

At this year’s German Film Awards, for example, the night was hers as she picked up her second Best Actress “Lola” for her performance in Oliver Hirschbiegel’s My Last Film. Moreover, her faithful following of fans has created an official website – www.hannelore-elsner-fanpage.de – with a veritable treasure trove of information about the much admired actress, and a survey carried out in July by the magazine tv14 listed Elsner as one of Germany’s most popular actresses.

Indeed, this year has seen Elsner as much in demand as ever: she has been shooting seven new episodes of the popular ARD TV series Die Kommissarin since January and has recorded the German voice for her French colleague Anouk Aimée in Marceline Loridan-Ivens’ award-winning film Birkenau und Rosenfeld. She also found time to slot in the lead in the second part of Rudolf Thome’s A Journey Through Time trilogy, entitled Frau faehrt, Mann schlafet, which was shot in Berlin, Brandenburg and Sardinia in April and May.

She had first spoken with Thome about this trilogy project when they met in Rome during the Export-Union’s Festival of German Cinema in 2001: he had been invited to screen his Silver Bear winner Paradiso and Elsner was representing Oskar Roehler’s No Place To Go.

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“The role of [the construction office manager] Barbara was written directly for her,” Thome recalled at the international premiere of the first part, *Red and Blue*, shown in competition during the Karlovy Vary International Film Festival in July. “We had many telephone conversations and that’s how the screenplay came about.”

And their collaboration will continue with the third part of the trilogy currently only known as *Zeitreisen – Die Zukunft* as Thome now has to get down to writing the screenplay!

**KINO:** Did you always want to be an actress?

**Elsner:** Not really, that began when I was about 16 or 17, then I went to drama school and did a lot of work on the stage.

**KINO:** In one interview you said that you had always looked for an ‘artistic home’ in the way that, say, Liv Ullmann had developed a long-term collaboration with the director Ingmar Bergman.

**Elsner:** Yes, at the beginning of the 1970s I had something approaching this with Edgar Reitz and Alf Brustellin. Of course, I would like to have a relationship like the one which existed between John Cassavetes and Gena Rowlands. But, in the meantime, I do have my allies such as Oskar Roehler, Oliver Hirschbiegel, and now Rudolf Thome.

**KINO:** Did Oskar Roehler’s *No Place To Go* play a significant milestone in your career?

**Elsner:** Yes, as I said at this year’s German Film Awards, I think it ended the German cinema’s slumber, it broke the spell, for sure. For me, it was a major stroke of luck and a great event. I had seen [Oskar Roehler’s] *Silvester Countdown* before. So when Oskar asked me to play the role, I naturally said yes straightforward.

**KINO:** Which role posed the greatest challenge for you as an actress so far?

**Elsner:** All of the parts I play are challenges. One could also say that I just follow my profession. I always make demands on myself, I always try to get the best, but I don’t accept parts just because I think they will be a particular challenge. Rather, my choice is governed by the fact that I like the screenplay or the people I will be working with, because I think that the part will enrich me as an actress. *No Place To Go*, in fact, was quite easy because the screenplay was so good and Oskar Roehler was so good. One is also constantly changing and growing with the various roles.

**KINO:** Do you see a dearth of good women’s roles in Germany?

**Elsner:** I don’t think one can generalize. I am lucky that I am offered good parts. *My Last Film* by Oliver Hirschbiegel, for example, was a joy. The producer had originally commissioned a monologue, and I wasn’t involved from the outset. During the collaboration between producer Hubertus Meyer-Burckhardt and writer Bodo Kirchoff it was decided that the character should be an actress and then they approached me for the role.

**KINO:** *My Last Film* was shot with the digital camera – was this your first experience working with DV?

**Elsner:** Yes, one wouldn’t have been able to film it any other way. In this case, it wouldn’t have been a good idea to have the big apparatus of a classic film production. I think such Dogme-like films are certainly very interesting, but good old cinema is also nice.

**KINO:** Do you find any similarities in working with the directors Roehler, Hirschbiegel and Thome?

**Elsner:** I have a very high opinion of the work of all three and I would like to think there’d be a continuity in the work with these directors. At the same time, if one becomes part of a ‘film family’, that doesn’t make any difference for me as far as concentration or the passion is concerned, even if one has made ten films together.

**KINO:** Are prizes or distinctions important for you?

**Elsner:** Such recognition for what one has done is naturally very nice, but I don’t see myself in a competition. I just want to have good parts to play!

**KINO:** You attended screenings of *No Place To Go* at the Export-Union’s Festivals of German Cinema and other international festivals. What were the audiences’ reactions like? How did they differ from the reactions back home in Germany?

**Elsner:** That was a wonderful experience for me. I went to lots of places with this film – to Moscow, Sao Paulo, Buenos Aires, Stockholm and Chicago – it was fantastic to see this enthusiasm for cinema. It really fascinated me and I was a bit sad that there isn’t the same level of excitement in Germany.

Just think, in Rome there were long queues on a lovely sunny afternoon for the people to see a German film with Italian subtitles. I was surprised by this interest for other countries and forms of expression. I was particularly happy with this film because it was so well received wherever it was shown. I was really proud because everybody I spoke with was so enthusiastic. The figure I portray in the film is simply a fascinating woman and somehow I had the feeling people never thought that such a person could exist in Germany! It was really great to experience this interest. That’s something that belongs to me, something I will cherish.
**THIS YEAR’S STUDENT OSCAR WEARS A RED JACKET**

And once again this year, the OSCAR goes to Germany ... Director **Florian Baxmeyer**, scriptwriter **Elke Schuch**, producer **Kai Lichtenauer**, and director of photography **Marcus Kanter** were all in Hollywood on Sunday, 8 June 2003 to personally pick up their Student Academy Award (for Best Foreign Student Film) for Baxmeyer’s graduation film **The Red Jacket** (*Die rote Jacke*, 2002). In addition to the other numerous international awards the film has already received, the Student Academy Award is also a great source of recognition for the Film Studies Program at the University of Hamburg and the Hamburger Filmwerkstatt. Among the five finalists for this year’s prestigious award was another German student film, **Dr. Cuddle** (*Kuscheldoktor*, 2002) by **Anja Jacobs** from the Film Academy Baden-Wuerttemberg.

**FOCUS GERMANY SHOWCASE IN MOSCOW**

In the year of German-Russian Cultural Encounters, the 25th Moscow International Film Festival (20 – 29 June 2003) screened 14 contemporary German films in the special section **Focus Germany**. In addition, another five German films and German-international co-productions were presented in the festival’s sidebars. And German actor **Moritz Bleibtreu** also traveled to Moscow to serve as a member of the festival’s international jury.

The Focus Germany showcase opened with the hit film **Good Bye, Lenin!** with director Wolfgang Becker on hand to attend the screening. The fest’s Russian and international audiences also had a chance to see **Solino** by Fatih Akin, **Identity Kills** by Soeren Voigt, **Shattered Glass** (*Scherbentanz*) by Chris Kraus with actor Juergen Vogel in attendance, **Karamuk** by Suelbiye V. Guenar, **Babij Jar** by Jeff Kanew, **First Kiss** (*Das Jahr der ersten Kuesse*), **Blind Shaft** by Yang Li, and Lars von Trier’s **Dogville**.

**KISSES** (Das Jahr der ersten Kuesse) by Kai Wessel, **The Family Jewels (Eierdiebe)** by Robert Schwentke, and the shorts: **Quitt** presented personally by Gudrun Winter, **Gameboy** by Tobias Stille, **Sonderpreis** by Peter Roloff, **Cluck Cluck (Gack Gack)** by Olaf Encke, **Last Train (Letzte Bahn)** by Tom Uhlenbruck, and the OSCAR-nominee **Rocks** (Das Rad) by Chris Stenner, Arvid Uibel, and Heidi Wittlinger.

**KINO NEWS 3 / 2003**

**EFP ELECTS NEW BOARD OF DIRECTORS**

The European Film Promotion (EFP) held its elections for the Board of Directors during this year’s Cannes International Film Festival. At a meeting of the General Assembly, EFP members elected the following members to the board: **Claudia Landsberger** (Holland Film), **Christian Dorsch** (Export-Union of German Cinema), **Giorgio Gosetti** (Italia Cinema), **Patrick Lamassoure** (Unifrance), **Stine Oppegaard** (Norwegian Film Institute) and **Eva Vezér** (Magyar Filmunió Hungary).

Claudia Landsberger (President) and Christian Dorsch (Vice-President) were both elected for a fourth consecutive two-year term. Also re-elected were board members Patrick Lamassoure and Giorgio Gosetti. New to the EFP board are Stine Oppegaard and Eva Vezér.

EFP members chose to increase the Board of Directors from five to six, as the organization expands to include new members from Eastern Europe. With the recent addition of Baltic Films, the EFP has grown to include export and promotion organizations from 23 countries.

For further information about the European Film Promotion and its activities, please contact the EFP at: phone +49-40-3 90 62 52 or per email at: info@efp-online.com.
Scene from "Luther"

Alejandra Tomei

international productions as

and Saxony’s State Minister Tillich added. The filming of such

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ving Central Germany’s appeal to the national and international

film locations, the service offices will contribute toward impro-

“With the increasingly complex registration and negotiation of

well as continuously updated information on shooting locations.

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view of contacts and responsible offices for filming permits as

Among the World in 80 Days (in Saxony) prove the

attractiveness of Central Germany. The new service offices are

looking forward to assisting further projects in Thuringia and

Saxony. For further information, please contact:

MDM Film Commission, Bea Woelfling,
phone +49-3 41-2 69 87 16, www.mdm-online.

"GRILL POINT“ WINS AUDIENCE AWARD IN MADRID

Strong interest from the media and the Spanish public accom-

panied the Festival of German Cinema in Madrid,

which was held under the patronage of DaimlerChrysler from

10 - 14 June 2003. Over 4,000 spectators attended the event

which celebrated its fifth anniversary this year. Grill Point

(Halbe Treppe) by Andreas Dresen won the festival’s

Audience Award at a sellout performance. Bavaria Film

International is currently in negotiations with Spanish distribu-

tors for the film. And Spanish distributors also showed strong

interest in the opening film Solino which was attended by
director Fatih Akin and lead actor Barnaby Metschurat.

The directors who came to Madrid – Zueli Aladag with
Elephant Heart (Elefantenherz), Markus

Mischkowski and Kai Maria Steinkuehler with
Westend, Winfried Bonengel with Fuehrer Ex and
Christian Petzold with Wolfsburg – enjoyed lively dis-

cussions with the audiences about their films. Also showing in
the program were: Pigs Will Fly by Eoin Moore and the
family film The Flying Classroom (Das fliegende
Klassenzimmer) by Tomy Wigand. The directors of the
two documentaries, Douglas Wolfsperger with Bellaria
and Romuald Karmakar with 196 BPM, were on hand to
answer questions from the Spanish public. The “special event”
of the screening of 196 BPM in Madrid’s Coppelia followed by
a club night with DJ Hell was a highlight of the festival lasting into
the early hours.

Two directors of short films were also able to accompany their
films to Madrid: Richard Lehun as a representative for the
short film reel Next Generation 2003 with his film Fetish
(Fetisch) and Florian Mischa Boeder who presented his film Ich muss gehen at the festival’s opening. This film and
three other shorts (Lassie by Sinan Akkus, S:53 by Jens
Neumann and Bernd Kilian, and Business as Usual by
Tom Zenker) were shown in cooperation with the AG-
Kurzfilm as supporting films for the evening program.

The festival attracted particularly strong media interest through
the presence of Volker Schlöndorff who, with four films,

MDM FILM COMMISSION SERVICE OFFICES OPENED IN THURINGIA

AND SAXONY

June and July saw the expansion of the MDM Film
Commission with the official opening of two new service
offices in Erfurt and Dresden, an initiative made possible
through the support of the MDM Mitteldeutsche
Medienfoerderung and the Free States of Thuringia and
Saxony for the further development of the media infrastructure
in these areas. The offices are also supported by the STIFT
Management GmbH and the Tourismsus Marketing Gesellschaft
Sachsen GmbH and will operate as partners to the local media
service industry.

“As a result, the bureaucratic paperwork for film production in
the area will be reduced and the surrounding communities will
be able to develop the necessary sensitivity for working within
the film industry,” says MDM managing director Manfred
Schmidt about the motivation for establishing these new cen-
ters.

The online MDM Location Guide (www.mdm-online.de),
which is currently being updated and expanded, offers an over-
view of contacts and responsible offices for filming permits as
well as continuously updated information on shooting locations.

“With the increasingly complex registration and negotiation of
film locations, the service offices will contribute toward impro-
ving Central Germany’s appeal to the national and international
film industries,” Thuringia’s Minister of Culture Professor Krapp
and Saxony’s State Minister Tillich added. The filming of such
international productions as Luther (in Thuringia) and

PRIZE WINNERS IN CANNES

Both veterans and newcomers scooped up awards at this year’s
Cannes International Film Festival. The jury of the International
Federation of Film Critics (FIPRESCI) awarded Aleksandr
Sokurov’s competition entry Father and Son (Vater
und Sohn) the FIPRESCI Award, heralding the film’s “brilliant
images and the director’s original way of depicting the powerful
bond that unites a father and a son.”

And for the first time, a short from the “Konrad Wolf” Academy
of Film & Television (HFF/B) in Potsdam-Babelsberg took home
an award from the Cinéfondation. Since 1998, the Ciné-
fondation has been presenting short and mini feature films from
film school students from all corners of the world. This year’s
prize-winners included an ex aequo third place prize for TV
City, directed by Alberto Couceiro in co-direction with
Alejandra Tomei.

The directors of short films were also able to accompany their
films to Madrid: Richard Lehun as a representative for the
short film reel Next Generation 2003 with his film Fetish
(Fetisch) and Florian Mischa Boeder who presented his film Ich muss gehen at the festival’s opening. This film and
three other shorts (Lassie by Sinan Akkus, S:53 by Jens
Neumann and Bernd Kilian, and Business as Usual by
Tom Zenker) were shown in cooperation with the AG-
Kurzfilm as supporting films for the evening program.

The festival attracted particularly strong media interest through
the presence of Volker Schlöndorff who, with four films,
was the subject of the event’s first retrospective. His films were received extraordinarily well, with *The Lost Honor of Katharina Blum (Die verlorene Ehre der Katharina Blum)* being a sellout.

Another sellout was the presentation of the 1919 silent film classic *The Cabinet of Dr. Caligari (Das Cabinet des Dr. Caligari)* by Robert Wiene with musical accompaniment by the Aljoscha Zimmermann ensemble and an introduction by Friedemann Beyer, director of the Friedrich Wilhelm Murnau Foundation.

Part of the Madrid program was shown at another event in San Sebastian (13 - 19 June 2003) and an additional event is planned in Lisbon at the end of the year.

**FILMFEST MUNICH 2003: FFF BAYERN PRESENTS NEW EDITION OF ITS ‘FILM PRODUCER’S CHECKLIST’**

This year’s **Filmfest Munich** turned out to be a great success for FFF-sponsored films: director Hans Steinbichler and lead actress Johanna Wokalek won the Young German Cinema Award (donated by the HypoVereinsbank, Bavaria Film and the Bayerische Broadcasting Corporation) for Steinbichler’s debut film *Hierankl*, an alpine drama also starring Barbara Sukowa. In honor of the legendary German director Bernhard Wicki, the festival awards the film prize *The Bridge to filmmakers with a humanitarian vision. This year, the prize went to Marceline Loridan-Ivens for the German-French co-production *A Birch Tree Meadow*, an exploration of her own and Germany’s past with Anouk Aimée and August Diehl in the leading roles.

On the occasion of its traditional festival reception, FFF Bayern presented the new edition of its handbook **Film Producer’s Checklist**, published by the **Film Information Office** in cooperation with the **Film Commission Bayern**. The English brochure contains all the key information necessary to carry out film and television production in Munich and Bavaria: facts and figures about Bavarian towns and regions, all kinds of production services, companies and relevant addresses.

The **Film Producer’s Checklist** can be ordered by email (filminfo@bff-bayern.de) for the price of €14.90 (plus VAT and shipping charges).

**SUBTITLES OVERCOME HANDICAPS AT GAGA 3 FESTIVAL**

Omnopresent subtitles enabled more viewers to appreciate films shown at the recent GAGA Festival in Berlin. During the **GAGA 3 Media Festival** on the topic of disability this past May, all foreign motion pictures were projected with German subtitles. The sensation of this year’s 45-film event was “signing” German entries with captions for the hearing impaired.

**GERMAN DOCUMENTARIES SUCCESSFUL IN MARSEILLES**

For the first time after a long absence, the German documentary association, **ag dok** was represented with a small stand at the documentary film market, **Sunny Side of the Doc**. From 25 - 28 June of this year, 15 German filmmakers, producers and distribution specialists came together under the joint label “**German Documentaries**” in Marseilles, the location, since the beginning of the 1990s, for one of the few trade events totally dedicated to non-fiction formats. More than two hundred editors and buyers were present this year and expressed cautious optimism that “the valley has been crossed and things are on the up.” This and similar sentences were heard more often in Marseilles.

First responses to the “**German Documentaries**” offering appear to confirm this: 17 films from the **ag dok** selection were borrowed from the library and viewed. Among those attracting the most interest were **Blaues Gold im Garten Eden** by Leslie Franke and **Heirate mich** by Uli Gaulke and Jeanette Eggert, which had its premiere in the *Berliner* section of this year’s Berlinale. The first concrete interest in buying several films can already be seen. Outside actual business transactions, for many producers and filmmakers **Sunny Side** was again the location to meet colleagues from other European countries. Joint ideas and projects were discussed and experiences exchanged. Participating producers said the climate at **Sunny Side** is more pleasant, because it’s less hectic than that at **MIP**. Editors and buyers are more approachable and open, making **Sunny Side** an ideal location for the non-fiction genre.
DW-TV: DEUTSCHE WELLE LAUNCHES "KINO“ – THE GERMAN FILM MAGAZINE

Deutsche Welle wants to support German films by intensifying their international image. In cooperation with the Filmförderungsfond Bayern, the Export-Union of German Cinema, DW-TV launched a new format on 7 June 2003 on the occasion of the German Film Award ceremonies in Berlin. KINO – The German Film Magazine will report each month on the latest German films and on international productions in Germany’s movie landscape. The program will be broadcast in German and English. The focus of this new format by DW-TV is to offer an authentic inside look at filmmaking in Germany. KINO reports from shooting on the set and presents actors, directors, screenwriters and producers. The German version will be broadcast on the first Thursday of every month, with the English version following on Saturdays at 18:30 GMT, and then rebroadcast Sundays, at 0:30, 06:30 and 12:30 GMT.

For further information, please contact: DW-TV – Kulturredaktion (Arts Desk), Hans Christoph von Boes – Voltastrasse 6, 13355 Berlin/Germany, phone +49-30-46 46 68 02 · Fax +49-30-46 46 68 25, www.dw-world.de/presse

UPCOMING MFG ACTIVITIES

The MFG Filmförderung Baden Wuerttemberg continues, in the second half of the year, to present numerous activities of interest to the film and media industries. On 11 and 12 September 2003, the annual location tour will take filmmakers through the region around Lake Constance and the Allgäu to show them that the area presents some of the best shooting conditions available in Germany.

Cinematic highlights of a shorter nature can be seen at the European Short Film Festival which takes place in Ludwigsburg from 10 - 15 September 2003. Alongside the competition there will also be panel discussions and talks.

And the flavor remains international in December: The co-production summit, Europa der kurzen Wege, will take place in Horn/Switzerland, on Lake Constance. The event, which has been organized since 1996 by MFG Baden-Wuerttemberg, the Austrian Film Institute, the Swiss Ministry for Culture, and FilmFernsehfonds Bayern, offers the opportunity to make international contacts and lay the foundations for joint projects.

STABLE STRUCTURES – LOCATION HAMBURG

With the new mixing studio at Studio Funk, the post production sector in Hamburg has again been considerably expanded. This means Hamburg, alongside the various locations and its creative producer scene, offers all the important conditions for national and international productions on site. “We welcome Studio Funk’s commitment. With the three companies, Loft Studios, Konken Studios and Studio Funk, we are very well established in the area of audio post production,” says Eva Hubert, executive director of FilmFoerderung Hamburg. “Despite the lack of contracts and bankruptcies, Hamburg’s strengths are, as before, the stable structures and the filmmaking-friendly atmosphere.” Just finished shooting are the subsidized theatrical features Erbsen auf halb 6 (cf. p. 30) by Lars Buechel and Gegen die Wand by Fatih Akin. Another five subsidized theatrical features are planned to start shooting in Hamburg in late summer: En Garde by Ayse Polat, Hamburg Cell by Benjamin Ross, Sergeant Pepper by Sandra Nettelbeck, Metallic Blues by Danny Verete, and Colour Me Kubrick by Brian Cook, with John Malkovich starring in the main role.

FFA SHORT TIGER AWARD 2003

Nuts and Bolts (Hochbetrieb) by Film Academy Baden-Wuerttemberg (FBW) student Andreas Krein has won this year’s €25,000 Short Tiger Award sponsored by the German Federal Film Board (Filmförderungsanstalt/FFA) for students at German film schools. The other five nominees – including two fellow FBW students, Sven Martin (Knight Games/Ritterschlag) and Anna Matysik (Post Card), Oliver Held (Spring, Academy for Media Arts, Cologne), Maximilian Erlenwein (John Lee and Me, dffb, Berlin), and Oezgucer Yildirim (Der Noetige Schneid, Hamburg Filmworkshop) – each received premiums of €15,000 from the Short Tiger jury comprising filmmaker Detlev Buck, producer Maria Koepf (X Filme) and the FFA’s executive director Rolf Baehr.

Commenting on the prize which is intended to support young producers and directors in the realization of their next film, Baehr said that the Short Tigers are “an important complement to the FFA’s automatic support for short films.”

VANESSA PARADIS AND THOMAS VINTERBERG IN NRW

North Rhine-Westphalia is experiencing some hot moments this summer with many national and international co-productions: after Vanessa Paradis and Jason Flemyng went in front of the camera together this July in the Cologne Coloneum for the science fiction comedy, The Return of James Battle, by the brothers Didier and Thierry Poiraud, Oskar Roehler has announced a late-summer shooting start for his new film, Agnes und seine Bruder (cf. p. 28). This tragicomedy from Berlin’s X Filme stars Moritz Bleibtreu, Herbert Knaup and Martin Weiss in the main roles and will be filmed in Cologne and Berlin. In October, Thomas Vinterberg will film a script by his Danish colleague Lars von Trier in North-Rhine Westphalia. Their film, Dear Wendy, which will be shot in Copenhagen, Recklinghausen and Bergkamen, tells of the grotesque love pacifist Dick has for his gun, Wendy.
FRANCO-GERMAN CINEMATIC COOPERATION

Initiators of the Les Rendez-Vous franco-allemand du cinéma held a preparatory meeting at this year’s Cannes Film Festival to further discuss the goals of this new cooperation pact between the French and German film industries. Topics raised during the panel discussion included the future of national film subsidy systems, tax instruments in both countries, as well as the campaign against rampant film pirating.

The intention of the "Rendez-Vous" is to establish a strong and constructive basis for French and German producers in order to intensify the co-production activities between the two national industries. The personal contacts between the producers will make common trust and credibility easier to achieve. Already in March of this year, a first meeting took place to form an initial working structure and an advisory committee: Brigitte Sauzay, consultant to the German chancellor regarding German-French relations, is serving as committee president, German filmmaker Peter Sehr and Unifrance president Margaret Menegoz as vice-presidents, and UGC’s managing director Yves Marmion as treasurer.

At present, the preparation for the first Rendez-Vous franco-allemand du cinéma are continuing at full speed. On 3 and 4 November 2003, German and French producers will be invited to attend two days of professional meetings, informative panel discussions and special screenings at the Institut Lumière in Lyon. The institute’s director Thierry Frémaux was pleased to offer this location to the committee, which is working with Unifrance staff for the actual organization of this first issue of the Rendez-Vous taking place in France.
www.german-cinema.de

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

more than 1000 other useful things to know about German Cinema
About a Girl

Original Title About a Girl Type of Project Feature Film Cinema Genre Coming-of-Age Drama Production Company fieber.film, Munich, in co-production with ZDF Kleines Fernsehspiel, Mainz, dff, Berlin, CH Media, Potsdam With backing from FilmFernsehFonds Bayern Producers Mario Stefan, Clares Grollmann Director Catharina Deus Screenplay Martina Klein Director of Photography Birgit Moeller Music by Beckmann, Cassis Production Design Karin Betzler Casting Uwe Buesker, Casting Berlin Principal Cast Katharina Schuettler Format Super 16 mm, color, 1:1.85 Shooting Language German Shooting in Mecklenburg-Vorpommern, Autumn 2003 German Distributor Nighthawks Pictures, Potsdam

Preparations are underway for About a Girl. Catharina Deus’ graduation film from Berlin’s German Film & Television Academy (dff) and another collaboration with screenwriter Martina Klein after the shorts Der Freund der Friese (2002). As Deus and Klein explain, “in About a Girl many of the issues appear again which had already been the motivation behind our short 1/2 8: the subject of the outsider; the quest for love linked with constant mistrust, dealing with sexuality, wanting to break out and the fear of doing it. Like in our previous films together, the character of the girl is at the center of the film; the story is narrated close to Joe and is determined by her rhythm.”

Describing the main character of a 17-year-old girl from the east German provinces, Deus says that “Joe is a girl who has never belonged and she constantly does things to make sure that things stay that way. She has developed a hard shell through being an outsider, but she tries to become an adult in a chaos that she has brought about herself. She wants to be a boxer but doesn’t dare go into the open about it. Then when her childhood friend Stella comes back to the village from Berlin, Joe’s life undergoes a wind of change.” Setting the coming-of-age drama in the East was a conscious decision taken by Deus and Klein “because we think that the problems of growing up are in particular really hard there, what with unemployment and the lack of any prospects. All of the young people are going away, but Joe is left there all alone. We thought it would be interesting to look at this young generation who is indirectly affected by the Wende – they were only small children when the Berlin Wall fell – but they are confronted now by the consequences.”

Casting the key figure of Joe was no easy matter because the production looked at the possibility of having a woman kick-boxer who could act before finally deciding on Katharina Schuettler – the lead in Michael Hofmann’s acclaimed Sophie! last year – who had been under consideration from the outset. “I think she is ideal because of what I see in her face,” Deus explains, “and her vulnerability. The fact that Katharina is 23 doesn’t matter because she looks much younger. I like an element of artificiality and I didn’t want to have any chubby-cheeked 17-year-old. Her difficult life means that Joe is much more mature than the 17-year-olds you see in the early evening TV series.” Similar to the preparations Daniel Bruehl had to undertake as a boxer for Zueli Aladag’s Elephant Heart (Elefantenherz – cf. p. 52), Schuettler will also have an intensive two months of training before the shoot to tone up muscles and become flight of foot. “We have a female trainer to look after the choreography of the boxing scenes, who is also a documen-tary filmmaker and thus has a feeling for film,” Deus adds.

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Agnes und seine Brüder

Original Title Agnes und seine Brüder (working title) Type of Project Feature Film Cinema Genre Drama Production Company X Filme Creative Pool, Berlin in co-production with WDR, Cologne, ARTE, Strasburg With backing from Filmstiftung NRW, FilmFernsehFonds Bayern, Filmboard Berlin-Brandenburg Producer Stefan Arndt Director Oskar Roehler Screenplay Oskar Roehler Director of Photography Carl-F. Koschnick Principal Cast Moritz Bleibtreu, Herbert Knaup, Martin Weiss, Katja Riemann, Tom Schilling Format 35 mm, color, 1:1.85 Shooting Language German Shooting in Cologne and Berlin, August - September 2003 German Distributor X Verleih AG, Berlin

Contact:
X Filme Creative Pool GmbH · Stefan Arndt 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
Producer Stefan Arndt hadn’t planned to produce another film this year. “Good Bye, Lenin! as a production was quite demanding,” he says. But then Oskar Roehler came along with the screenplay for Agnes und seine Brüder and any resolutions made on Arndt’s part went out the window. In fact, Arndt and Roehler had already been working together for the last two years on the development of another feature project entitled Der suesse Duft der Verzweiflung, which “is to be a large production, shot in English,” Arndt explains; “but Oskar is so productive that I had forgotten him to offer me anything else. I just said: I only want to do this film with you at some time whenever.” However, Arndt then broke his own rule by having a look at Roehler’s screenplay for Agnes: “it was just like Heaven, a real page-turner and one of the best screenplays I have ever seen in Germany. On the one hand, it is authentic Oskar, but, at the same time, it pushes open the door into a larger world. It’s a kind of German American Beauty.”

The film’s storyline centers on three siblings – an ambitious politician (played by Herbert Knaup), a sex-crazed librarian (Moritz Bleibtreu), and the third brother – the Agnes of the title, who is an angelic figure (played by newcomer Martin Weiss). “On one level, you see contemporary Germany, but on the other hand there is a larger story which really breaks your heart. He is a master of deeply emotional images and there are elements of Oskar’s previous films here, but they are in such a dramaturgical perfection that one will be entranced from the first to last minute.” Arndt continues. Roehler’s project also has a dramaturgical perfection that one will be entranced from the first to last minute,” Arndt continues. "It is not like he has had to wait because he has made quite a few films, so there is a relative composure,” Arndt notes. “It is not like he has had to wait several years to make a film. Moreover, he has made very different kinds of films and I think he’s one of the few directors in Germany today who can create emotions and really take you by surprise.”

"Working with Oskar is different from some other directors because he has made quite a few films, so there is a relative composure,” Arndt notes. “It is not like he has had to wait several years to make a film. Moreover, he has made very different kinds of films and I think he’s one of the few directors in Germany today who can create emotions and really take you by surprise.”

With backing from Filmstiftung NRW Producer Hermann Joha Director Sebastian Vigg Screenplay Timo Berndt Director of Photography Diethard Prengel Editors Ammap Lorenz, Martin Habig Principal Cast Sven Martinek, Thomas Anzenhofer, Eva Habermann, Goetz Otto, Dirk Heinrichs Format Super 16, blow-up to 35 mm, color, 1:1.85 Shooting Language German Shooting in Düsseldorf and surrounding area, May - June 2003 German Distributor Universum Film GmbH & Co. KG, Munich

Contact:
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Now is a good time for cinemas to start fitting seatbelts and airbags because with enough explosive action to warrant a public health warning, one of Germany’s most successful TV-series is heading for its big screen debut.

Der Clown is top agent Max (Sven Martinek). Supported by journalist Claudia (Diana Frank) and helicopter pilot Dobbs (Thomas Anzenhofer), he’s a crime fighter who wears his (under)pants on the inside of his trousers! With his trademark clown’s mask, tongue lightly in cheek and a wink in his eye, our hero rights wrongs and shows bad guys crime really doesn’t pay.

But this time Max pays a heavy price when Claudia is killed by an unknown gangster. Our hero decides to hang up his mask. Four years pass … Now he’s out to rescue Claudia’s sister Leah (Eva Habermann) from the clutches of evil gangster Zorbek (Goetz Otto), whom, it transpires, is Claudia’s murderer. But that’s just the beginning! And Zorbek has bigger fish to fry. The clock is now ticking and the adrenaline pumping.

With two pilot films and forty-four episodes, Der Clown has been a major success for commercial broadcaster RTL. The first TV-movie (November 1996, director Hermann Joha) attracted 8.77 million viewers with a market share of 37.1% in Germany (viewers aged 14-49). The first series reached 5.28 million viewers with a 23.7% share. Der Clown has also been sold to, among others, Finland, France, Italy, Canada, Korea and Latin America.

For millions, Sven Martinek is Der Clown – a role he has made his own. Thomas Anzenhofer is also to be seen in the cops and Autobahn series, Alarm fuer Cobra 11 (also an Action Concept production), while Eva Habermann is no stranger to both TV and cinema. Among her many credits are the sci-fi series Lexx – The Dark Zone and the latest film from Oskar Roehler, Angst (Der alte Affe Angst). Bad guy Goetz Otto has menaced the best, from James Bond (Tomorrow Never Dies) to playing a Nazi officer in Steven Spielberg’s Schindler’s List.

Action Concept, Europe’s largest stunt specialist, is also the world’s biggest full-service producer of action formats with some 1,620 minutes output a year. With the feature Der Clown, says producer Joha, “we’re taking the quality to another level by adding additional production value – making it more suspenseful – and a lot faster – ultimately pure cinema!”
touristy picture postcard scenes: “Vienna won’t be recognizable in the film as Vienna. What I like about the locations here is that you have a kind of Balkan atmosphere and there is a mishmash of different languages with Russian, Italian, Croatian, Slovakian and so on, let alone all kinds of dialects.” Moreover, he can allow himself a few more liberties being an outsider, explaining that “one has a different view on things than if one was to live here.”

At the same time, film buffs should watch out for an appearance of Vienna’s famous Casanova Bar which doubles up as a shady dive owned by Broschnin’s rival Leo, since this bar with the red upholstery was one of the settings for Carol Reed’s legendary The Third Man.

With C(r)ook now in post-production, Danquart set to work at the beginning of July on a theatrical documentary – Hoellenfahrt – about the Tour de France cycle race which is celebrating its centenary this year. The ambitious project is being produced by Danquart’s own company Quinte Film in co-production with Hamburg-based Multimedia and Switzerland’s Dschoint Ventschr, with backing from Filmstiftung NRW, BKM, the broadcasters ARD and ARTE, and with the cooperation of the Tour de France organizers.

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**C(r)ook**

**Original Title** C(r)ook  **Type of Project** Feature Film  **Genre** Comedy  **Production Company** Dor Film West, Munich, in co-production with Dor Film, Vienna, in cooperation with HR, Frankfurt, ARTE, Strasbourg, ORF, Vienna  **With backing from** FilmFernsehFonds Bayern, Filmförderunganstalt (FFA), MFG Baden-Württemberg, Österreichisches Filminstut, Filmfonds Wien, MEDIA, EAVE  **Producers** Danny Krausz, Kurt Stocker  **Director** Pepe Danquart  **Screenplay** Mike Majzen  **Director of Photography** Carl-F. Koschnick  **Editor** Britta Nahler  **Music by** Walter W. Cikan  **Principal Cast** Henry Huebchen, Moritz Bleibtreu, Corinna Harfouch, Nadeschda Brennicke, Roland Dueringer, Josef Hader, Paulus Mankert, Karlheinz Hackl  **Format** 35 mm, color, 1:1.85  **Shooting Language** German  **Shooting in** Vienna, February - April 2003

**Contact:**

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OSCAR-winning German director Pepe Danquart (Block Rider/Schwarzfahrer) traveled to Vienna this spring to shoot his second feature film C(r)ook which assembled an impressive cast including Henry Huebchen, Moritz Bleibtreu, Corinna Harfouch and Josef Hader.

“It’s a gangster farce, a genre film on the comedy level but also bitter and cruel and there are some really profound moments,” Danquart says, “It’s a bit like Snatch.” C(r)ook centers on the gangster Oskar Broschnin (played by Huebchen) who has always dreamed of leaving behind the life of crime to devote himself to his real passion – of cooking and opening his own restaurant. But for this dream to become reality Oskar has to defend his reputation as the coolest gangster in town just one more time …

Danquart says that it was “a real joy” working with Bleibtreu and Harfouch (who received the Best Supporting Actress “Lola” at this year’s German Film Awards for her performance as the wicked witch Rabia in Bibi Blocksberg) and “with Roland Dueringer, Josef Hader, Karlheinz Hackl and Paulus Mankert, we have people who are real superstars in Austria.” Although the co-production by leading Austrian production house Dor Film and its German outpost Dor Film West was shot at locations throughout Vienna, Danquart consciously avoided the Vienna won’t be recognizable in the film as Vienna. What I like about the locations here is that you have a kind of Balkan atmosphere and there is a mishmash of different languages with Russian, Italian, Croatian, Slovakian and so on, let alone all kinds of dialects.” Moreover, he can allow himself a few more liberties being an outsider, explaining that “one has a different view on things than if one was to live here.”

At the same time, film buffs should watch out for an appearance of Vienna’s famous Casanova Bar which doubles up as a shady dive owned by Broschnin’s rival Leo, since this bar with the red upholstery was one of the settings for Carol Reed’s legendary The Third Man.

With C(r)ook now in post-production, Danquart set to work at the beginning of July on a theatrical documentary – Hoellenfahrt – about the Tour de France cycle race which is celebrating its centenary this year. The ambitious project is being produced by Danquart’s own company Quinte Film in co-production with Hamburg-based Multimedia and Switzerland’s Dschoint Ventschr, with backing from Filmstiftung NRW, BKM, the broadcasters ARD and ARTE, and with the cooperation of the Tour de France organizers.

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**Erbsen auf halb 6**

**Original Title** Erbsen auf halb 6  **Type of Project** Feature Film  **Genre** Tragicomedy  **Production Company** Senator Film Produktion, Berlin, in co-production with Mr. Brown Entertainment Filmproduction, Berlin  **With backing from** FilmFörderung Hamburg, Filmförderunganstalt (FFA), BKM, Filmboard Berlin-Brandenburg, FilmFernsehFonds Bayern, Gesellschaft zur Förderung audiovisueller Werke in Schleswig-Holstein (MSH)  **Producers** Hanno Huth, Ralf Zimmermann  **Director** Lars Buechel  **Screenplay** Ruth Toma, Lars Buechel  **Director of Photography** Judith Kaufmann  **Editor** Peter R. Adam  **Production Design** Christoph Kanter  **Music by** Jam X Music  **Principal Cast** Fritzi Haberlandt, Hilmir Snaer Gudnason, Harald Schrott, Tina Engel  **Format** Super 35 mm, color, cs  **Shooting Language** German  **Shooting in** Hamburg, Berlin-Brandenburg and Denmark, April - June 2003  **German Distributor** Senator Film Verleih GmbH, Berlin

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After his box-office success with the comedy Now or Never (Jetzt oder Nie, 2000), Lars Buechel has teamed up again with screenwriter Ruth Toma for his latest project Erbsen auf halb 6 starring Frizti Haberlandt (from Cold is the Evening Breeze/Kalt ist der Abendhauch and most recently Learning to Lie/Liegen lernen) and Icelandic “Shooting Star” Hilmir Snær Gudnason (101 Reykjavi). “We developed the story for a long time and originally had the action playing in one setting until we decided to turn it into a road movie,” Buechel explains. “The story is quite extraordinary and unconventional – I think it’s quite daring to have two blind people traveling through Europe – and it may seem rather difficult at first glance, but I am aiming for a large audience.”

At the same time, Buechel stresses that he is “not making a film about the subject of blindness, but rather a film about two lovers who cannot see each other. To play that, to direct that, to edit that so that it’s clear that they recognize each other, but can’t see one another – that is definitely a challenge. And the cinemagoer must never forget that they are both blind!” Buechel recalls that they decided upon Frizti Haberlandt as the blind therapist Lilly from the outset: “she was then involved in the casting sessions for the male lead and we had a great stroke of luck with Hilmir [as the theater director Jakob who loses his sight after a car accident]. You really believe that he is blind.”

He says that there was a conscious decision to cast these two leads with actors who are, as of yet, relatively unknown in Germany “because the actor’s fame can lead to a situation where one doesn’t accept his blindness. And, as always in cinema, it’s more about credibility than probability.” For Buechel, Erbsen auf halb 6 – the title refers to the system blind people have of arranging food on their plates, i.e. peas at half past five – is a “fairy tale with a happy ending. They fall in love, they find one another – and don’t necessarily have to find their sight again.” He points out that the film’s soundtrack will play a crucial role as it does for blind people in real life: “one will hear sounds one might not otherwise have heard, but which are sometimes surreal in this context. Moreover, the idea was also to have images that are atypical for German cinema. As a spectator, one will pass through some magical landscapes and then we will suddenly stop and think: ‘My goodness, that’s something they can’t see’.”

Lattenknaller

Original Title Lattenknaller Type of Project Feature Film Cinema Genre Comedy Production Company Hager Moss Film, Munich, in co-production with Medienfonds German Film Production, Berlin, RTL Television, Cologne With backing from Filmstiftung NRW, FilmFernsehFonds Bayern, Filmförderungszentrale FFF Bayern, Filmförderungsanstalt (FFA) Producers Kirsten Hager, Eric Moss, Andreas Schneppe Director Sherry Hormann Screenplay Benedikt Gollhardt Director of Photography Hanno Lenzl Editor Eva Schnare Music by Martin Todsharow Principal Cast Maximilian Brueckner, David Rott, Saskia Vester, Dietmar Baer, Lisa Maria Pothoff, Rolf Zacher Format 35 mm, color, 1:1.85 Shooting Language German Shooting in Dortmund, Cologne and surrounding area, July - August 2003 German Distributor ottfilm GmbH, Berlin

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, Lattenknaller.

Writer Benedikt Gollhardt, best known for his German Television Award-winning TV-adventure series Edel & Starck, has crafted a story of prejudice and pride: that of young provincial player Ecki (Maximilian Brueckner) 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.

As Maximilian Brueckner says, “it’s very brave to tackle this subject: football and homosexuality are an absolutely taboo theme.” Which is why Lattenknaller’s direction is in the safe hands of Sherry Hormann who has proven, with such films as Doubting Thomas (Irren ist maennlich, 1996) and Frauen sind wunderbares (1993), that she can bring both sensitivity as well as humor to unconventional subjects.

Refereeing the whole production is Hager Moss Film. As well as the two films mentioned above, the company is also responsible for, among others, the local hits Moonlight Tariff (Mondscheintarif, 2000, director Ralf Huettner), St. Pauli Night (St. Pauli Nacht, 1999, director Soenke Wortmann) and Japanese Are Better Lovers (Japaner sind die besseren Liebhaber, 1994, director Philipp Weinges).

Lattenknaller (which translates roughly as a football shot which slams into and/or breaks the crossbar or post, but also carries the double meaning of the German “Latte”, slang for an erection, and “Knaller”, slang for a resounding success) is intended first and foremost as entertainment, whether you’re young or old, male or female, gay or straight. In fact, you won’t even have to be able to play football to enjoy it! SK
Maedchen Maedchen II

Original Title Maedchen Maedchen II (working title)
Type of Project Feature Film
Cinema Genre Comedy
Production Company Olga Film, Munich
With backing from FilmFernsehfonds Bayern, Filmfoerderungsanstalt (FFA)
Producers Molly von Fuerstenberg, Harald Kuegler, Viola Jaeger
Director Peter Gersina
Screenplay Maggie Peren
Director of Photography Jochen Staeblein
Editor Anne Loewer
Production Design Josef Sanktjohanser
Casting Nessei Nesslauer
Principal Cast Diana Amft, Karoline Herfurth, Jasmin Gerat, Sebastian Stroebele, Simon Verhoeven, Max von Thun
Format 35 mm, color
Language German
Shooting Language German
Shooting in Munich, July - August 2003
German Distributor Constantin Film Verleih GmbH, Munich

After the commercial success of Dennis Gansel’s teen comedy Girls on Top (Maedchen Maedchen, 2001), Munich-based production outfit Olga Film thought long and hard about how they would approach a sequel.

While sequels are a regular feature in Hollywood, people often turn their nose up at them if German filmmakers consider making one. But, as producer Molly von Fuerstenberg argues, “if you have a charming story, why not?”, while fellow producer Harald Kuegler stresses that, “it is not a question of telling the same thing, but rather for the film to have its own story.” Three of the actors from the first film return for the new production – Diana Amft, Karoline Herfurth and Max Niemelt – and the screenplay is once again penned by Maggie Peren, but one of the original female trio (Felicitas Woll) was not available to reprise her role and has been replaced by Jasmin Gerat.

Other new faces include actors Simon Verhoeven and Max von Thun, and director Peter Gersina – who scripted Love Scenes on Planet Earth (Das merkwuerdige Verhalten geschlechtsreifer Grossstaedter zur Paarungszeit, 1998) for Marc Rothemund and recently made a TV movie with Olga Film for SAT.1. Gersina took on the director’s chores on this outing since the original’s director Dennis Gansel is in the midst of preparations for his next feature, Napola, which is set to shoot this autumn for Olga Film.

Von Thun plays a confidence trickster who pretends to be loaded but doesn’t have two cents to rub together, while Verhoeven (the actor-director son of Michael Verhoeven and Senta Berger) lives next door to the girls’ pokey excuse for a flat in an enormous loft. “The first film was about the first orgasm and sexuality in general, but we wanted to find a subject which went further,” explains producer Viola Jaeger. “We decided to look at girls around 20 who are beginning to move out of the family home and stand on their own two feet. That’s something which is particularly difficult because they are no longer able to rely on their parents and have to find a flat and money. And then they realize that rich boys are in fact just as attractive as other boys and so decide to organize a flat sharing arrangement.”

MB

Marseille

Original Title Marseille
English Title Marseilles
Type of Project Feature Film
Cinema Genre Drama
Production Company Schramm Film Koerner & Weber, Berlin
With backing from Filmboard Berlin-Brandenburg, BKM, ZDF, Kleines Fernsehspiel, Mainz, ARTE, Sarasbourg
Producer Florian Koerner von Gustorff
Director Angela Schanelec
Screenplay Angela Schanelec
Director of Photography Reinhold Vorschneider
Editor Bettina Boehler
Production Design Ulrika Andersson, Roland Mabile
Casting Simone Baer
Principal Cast Maren Eggert, Marie-Lou Sellem, Devid Striesow, Alexis Loret
Format 35 mm, color
Language German and French
Shooting Language German and French
Shooting in Berlin and Marseilles, February - July 2003
German Distributor Peripher Filmverleih GmbH, Berlin

This summer saw Berlin-based production house Schramm Film Koerner & Weber working on its third collaboration with the German Film & Television Academy (dffb) graduate Angela Schanelec after her features Places In Cities (Plaetze in Staedten, 1998), which was presented in Un Certain Regard at Cannes in 1998, and Passing Summer (Mein langsam Leben, MB
Christian Schmid's you know from your own experiences when abroad, where you because that's not a thing one normally notices. It's something then suddenly we pass into German. It's a really nice moment languages: in the first hour of the film, one only hears French and us to see how the thought processes are different when you who could speak French although it didn’t have to be perfect. Schanelec says that she sees "enormous differen-
spotential French production partners couldn’t raise their share (from Benjamin Quabeck’s No Regrets/Nichts Bereuen)

As producer Florian Koerner von Gustorf explains, the film might have become a co-production with France, but potential French production partners couldn’t raise the share of the budget despite the fact that the project, which was finally backed by ZDF’s Das Kleine Fernsehspiel, Filmboard Berlin-Brandenburg, BKM and ARTE, had been successful in attracting support from the Franco-German “mini-traité” co-production agreement. Schanelec says that she sees “enormous differen-
to reality - with films that really do succeed in accompanying life along part of the way. Films which quite incidentally recount the fluctuation, radical changes and existential decisions faced by an entire generation.”

As Die Zeit’s Katja Nicodemus pointed out in a portrait of Schanelec [in KINO 2/2001], she is, along with Arslan, “one of only a handful of young German directors who continue un-
sweringly along their own paths, repeatedly seeking to give form to reality - with films that really do succeed in accompanying life along part of the way. Films which quite incidentally recount the fluctuation, radical changes and existential decisions faced by an entire generation.”

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sweringly along their own paths, repeatedly seeking to give form to reality - with films that really do succeed in accompanying life along part of the way. Films which quite incidentally recount the fluctuation, radical changes and existential decisions faced by an entire generation.”

What do you do when a film attracts some 1.7 million people to the cinema in its home territory alone? When it gathers plaudits from all directions of the compass and goes on to sell more than a quarter of a million copies on video and DVD? When it wins the German Film Award 2002 for Best Children’s Film and Best Female Supporting Actress? When its director wins the Bavarian Film Award 2002 for Best Children’s Film and one of the cast also wins the award for Best Male Actor? You make a sequel, that’s what you do!

Welcome to Sams in Gefahr (translation: The Slurb in Danger) – the continuing (mis)adventures of the magical little imp. Working on the principle of if-it-ain’t-broke-don’t-fix-it, the cast, producer, director, writers and even the location, Bamberg, remain the same. What has changed, obviously, is the story. Mr. Tasslespeare and Miss March have married and are now the proud parents of eleven-year-old Martin, a schoolboy whose grades leave a lot of room for improvement. If that’s not enough, Martin has an arch-enemy in the form of the sports-
teacher, Mr. Daume.

Using the Slurbs’ magic powers, Martin’s life and grades take a turn for the better. Daume, who, despite being a sports-teacher, is no fool, sees what’s going on and kidnaps the Slurb for his own use. He becomes headmaster, owns a villa and luxury sports car and, worse still, plans to take over the running of the local roller skating club. Oh yes! He also sacks Martin’s father. If things are to change for the better the Slurb must be rescued!

Paul Maar’s classic children’s books have been popular for over twenty-five years: the first one was published in 1975, the fifth one, also titled Sams in Gefahr, on which the film is based, came out in June of 2002. Within three months it had been reprinted three times and by September of the same year had sold 210,000 copies. The total number of Sams books sold is now approaching the 3.5 million mark with more than one mil-
ton tapes and CDs also being sold.

Among producer-writer Ulrich Limmer’s many credits and prizes are OSCAR and Golden Globe nominations as well a German Film Award for Schtankl, a Bavarian Film Award for Rudy the Racing Pig (Rennschwein Rudi Ruessel), and a German Film Award for The Slurb (Das Sams). He also co-produced Esther Gronenborn’s alaska.de, Vanessa Jopp’s Forget America (Vergiss Amerika), Dominik Graf’s A Map of the Heart (Der Felsen), and Sandra Nettelbeck’s Mostly Martha, to name but a few. And in autumn 2002, he founded Collina Filmproduktion.
Sommerblitze

Original Title Sommerblitze Type of Project Feature Film Cinema Genre Documentary Production Company Jost Hering Filme, Burbach With backing from Filmfner Fonds Bayern, Filmfoerungsanstalt (FFA) Producers Jost Hering, Nicos Ligouris Director Nicos Ligouris Screenplay Nicos Ligouris Director of Photography Stergios Mountsalikis Music by Palan Music, Bizet, Tschaikowsky Format Digital Video, color Shooting Language Greek/German with German subtitles Shooting in Crete, Greece, September 2002 - March 2003

A documentary in more word than deed, Nicos Ligouris' Sommerblitze (translation: Summer Lightning) is, in reality, a mixture of documentary, fiction and diary. The film depicts the everyday life of a family (father, mother, daughter, son and his fiancée) on the island of Crete who own a small hotel. Off the beaten track, somewhat distant from one of the main tourist areas, business could be better.

The family spends most of their days sitting in the shade, waiting, hoping, for tourists and gazing out at the sea. Time has not made them rich, but they have become experts in the weather and light. When they find a camera someone had left behind, they begin to photograph the sea several times a day. Their idea is to document the rich variety of light and colors in a catalogue. At the same time, they also hope to snap a summer lightning strike, a rare phenomenon which happens on the horizon by clear weather and without thunder. They have now collected some 5,000 pictures, but so far without any summer lightning.

The film accompanies the family through the tourist year: summer is high season, autumn is post-season, spring is pre-season and winter ... is no season.

On the one hand, Sommerblitze depicts their everyday activities, the Chekhovian-like “resultless-ness” of their existence, broken by visits from friends, traveling salesmen and passing tourists. The most interesting among these is a former pilot and now practicing freemason who firmly believes the twelve ancient Greek gods from Mount Olympus live on in an anti-universe. The film also shows the crisis of the 55-year-old head of the family. A one-time olive-farmer, he is now having serious doubts about going into tourism. His thoughts about the sun and light, as well as the meaning and lack of a life touched by tourism, form the center of the film, giving it the character of a philosophic meditation.

Filmmaker Nicos Ligouris was born in Athens, studied law and worked as a film critic before moving to Germany to study at Munich’s film school (1975-1979). He has worked as a writer and director in Berlin since 1981. After initial delays, another Jost Hering production – Sugar Orange, the story of broken friendship, childhood ghosts and their exorcism, by Andreas Struck – is also now going into principal photography.

(T)Raumschiff Surprise – Periode 1

Original Title (T)Raumschiff Surprise - Periode 1 Type of Project Feature Film Cinema Genre Comedy Production Company herbXfilm, Munich With backing from FilmFernsehFonds Bayern, Filmfoerungsanstalt (FFA) Producers Michael "Bully" Herbig Director Michael "Bully" Herbig Screenplay Michael "Bully" Herbig, Alfons Biedermann, Rick Kavanian Director of Photography Stephan Schuh Editor Alexander Dittner Music by Ralf Wengenmayr Principal Cast Michael "Bully" Herbig, Rick Kavanian, Christian Tramitz, Anja Kling, Til Schweiger Format Super 35 mm, color, cs Shooting Language German Shooting in Munich, April - June 2003 German Distributor Constantin Film Verleih GmbH, Munich

Let’s get one cliché out of the way: Germans do have a sense of humor. It’s a little known fact, but when they’re not building incredibly reliable motor cars, stuffing themselves with sausages and sauerkraut, swilling it down with five liters of beer, trying out the latest Lederhosen-look or reserving the best places by the pool, they enjoy nothing better than a good laugh.

Michael "Bully" Herbig should know. He’s been a household name, one of the mainstays of commercial television for years. His first cinema outing was The Bunnyguards...
As with Manitou’s Shoe, there is no point in looking for sophistication, subtlety and OSCAR-award-winning dialogue. That’s just not what Herbig’s humor is all about. He takes clichés and works them to the full. Political correctness also takes a back seat. What he does brilliantly is to take a culturally familiar template, whether it be cowboy films, old science-fiction series or even clichéd characters, and exaggerate their absurdities while giving them a new life of their own. To use an American phrase, Herbig’s genius lies in being a “no-brainer”. He’s not Woody Allen and doesn’t aspire to be. What he is, is a consummate comedian who knows how to deliver broad laughs: popcorn entertainment at its very best, boldly going where few German filmmakers have gone before …

Der Untergang – Hitler und das Ende des Dritten Reiches

Original Title Der Untergang - Hitler und das Ende des Dritten Reiches
English Title The Downfall - Hitler and the End of the Third Reich
Type of Project Feature Film Cinema
Genre Drama Production Company Constantin Film, Munich
With backing from Filmfoerderungsanstalt (FFA), FilmFernsehFonds Bayern, BKM
Producer Bernd Eichinger
Director Oliver Hirschbiegel
Screenplay Bernd Eichinger
based on the book by Joachim C. Fest and Melissa Mueller’s notes on the memoirs of Traudl Junge
Director of Photography Rainer Klausmann
Production Design Bernd Lepel
Casting An Dorthe Braker
Principal Cast
Alexandra Maria Lara, Bruno Ganz, Juliane Koehler, Ulrich Noethen, Corinna Harfouch, Birgit Minichmayr, Thomas Kretschmann, Daniel Bruehl, Justus von Dohnanyi, Andre Hennicke
Format 35 mm, color, 1:1.85
Shooting Language German
Shooting in St. Petersburg and Munich, August - November 2003
German Distributor Constantin Film Verleih GmbH, Munich

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Shooting begins in mid-August on a pet project that leading German producer Bernd Eichinger has been toying with for the last 20 years: the story of the last days of Adolf Hitler in his Berlin bunker in 1945 in The Downfall – Hitler and the End of the Third Reich. Eichinger describes this ambitious project as being like “a canoe trip on a torrential river which is racing towards a waterfall. The speed is getting faster and faster and you know that it’s impossible to get out.” But it was only after he read Joachim C. Fest’s historical account which appeared last year that he knew how to tackle the highly sensitive subject.

In fact, he took just four weeks to write the screenplay – also drawing upon the memoirs of Traudl Junge, Hitler’s secretary from 1942 to 1945 – and Fest was the first person to get to read it. “If he had said that this was the biggest load of rubbish I have ever read then I would have quietly put it back on the shelf and never read then I would have quietly put it back on the shelf and would have never spoken about it again,” Eichinger recalls, but Fest was “very impressed.” “We are making a grand, epic feature film,” Eichinger adds. “Authenticity is the top priority.”

The $15 million film chronicles events in the bunker starting with 20 April 1945 – Hitler’s 56th birthday – and including his joint suicide with Eva Braun who he had married the day before. Outside, the Soviet Army is closing in on the center of Berlin in a fierce house-to-house battle, and, on May 8th, the Third Reich surrenders. The crème de la crème of German acting talent has been assembled under director Oliver Hirschbiegel who is perhaps best known to international audiences for his award-winning psychological drama The Experiment, Swiss actor Bruno Ganz, known for his roles in such films as Wim Wenders’ Wings of Desire and The American Friend, is playing the part of Adolf Hitler, with Juliane Koehler (Nowhere In Africa) as Eva Braun and Corinna Harfouch (Bibi Blocksberg) as Magda Goebbels. Hitler’s personal secretary Traudl Junge will be played by Alexandra Maria Lara (“Naked”, and most recently Cowgirl), and other key roles have been cast with Daniel Bruehl (Good Bye, Lenin!), Ulrich Noethen (Comedian Harmonists), Birgit Minichmayr (Taking Sides), Thomas Kretschmann (The Pianist) and Justus von Dohnanyi (The Experiment and September).

After the project’s presentation at this year’s Cannes Film Festival, Dirk Schuerhoff of sales company EOS Distribution reported “extremely high interest” from buyers coming from Japan, USA, Eastern Europe, France and Italy. Ideally, they could time their theatrical releases for 2005 to coincide with the 60th anniversary of the end of the Second World War.
**German Films & Co-Productions at this**

**at Karlovy Vary**
in Competition

- **Rot und Blau**  
  Red and Blue  
  by Rudolf Thome  
  Producer: Moana-Film, Berlin  
  World Sales: Cine-International, Munich

**at Locarno**
Piazza Grande

- **Das Wunder von Bern**  
  The Miracle of Bern  
  by Soenke Wortmann  
  Producers: Little Shark Entertainment, Cologne, Senator Film, Berlin & Seven Pictures, Munich  
  World Sales: Bavaria Film International, Geiselgasteig

- **Mein Name ist Bach**  
  Jagged Harmonies – Bach vs. Frederick II (DE/CH)  
  by Dominique de Rivaz  
  German producers: Twenty Twenty Vision, Berlin & Pandora Film, Cologne  
  World Sales: Bavaria Film International, Geiselgasteig

**at Locarno**
in Competition

- **Boese Zellen**  
  Free Radicals (AT/DE/CH)  
  by Barbara Albert  
  German co-producer: zero film, Berlin  
  World Sales: Celluloid Dreams, Paris

**at Locarno**
in Video Competition

- **Casting** (YU/DE)  
  by Goran Radovanovic  
  German co-producer/ World Sales contact: Tiger TV, Buehl

- **Rosenstrasse**  
  by Margarethe von Trotta  
  German producers: Studio Letterbox, Hamburg & Tele-Muenchen, Munich  
  World Sales: Studio Canal, Boulogne

- **Schultze Gets the Blues**  
  by Michael Schorr  
  Producer/World Sales contact: Filmkombinat Nordost, Dresden

- **Milchwald**  
  This Very Moment  
  by Christoph Hochhaeusler  
  Producer/World Sales contact: fieber.film, Gruenwald

Credits not contractual
**Los guantes mágicos**

*The Magic Gloves* (AR/DE/FR)

_by Martin Rejtman_

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

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**Khamosh Pani**

*Silent Waters* (PK/DE/FR)

_by Sabiha Sumar_

German co-producer:
Flying Moon Film, Berlin
World Sales:
Les Films du Losange, Paris

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**Spring, Summer, Fall, Winter and Spring** (KR/DE)

_by Kim Ki-Duk_

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

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**Erkennen und Verfolgen**

*War at a Distance* (DE/CH)

_by Harun Farocki_

Producer/World Sales contact:
Harun Farocki Filmproduktion, Berlin

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**Dienst** (short)

*Duty* by Jochen Freydank

Producer/World Sales contact:
Mephisto Film, Berlin

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**Schussangst**

*By Dito Tsintsadze*

Producer/World Sales contact:
Tatfilm, Cologne

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**SuperTex** (DE/NL/FR)

_by Jan Schuette_

German producers:
HaleBob Film, Emmerich,
Novoskop Film, Berlin &
TOBIS Film, Berlin
World Sales contact:
HaleBob Film, Emmerich

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**Wenn der Richtige kommt**

*When the Right One Comes Along* (DE/CH)

_by Stefan Hillebrand, Oliver Paulus_

German producer/
World Sales contact:
FrischFilm, Mannheim
German Films & Co-Productions in the Sidebars

at Moscow

**Focus Germany**

Jeff Kanew *Babij Jar*
Robert Schwentke *Eierdiebe* The Family Jewels
Wolfgang Becker *Good Bye, Lenin!*
Soeren Voigt *Identity Kills*
Kai Wessel *Das Jahr der ersten Kuesse* First Kiss
Suelbiye V. Guenar *Karamuk*
Chris Kraus *Scherbentanz* Shattered Glass
Fatih Akin *Solino*
Olaf Encke *Gack Gack* Cluck Cluck (short)
Tobias Stille *Gameboy* (short)
Tom Uhlenbruck *Letzte Bahn* Last Train (short)
Chris Stenner, Arvid Uibel, Heidi Wittlinger *Das Rad* Rocks (short)
Peter Roloff *Sonderpreis* (short)
Gudrun Winter *Quitt* (short)

**Films Around the World**

Iain Dilthey *Das Verlangen* The Longing

**Out of Competition**

Yang Li *Blinder Schacht* Blind Shaft (HK/CN/DE)
Lars von Trier *Dogville* (DK/SE/FR/NO/NL/FI/DE/IT)
Dagur Kari *Nói Albinói* Noi the Albino (IS/DE/GB/DK)
Michael Haneke *Wolfzeit* Time of the Wolf (FR/AT/DE)

at Karlovy Vary

**Variety Critics’ Choice**

Stefan Krohmer *Sie haben Knut* They’ve Got Knut
Dagur Kari *Nói Albinói* Noi the Albino (IS/DE/GB/DK)

**Special Screenings**

Eckhart Schmidt *Federico Fellini – Through the Eyes of Others*
Robert Fischer *Fassbinder in Hollywood* (DE/US)

**Horizons**

Wolfgang Becker *Good Bye, Lenin!*
Hans-Christian Schmid *Lichter* Distant Lights
Maximilian Schell *Meine Schwester Maria* My Sister Maria (DE/CH/AT)
James Foley *Confidence* (US/CA/DE)

**Horizons: Award-Winning Films**

Yang Li *Blinder Schacht* Blind Shaft (HK/CN/DE)

**Another View**

Soeren Voigt *Identity Kills*
Martin Gypkens *Wir* We

**Forum of Independents**

Jeanette Eggert, Uli Gaulke *Heirate Mich* Marry Me
Benni Diez *Druckbolzen* (short)

Credits not contractual
at this Summer’s International Film Festivals

Daniel Erb In Memoriam (short)
Przemyslaw Reut Paradox Lake (US/DE/PL)

East of the West
Bakhtiar Khudojnazarov Der Anzug The Suit (RU/DE)

2003: A Musical Odyssey
Claudia Heuermann A Bookshelf on Top of the Sky
Robert Schalinski, Rene Lamp Braunserver

The Golem Trilogy
Amos Gital Golem: L’esprit de l’exil (FR/NL/IT/DE/GB)

at Locarno
Filmmakers of the Present
RP Kahl, Benjamin Quabeck, Stephan Wagner, et al Europe – 99euro-films 2
Daniel Schweizer Skinhead Attitude (CH/DE/FR)

Critics’ Week
Benjamin Geissler Bilder finden Finding Pictures

Special Program: Friedrich Duerrenmatt
Ladislas Vajda Es geschah am Helllichten Tag It Happened in Broad Daylight (DE/CH/FR/ES)
Maximilian Schell Der Richter und sein Henker End of the Game (DE/IT)
Bernhard Wicki The Visit (US/FR/IT/DE)

at Montreal
Cinema of Europe
Oskar Roehler Der alte Affe Angst Angst
Jeff Kanew Babij Jar
Zueli Aladag Elefantenherz Elephant Heart
Helma Sanders-Brahms Die Farbe der Seele The Color of Soul
Damir Lukacevic Heimkehr Going Home
Jasper Ahrens The Day Winston Ngakambe Came to Kiel (short)
Marcus Ulbricht Herbst Early Autumn (short)
Edina Kontsek Der Schueler The Schoolboy (short)

Out of Competition
Soenke Wortmann Das Wunder von Bern The Miracle of Bern
Jos Stelling, Amos Kollek, Bern Heiber Erotic Tales: The Gallery, Music, No. 23 (shorts)

Documentaries of the World
Lilo Mangelsdorff Damen und Herren ab 65 Ladies and Gentlemen Over 65

at San Sebastian
Out of Competition
Alastair Fothergill, Andy Byatt Deep Blue (GB/DE)

We were unfortunately unable to include details of films which were invited by festivals after KINO went to press

Information on the World Sales companies of these films is available from: Export-Union of German Cinema · Sonnenstrasse 21 · 80331 Munich/Germany
phone +49 89 599 78 70 · fax +49 89 599 78 73 · email: export-union@german-cinema.de · www.german-cinema.de
Based on the novel *Vier von der Infanterie* by Ernst Johannsen, *The Western Front 1918* tells the story of four German soldiers of very different personalities and social backgrounds who serve together on the French front during the last year of World War I. The happy Bavarian is unshakeable and optimistic. Karl from Berlin has been home on leave, but finds another man in his wife’s bed and is glad to return to his comrades. The lieutenant only knows his duty and seems not to be interested in anything but his duty. The fourth man is a student who has fallen in love with a young French woman named Yvette, to whom he must bid farewell as the company moves on.

The war brings a gruesome end for all four men. The student is killed in no man’s land. The Bavarian is badly injured during a reconnaissance mission. The man from Berlin dies in a field hospital with the accusation “we are all to blame!” on his lips. The lieutenant, whose upright bearing made him appear invulnerable, loses his countenance and his sanity and is sent to a field hospital as a mental wreck.

**Genre** Drama, History

**Category** Feature Film Cinema

**Year of Production** 1930

**Director** Georg Wilhelm Pabst

**Screenplay** Ladislaus Vajda

**Directors of Photography** Fritz Arno Wagner, Charles Métain

**Editor** Wolfgang Loé-Bager

**Production Design** Ernoe Metzner

**Producer** Nero-Film, Berlin

**Principal Cast** Fritz Kampers, Gustav Diessl, Hans Joachim Moebis, Claus Clausen, Gustav Puettjer, Jackie Monnier, Hanna Hoessrich, Else Heller, Carl Balhaus

**Length** 96 min, 2,606 m

**Format** 35 mm, b&w, 1:1.37

**Original Version** German

**Subtitled Versions** English, French

**Sound Technology** Optical Sound

**Distributor** Filmmuseum Berlin

London’s underground world: the elegant gang boss Mackie Messer falls in love with the beautiful Polly, daughter of beggar king Peachum, and plans to marry her. In a dusty underground warehouse – the room lavishly prepared with goods stolen from London’s top shops – the wedding is attended by a crowd of beggars and thieves, as well as Tiger Brown, police chief and Mackie’s best friend. Peachum, however, strongly opposes the marriage. He puts pressure on Tiger Brown to send Mackie to the gallows, threatening to organize a beggars’ revolt to disrupt the queen’s upcoming coronation if the police chief does not accede to his wishes.

Genre Literature Category Feature Film Cinema Year of Production 1931 Director Georg Wilhelm Pabst Screenplay Leo Lania, Ladislaus Vajda, Béla Balázs, based on the play The Threepenny Opera by Bertolt Brecht and Kurt Weill Director of Photography Fritz Arno Wagner Editor Hans Oser Music by Kurt Weill Production Design Andrej Andrejew Producer Seymour Nebenzahl Production Company Nero Film, Berlin Principal Cast Rudolf Forster, Carola Neher, Reinhold Schuenzel, Fritz Rasp, Valeska Gert, Lotte Lenya, Hermann Thimig, Ernst Busch, Wladimir Sokoloff, Paul Kemp, Gustav Puetter Length 112 min, 3,077 m Format 35 mm, b&w, 1:1.19 Original Version German Subtitled Versions English, French Sound Technology Optical Sound Technology German Distri- butor Filmverleih Die Lupe, Goettingen

Georg Wilhelm Pabst was born in 1885 in Raudnitz (former Czechoslovakia) and died in 1967 in Vienna. He worked as a theater set designer and theater actor before he began his film career. In 1921, he appeared in Carl Froelich’s Im Banne der Kralle, after which he served as assistant director on Froelich’s next two films. Pabst’s debut film was The Treasure (Der Schatz, 1923). His critical analysis of bourgeois society and moral of the time is evidenced in The Street of Sorrow (Die freudlose Gasse, 1925) as well as in his films Pandora’s Box (Die Buechse der Pandora, 1928) and Diary of a Lost Girl (Tagebuch einer Verlorenen, 1929). In 1930, he became president of the "Dacho" organization of German filmmakers, and together with H. Mann, E. Piscator and others, he founded the Association of Film Arts. A selection of his most well-known films includes: The Western Front 1918 (Westfront 1918, 1930), Comradeship (Kameradschaft, 1931), The Threepenny Opera (Die Dreigroschenoper, 1931), Queen of Atlantis (Die Herrin von Atlantis, 1932), Don Quichotte (1933), The Comedians (Komoedianten, 1941), Paracelsus (1943), The Trial (Der Prozess, 1948), The Last Act (Der letzte Akt, 1955), It Happened on July 20th (Es geschah am 20. Juli, 1955), and many more.
Angst essen Seele auf

FEAR EATS THE SOUL

Sixty-year-old Emmi has three grown children and works as a housekeeper to supplement her retirement check. She meets and falls in love with a young Moroccan man named Ali. When they decide to marry, everything and everyone turns against them. Even Emmi’s own children want nothing more to do with their mother – until they find out about Ali’s impressive savings. But when the external pressure eases up, the pressure increases between Emmi and Ali, who ultimately feels drawn to another woman.

Rainer Werner Fassbinder was born in 1945 and died in 1982. He was one of the most significant directors of the “New German Cinema”. In just 13 years, between 1969 and 1982, he made 44 films, including Katzelmacher (1969), The Bitter Tears of Petra von Kant (Die bitteren Traenen der Petra von Kant, 1972), Fear Eats the Soul (Angst essen Seele auf, 1973), Despair (1978), The Marriage of Maria Braun (Die Ehe der Maria Braun, 1979), Lili Marleen (1981), Lola (1981), and Querelle (1982), among others. He wrote 14 plays, revised six others and directed 25. He wrote four radio plays and 37 screenplays and worked on a further 13 scripts with other writers. Fassbinder’s films are among the most valid social documents produced between the late 60s and early 80s in Germany; his plays are among the most performed of any post-war German dramatist.
Dr. Karl Rothe, working under a false name in a refugee camp at the end of World War II, is suddenly faced with his past when his former assistant Hoesch arrives in a refugee transport. During the war, Dr. Rothe, who conducted research on serums and vaccines, was appointed an assistant. Unbeknownst to Rothe, his assistant Hoesch is a Gestapo agent assigned to keep an eye on the doctor’s fiancée. To get information out of her, Hoesch begins an affair with her and discovers that she is selling secrets to the English. After Hoesch and his superior confront the doctor with the truth, Rothe kills his fiancée in a fit of blind rage, then hopes to find release in his punishment. But the Nazis need Dr. Rothe, and Hoesch covers up the murder, declaring it a suicide. Now Rothe sees his chance to take revenge …

Genre Drama Category Feature Film Cinema Year of Production 1951 Director Peter Lorre Screenplay Peter Lorre, Benno Vigny, Axel Eggbrecht Director of Photography Vaclav Vich Editor Carl-Otto Bartning Music by Willy Schmidt-Gentner Production Design Franz Schroedter, Karl Weber Production Company Arnold Pressburger-Filmproduktion, Hamburg Principal Cast Peter Lorre, Karl John, Helmut Rudolph, Johanna Hofer, Renate Mannhardt, Eva-Ingeborg Scholz, Lotte Rausch, Gisela Trowe Length 98 min, 2,691 m Format 35 mm, b&w, 1:1.37 Original Version German Subtitled Version English Sound Technology Optical Sound International Awards Bambi 1951, 2 German Film Awards 1952 German Distributor Filmverleih Die Lupe, Goettingen

Peter Lorre was born in 1904 in Hungary and died in 1964 in Hollywood. Primarily active as an actor, he had his breakthrough in Fritz Lang’s M – A Town is Looking for a Murderer (M – Eine Stadt sucht einen Moerder) in 1931. During his exile in the USA, he played the popular role “Mr. Moto” in numerous films as well as other roles in some of the best American mysteries. The Lost One (Der Verlorene, 1951) was his only outing as a director.
V is a poetic tale of love and its alluring paths in modern times.

During his European tour, Cliff Graym, a Jewish-American classical guitar player, discovers Feyrouz Franghi, a beautiful young Palestinian musician on a subway in Cologne/Germany.

Cliff and Feyrouz are inspired into composing a new melody. Surprisingly and unintentionally, they both come up with exactly the same tune, without knowing or having talked to each other.

Cliff realizes that this is a one-in-a-billion stroke of fate, but unfortunately reacts too late. Before he gets the chance to speak to Feyrouz, she steps off the subway.

At first, it looks as if these two soul mates shall never meet again. But against all odds, Cliff decides to search for the young Palestinian woman, with only the mutual melody to succeed.

Cliff’s love quest begins …
If you are looking for the truth, you must ask seven brothers. (Chinese proverb)

Seven brothers, all born between 1929 and 1945, meet. Together, they tell the story of their family. Seven different paths in life belong to a rare generation, for whose childhood the "Stunde Null" in 1945 represented either the end or just the beginning.

An intimate mosaic between the brothers forms a type of family universe mirroring an unusual account of German contemporary history. A documentary experiment: pure narrative cinema!

**Genre** Biopic, History  
**Category** Documentary Cinema  
**Year of Production** 2003  
**Director** Sebastian Winkels  
**Screenplay** Sebastian Winkels  
**Director of Photography** Isabelle Casez  
**Editor** Valerie Smith  
**Producers** Susann Schimk, Joerg Trentmann  
**Production Design** Atelier Niesler  
**Production Company** credofilm, Berlin, in co-production with ZDF Kleines Fernsehspiel, Mainz, Hochschule fuer Film & Fernsehen 'Konrad Wolf' (HFF/B), Potsdam-Babelsberg  
**Principal Cast** Dieter Hufschmidt, Hannes Hufschmidt, Hartmut Hufschmidt, Jochen Hufschmidt, Klaus Hufschmidt, Volker Hufschmidt, Wolfgang Hufschmidt  
**Length** 86 min, 2,500 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Sound Technology** Stereo  
**German Distributor** Piffl Medien GmbH, Berlin  

Sebastian Winkels was born in 1968 and worked as a camera assistant before entering the "Konrad Wolf" Academy of Film & Television (HFF/B) in Postdam-Babelsberg in 1996. His film *The Upper Storey (Oberstube)*, (2000) was presented in the short film competition at Venice in 2000. His other films include: *Volles Rohr* (documentary short, 1997), *Hase & Igel* (documentary short, 2000), *partie lento* (short), *Innen-Aussen-Mongolei* (documentary short, 2002), and *7 Brothers (7 Brue der)*, documentary, 2003.)
Augenlied

EYE SONG

Does someone who doesn’t see, see nothing?
Blindness is fascinating for the sighted. And alarming. And inconceivable. How do the blind see the world?
We took a trip through Europe. And met very different people. All are blind. A film exclusively with the blind. But it deals with seeing. With the visible and the invisible. With hearing, with smelling. With beauty and with fear. With perception of the world with all the senses. Not a film about the handicapped.
A film about us. About our retina, our perception.
"The seeing, it seems to me, don’t really see very much," somebody says at some point. And laughs. And tells us a tale, wild and chaotic like a movie for the wide screen. All the blind see. In their dreams.

Eye Song is a film about loss. And a film about wealth. A wealth that – however concealed – is in all of us. Suddenly, in the middle of Frankfurt, the blind mother says: “I smell the sea breeze.” And the professor from England knows the answer to the question: Why does one kiss with closed eyes?

Genre Society Category Documentary Cinema & TV
Year of Production 2003 Directors Mischka Popp, Thomas Bergmann
Screenplay Mischka Popp, Thomas Bergmann
Director of Photography Andreas Hoefer
Editor Peter Przygodda
Music by Glasmusik, Cantus Lapidum
Producer Mischka Popp
Production Company Pilotfilm, Frankfurt, in cooperation with ZDF, Mainz, ARTE, Strasbourg
Principal Cast Nuria del Saz, Stefan Demeter, John M. Hull, Janis Wega, Gunther Wieland, Renata Wojewoda, Stefan Tarasewicz, Tamara Kurenkowa, Natascha & Oleg Plugin, Reinhard Riemer, Neslihan, Malik, Dilan
Length 90 min, 2,600 m
Format 35 mm, color, 1:1.66
Original Version German/English/Spanish/Polish/Russian
Subtitled Version English
Voice Over German
Sound Technology Dolby SR
International Festival Screenings Munich 2003 With backing from Hessische Filmfoerderung, Investitionsbank Hessen (IBH) German
Distributor GMfilms, Berlin


World Sales: please contact Pilotfilm GmbH · Mischka Popp, Thomas Bergmann
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email: office@pilotfilm-gmbh.de · www.pilotfilm-gmbh.de
Stefan is someone who likes to enjoy all the pleasures in life; he is curious, playful and always a little ironic. If at all possible, he avoids any effort and strain, he drinks a lot, loves smoking and occasionally works at a trendy club. One evening, Stefan spots a stranger sitting at the bar, a man who is carefully checking him out.

Martin appears quiet and cool and he is wearing a wedding band. Stefan smiles. He assumes that a married man is looking for a little variety and invites Martin back to his place. However, the supposed adventure comes to an abrupt end when Martin takes a letter out of his jacket pocket, a letter written by Martin’s mother shortly before she passed away. The letter is addressed to Stefan, her second son, who she gave up for adoption after giving birth to him. Stefan and Martin are brothers, and together they travel to the Italian town Cattolica in search of their father, their past and the place where the story all began …

Rudolph Jula was born in 1965 to an Italian father and Swiss mother. After graduating from school, he was a trainee director at both the Zurich Theater and the Zurich Opera House. In 1988, he visited London, where he wrote Conquest, a collection of narratives. Between 1989 and 1992, he lived in Rome and worked on his novel Giulio’s Sleep (Giulios Schlaf), which was published in 1997. Between 1993 and 1998, he studied Directing and Script Writing at the German Film & Television Academy (dffb) in Berlin. He graduated with the short Three Wishes (Drei Wünsche, 1999), for which he received the German Short Film Award. His other films include: the shorts The Night Full of Flowers (Die Nacht voller Blumen, 1988), The Last Socialist (Die letzte Sozialistin, 1993), You Remember (Erinnerst Du Dich, 1995), Turkish Delight (Türkischer Honig, 1997), My Russian Sommer (Mein russischer Sommer, 1998), and Cattolica (2003), his first feature-length film.
A hapless civil servant who gets more than he bargained for when he moves into an apartment with a gay fashion student and finds himself on the catwalk.

Shane Butler feels like he’s missing out on everything. He’s desperately unhappy – stuck in a horrible office job. He’s a talented artist who longs to go to art school. When he moves into an apartment with Vincent, a gay fashion student, things begin to look up. Poles apart on almost every level, Vincent takes Shane under his wing and teaches him how to dress and style himself.

Vincent’s artistic leanings only serve to intensify Shane’s longing to quit his job and study art. When he meets and falls head over heels in love with Gemma, an ex-art student and Vincent’s best friend, something has to give.

Fate steps in to lend a hand in the form of Keith, a drug dealer who lives downstairs. When Shane stumbles across his stash hidden in the corridor, Keith befriends him and offers him the chance to make a lot of money by going on a drugs run. At first Shane refuses, but he desperately needs money to finance his studies, buy new clothes and reinvent himself …

**Genre** Comedy, Drama  
**Category** Feature Film Cinema  
**Year of Production** 2003  
**Director** David Gleeson  
**Screenplay** David Gleeson  
**Editor** Andrew Bird  
**Music by** Stephen McKeon  
**Producers** Nathalie Lichtenthaeler, Peter Stockhaus, Chris Chrisafis

**Production Companies** Wide Eye Films, Dublin, Peter Stockhaus Film, Hamburg, Grosvenor Park Productions, London, Octagon Films, Dublin

**Principal Cast** Michael Legge, Allen Leech, Frank Kelly, David Murray, Amy Shields

**Length** 89 min, 2,448 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** English  
**Sound Technology** Dolby Digital Surround Ex  

David Gleeson hails from a family of cinema owners and learned his craft in a darkened theater. One of Ireland’s hottest emerging filmmakers, he has written and directed several award-winning shorts. The international co-production **Cowboys & Angels** (2003) is his feature debut.

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www.medialuna-entertainment.de
Traveling from Berlin to Braunschweig to attend his brother’s funeral, Ed meets up with an array of different people: a small-talking hitchhiker; a would-be gallery owner who passes on the messages from fortune cookies as though they were his own; an old school friend who gives him a unopened farewell letter from a girlfriend; and Mira, whose destination is another, but keeps crossing paths with Ed’s …

Carsten Ludwig was born in 1970 in Darmstadt. After studying Economics, he enrolled in the Direction program at the German Academy of Film & Television (dffb) in Berlin in 1998. During his studies he worked as a film projectionist in Berlin. Also active as an actor, his films as a director include: the shorts Nuesse (1998), Wolfram (1999), Mittenang (2000), Immer an der Wand lang (2001), and his graduation feature Detroit (2003), in co-direction with Jan Christoph Glaser.

Jan Christoph Glaser was born in 1976 and grew up in South America and Germany. From 1995-1997, he studied English and Theology, followed by studies in Communication Sciences and Philology in Berlin. Primarily active as a film editor, he has also directed the short Glasgow (2000).

World Sales: please contact
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Egoshooter is a film of the present.

Jakob is 19-years-old and just wandering through life, filming his own life with a video camera. He lives with his older brother, Kris, and Kris’ pregnant girlfriend Karo. Jakob loves to film them sleeping.

Jakob kills time with his friends Piet and Moritz. Piet’s mother is his best friend.

Phillip talks about revolution and has his own ideas about the way things should be. Phillip likes monologues, he’s a rapper. He and Jakob derive great pleasure in shooting.

Mani is used to getting what she wants. She decides to go for “nothing” rather than getting involved with Jakob.

Jakob’s cosmos turns full circle. Jakob is the Egoshooter. Egoshooter is the description of a condition with its own narrative laws.

Genre Drama Category Feature Film Year of Production 2003 Directors Field Recordings (Christian Becker, Oliver Schwabe) Screenplay Field Recordings (Christian Becker, Oliver Schwabe) Directors of Photography Oliver Schwabe, Tom Schilling Editors Christian Becker, Angelika Strelczyk Music by Aurelio Valle, Calla, Nikki Sudden, Dirk Specht, Alec Empire, J.S. Bach Production Design Anja Koch Producers Ute Schneider, Wim Wenders Production Company Road Movies Factory, Cologne, in co-production with WDR, Cologne Principal Cast Tom Schilling, Max Timm, Camilla Rentschke, Lilia Lehner, Lennie Burmeister, Nomena Struss, Simon Sean Hoffmann, Ben Nijmeijer Casting Susanne Rätter Length 90 min, 2,475 m Format Digital Video Blow-up 35 mm, color, 1:1.66 Original Version German Sound Technology Dolby SR With backing from Filmstiftung NRW

Field Recordings was founded by Christian Becker and Oliver Schwabe in 2002 for the realization of their common projects. Becker was born in Duesseldorf in 1971. After studying in Cologne and Cuba, he works as a screenwriter, editor, and director. His short Viene del cielo received the First Prize in Dresden. Schwabe was born in Hanover in 1966. After becoming a photographer, he studied in Cologne and New York. With his video installation Verstaerker (1999), he represented the Academy of Media Arts Cologne (KHM) at the ICC in Tokyo. He served as director of photography for Jan Hendrik Krueger’s The Whiz Kids (Freunde, 2001), which won the Silver Lion for Best Short in Venice in 2001. He works as a photographer, filmmaker and video-artist. Egoshooter (2003) is the first film from Field Recordings.
Martin is the ambitious one in the family. He is poised to start on his doctorate, when he is diagnosed with testicular cancer and all his future plans begin to unravel. The removal of one testicle reduces the most immediate threat, but the cancer has already spread and Martin’s doctor argues for an operation that would save him, but could also castrate him. Martin refuses to risk the remainder of his manhood and instead chooses a long and painful chemotherapy, a treatment which offers no guarantees. The cancer ward now becomes Martin’s new home, patients Susanne, Harry and Nickel his new friends and fellow sufferers. Martin falls in love with Susanne and grows attached to Harry and Nickel, but he is still haunted by a vague feeling of loss. Convinced that he needs his missing testicle to feel complete again, he and his friends set out on a foolhardy yet uplifting mission to the hospital’s most secret chambers, where they not only have a ball, but bring one back as well …

Genre: Tragicomedy
Category: Feature Film
Cinema
Year of Production: 2003
Director: Robert Schwentke
Screenplay: Robert Schwentke
Director of Photography: Florian Ballhaus
Editor: Hans Funk
Music by: Martin Todsharow
Production Design: Patrick Steve Mueller
Producer: Oliver Huzly
Production Company: Odeon Pictures, Berlin, in co-production with StudioCanal Produktion, Berlin, in cooperation with ZDF, Mainz, ARTE, Strasbourg
Principal Cast: Wotan Wilke Moehring, Julia Hummer, Antoine Monot, Jr., Janek Rieke, Alexander Beyer

Robert Schwentke studied at Columbia College and later at the American Film Institute. Prior to this, he studied Philosophy at the Karls-University in Tuebingen. An expert when it comes to suspense, his TV scripts are all prime examples of gripping stories. His Tatort-thriller Bildersturm (TV, 1998) was nominated for the prestigious Adolf Grimme Award. His feature films include Tattoo (2002) and The Family Jewels (Eierdiebe, 2003).
Once you’re in, you gotta win. Marco was born into a world that never really left him much of a chance. The young man is the offspring of a low social class, broken family living in the ugly suburban environment of a German ex-coalminer’s city. Stepping into the ring and striking the final, angry punch is Marco’s only escape. Wild, uncontrollable and uncompromising. He puts himself onto a roller coaster of violence, crime and a mystery, buried deep in his very own past when he signs a deal to become a professional boxer. Marco’s life will never be the same again.

Genre Drama Category Feature Film Cinema Year of Production 2002 Director Zueli Aladag Screenplay Zueli Aladag, Joerg Tensing, Marija Erceg Director of Photography Judith Kaufmann Editor Andreas Wodraschke Music by Eckart Gadon Production Design Ruth Wilbert Producer Annette Pisacane Production Company Cameo Film & Fernsehproduktion, Cologne Principal Cast Daniel Bruehl, Manfred Zapatka, Jochen Nickel, Erhan Emre, Angelika Bartsch Length 100 min, 2,750 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Versions English, Spanish International Festival Screenings Ophuels Festival Saarbruecken 2002, Montreal 2003 (Cinema of Europe) With backing from Filmstiftung NRW German Distributor ottfilm GmbH, Berlin

Zueli Aladag was born in Turkey in 1968 and studied at the Academy of Media Arts Cologne (KHM). He has been a freelance filmmaker since 1995 and founded “JEK” (Young European Cinema) in 1999, and has since then produced five films by European directors. His own films include: the award-winning Zoran (documentary, 1997), Listen (Hoer Dein Leben, short, 1999), Bevor der Tag anbricht (short, 1999), Ausbruch (short, 1999), his first feature Elephant Heart (Elefantenherz, 2002) which was nominated for a German Film Award, and Mutterliebe (TV, 2003), an episode of the Tatort series.

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kino 3 new german films 2003 52
Dorit and Alex are having their wedding party. Their impassioned, destructive relationship progresses through various stages from evening until daybreak. The party pushes the potential for argument to its natural climax. This is a story of an impossible love in which two people torture themselves and others to prove that they are alive.

Portrait of a Married Couple compresses the story of a longer relationship into one night. This compression exaggerates the characters; there are no breaks or compromises. The characters are of today, but the relationship described is timeless.


Isabelle Stever was born in 1963 in Munich. After studying Mathematics, she enrolled in the Direction program at the German Academy of Film & Television (dfbb) in Berlin and worked as an assistant director, script editor and casting director. Her films include: the shorts Requiem fuer etwas, das sehr klein ist (1997), A Touch of Heaven (1998), Beach Bikini Party (1999), and her graduation feature Portrait of a Married Couple (Erste Ehe, 2002).
Nine European directors come together to create, without any artistic limitations, one feature film. The only common thread: each one gets a shooting budget of 99 Euros.

Developed as an extension of the much-acclaimed original German project, Europe – 99euro-films 2 pays tribute to film as an international medium. Nine directors contribute their own personal vision to a feature film, that combines each episode with its very own and complete artistic freedom. The film offers an invisible framework, where a mysterious stranger takes the viewer on a trip throughout Europe, discovering the various locations and creating a secret inner storyline in between the single episodes. Never violating the artistic unity of each film, the stories come together to a vision of a modern and likewise morbid Europe, keeping alive a versatile view of its single identities.

**Genre** Drama  
**Category** Episode Film  
**Year of Production** 2003  
**Directors** Tony Baillargeat, Xawery Zulawski, Benjamin Quabeck, Stephan Wagner, Harry Kuemel, Ellen ten Damme, Richard Stanley, Nacho Cerda, RP Kahl  
**Music by** Tom Weitemeier  
**Producers** RP Kahl, Torsten Neumann, Iris Sommerlatte  
**Production Companies** 99euro-films, Berlin/Oldenburg, Filmfest Oldenburg, in co-production with Cine Plus, Berlin  
**Principal Cast** Lea Bosco, Laura Sole Albors  
**Length** 96 min, 2,700 m  
**Format** 35 mm, color/b&w, 1:1.85  
**Original Version** German/English/French/Polish/Spanish/Dutch  
**Subtitled Versions** English, German  
**Sound Technology** Dolby SR  
**International Festival Screenings** Locarno 2003 (Filmmakers of the Present) With backing from Nordmedia  
**German Distributor** Independent Partners Filmverleih, Berlin

RP Kahl was born in 1970. After finishing school, he took acting lessons and worked at several theaters. He then founded the production company Erdbeermund Filmproduktion and made his first short Ausgespielt (1995). In 1997, he produced and starred in Silvester Countdown, directed by Oskar Roehler. Angel Express was his feature debut as a director. In 2002, he produced (and directed episodes of) the cycle of shorts 99euro-films, followed by Europe – 99euro-films 2 in 2003.

Torsten Neumann studied German & English Literature and Theater Sciences in Hanover and Berlin. He is the co-founder and director of the Oldenburg International Film Festival. Since 1999, he is the co-owner of the Berlin-based distribution company Independent Partners. He produced the compilation film 99euro-films, which in 2002 opened the Perspectives German Cinema section of the Berlin International Film Festival. He is also a producer at Osiris Media, a production company specializing in international co-productions.
America in fast-forward mode: German punk band Die Goldenen Zitronen (The Golden Lemons) is on tour together with schizophrenic rock star Wesley Willis.

It’s fourteen days of bus, gig, bus, gig, from San Francisco via Las Vegas to the Mexican border; fourteen appearances as Wesley’s support band playing to an audience that doesn’t speak any German.

For both The Golden Lemons and Wesley, the tour is a marriage of convenience, fourteen days in close proximity. In theory, they are worlds apart. On the one side, there is the German band that has walked the thin line between music and politics for twenty years. On the other, there is Wesley, a man driven onto the stage to purge himself of the demons haunting his mind.

The monotonous wilds of America, endless hamburgers and bad cups of coffee, the looped Beatles cassette, while encounters with itinerant preachers and young groupies force them to ponder their creative activity, indeed their very existence away from bourgeois careers and savings accounts.

Golden Lemons is a documentary road movie, an assessment, a trip to the demons.

Genre Music, Road Movie Category Documentary Cinema Year of Production 2003 Director Joerg Siepmann Director of Photography Hajo Schomerus Editor Benjamin Ikes Producer Harry Floeter Production Company 2 Pilots Filmproduction, Cologne Length 83 min, 2,283 m Format Digital Video Blow-up 35 mm, color, 1:1.85 Original Version German/English Subtitled Version English/ German Sound Technology DTS Stereo International Festival Screenings Berlin 2003 (Forum), Munich Documentary Film Festival 2003, Melbourne 2003 With backing from Filmbuero NW, Filmfoerderungsbuero NRW German Distributor Real Fiction GmbH, Cologne

Karen is a weak personality, mercilessly taken advantage of by her boyfriend Ben. But when it comes to breaking free from the shackles that bind her, Karen lacks something more than just courage-viable alternatives. Here chance plays to her advantage: Karen is mistaken for another woman, Fanny, who has applied for a resort job in the Dominican Republic. And the mix up endures – until Karen comes up with the idea of impersonating the personnel director of the vacation company and thereby not simply tricking Fanny, but rather ultimately killing her, in order to be able to maintain the fiction of her assumed identity.

**Genre** Drama **Category** Feature Film Cinema **Year of Production** 2003 **Director** Soeren Voigt **Screenplay** Soeren Voigt **Director of Photography** Markus Stein **Editor** Gergana Voigt **Music by** Johnny Blender, Hannes Bieger, Markus Trockel, Rainer Kirchmann **Production Design** Anna Lefrenz **Producers** Gergana Voigt, Soeren Voigt **Production Company** Living Films, Berlin/Cologne

**Principal Cast** Brigitte Hobmeier, Daniel Lommatzsch, Mareike Alscher, Julia Blankenburg

**Length** 82 min, 2,290 m
**Format** 35 mm, color, 1:1.66

**Original Version** German **Subtitled Version** English **Sound Technology** Dolby SRD **International Festival Screenings** Berlin 2003 (Forum), Moscow 2003, Karlovy Vary 2003 (Another View), Warsaw 2003, Sarajevo 2003, Vienna 2003, Toronto 2003 (Contemporary World Cinema)

**Soeren Voigt** was born 1968 in Schleswig-Holstein. He studied Film Directing in Lodz/Poland and at the German Film & Television Academy (dffb) in Berlin, where he graduated with his first feature film *Perfect Sight (Tolle Lage)* in 2000. In 2001, he founded the production company Living Films with Gergana Voigt. His other films include: the shorts *Southern Star* (1995) and *The Supper (sometimes I wish ...)* (1996), the documentary *Bread ‘n’ Butter* (1997), *Calls* (short, 2002), and the feature *Identity Kills* (2003).
Everyone knows Johann Sebastian Bach. Everyone knows Frederick the Great of Prussia. But hardly anyone knows they met … During one week in May 1747, the King of Music and the King of Prussia came together: two worlds that intersect in a sparkling counterpoint of awe and envy, hope and disillusion. Visiting one of his sons in Potsdam, Bach is ordered to the royal court, where he meets the brilliant, gifted young monarch who acknowledges genius in others yet cannot bear to have it overshadow his own. The faithful court composer Quantz has accepted these limits, but not the king’s lively and talented young sister Amalia, who yearns for freedom — and burns with passion for Bach’s defiant eldest son. As Bach’s visit unfolds, genius and power strip themselves of convention and engage in a spirited, sensual battle of egos accompanied by the jagged harmonies and soulful dissonances of an inner music.

In her mesmerizing debut, Swiss director Dominique de Rivaz draws an intense portrait of two larger-than-life personalities — Johann Sebastian Bach (Vadim Glowna) and Frederick the Great (Juergen Vogel). Inspired by a true occurrence, the film relates the tempestuous encounter of a musician and a king, of a father and a son.

Genre Drama, History, Music Category Feature Film
Year of Production 2003
Director Dominique de Rivaz
Screenplay Dominique de Rivaz, Jean-Luc Bourgeois, Leo Raat
Director of Photography Ciro Cappellari (BVK)
Editor Isabel Meier
Music by Frédéric Devreese
Production Design Lothar Holler
Producers Thanasis Karathanos, Karl Baumgartner, Gérard Ruey, Uta Ganschow, Jean-Louis Porchet
Production Companies Twenty Twenty Vision, Berlin, Pandora Film, Cologne, CAB Productions, Lausanne, in co-production with WDR, Cologne, TSR, Geneva, SRG SSR idée suisse, Bern, ARTE, Strasbourg
Principal Cast Vadim Glowna, Juergen Vogel, Anatole Taubman, Paul Herwig, Karoline Herfurth, Antje Westermann, Gilles Tschudi, Philippe Vuilleumier, Bernard Liegme, Detlev Buck
Casting Simone Baer
Length 97 min, 2,668 m
Format 35 mm, color, 1:1.85
Original Version German
Subtitled Versions English, French
Sound Technology Dolby Digital
International Festival Screenings Locarno 2003 (Piazza Grande) With backing from Filmstiftung NRW, Mitteldeutsche Medienfoerderung, Filmboard Berlin-Brandenburg, Bundesamt fuer Kultur (EDI) Switzerland, Kulturfonds Suisseimage

Dominique de Rivaz was born in Zurich/Switzerland. She studied Literature and History at Fribourg University in Switzerland, where she worked as a press speaker and editor at the International Film Festival Fribourg. She also worked as a director’s assistant under Bakhtiar Khudojnazarov and Alain Tanner. As a director, screen and stage writer, her films include: Aelia (short, 1985), Georges Borgeaud ou les bonheurs de l’écriture (documentary, 1993), Le Jour du Bain (short, 1994), Totentanz (short, 1998), and her feature debut Jagged Harmonies – Bach vs. Frederick II (Mein Name ist Bach, 2003).

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Olga is 16 and ready. For life, love, adventure - anything else than her boring family in a tedious town that lies just off a highway. Olga’s got a dream: Tangiers. And she’s got principles, even if they’re not of the traditional sort. “Only wild men are for loving” is one of them, “Take everything you can get” is another. So when she finds an unconscious man in a wrecked car one day, it all just clicks. He, burned-out comic-book author Daniel, is the man who’s come to take her away from Smallsville. So what that he says he killed his wife in a fit of rage? So what that he drove off the road to commit suicide? Perky, persistent, Olga gets her way – and off they go on a journey that will lead them to the sea, as well as to moments of bliss and happiness, and to the realization that a dream’s worst enemy is reality. While Daniel accepts this, Olga sets out for Tangiers, a mythical place that exists only in her dreams …

Director Nina Grosse (Fire Rider) has crafted a sensitive road movie that bares the raw emotions and longings of a young girl (Clémence Poésy) determined to grow up, and of a world-weary man (Bruno Todeschini) seduced by the freshness of youth and innocence.

Genre Drama Category Feature Film Cinema Year of Production 2003 Director Nina Grosse Screenplay Nina Grosse, Harald Goeckeritz Director of Photography Benedict Neuenfels (bvk/aac) Editor Jens Kluiber Production Design Stefan Schoenberg Producers Peter Herrmann, Bettina Scheuren Production Company MTM West Television & Film, Cologne, in co-production with Mact Productions, Paris, MTM Medien & Television, Munich Principal Cast Clémence Poésy, Bruno Todeschini, Katja Flint, Sunnyi Melles, Sebastian Blomberg, Wotan Wilke Moehring, Hanns Zischler Casting An Dorthe Braker, Nathanièle Esther, Gérard Moulévrier Length 105 min, 2,888 m Format 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby SRD With backing from Filmszftung NRW, Filmfoerderungsanstalt (FFA)/CNC, BKMM Nina Grosse began studying German, Philosophy and Theater Studies in Munich before transferring to the Academy for Television & Film (HFF/M) in 1981. In 1987 her graduation film Der gläserne Himmel was nominated for a German Film Award the same year. Her collaboration in 1990 with Helmut Berger on Nie im Leben resulted in the Max-Ophuels Award in 1991 and another German Film Award nomination. Her other films include: Metropolitan (1980), Der Traum der Schwestern Pechstein (1984), Tote leben nicht allein (1989), Thea und Nat (1991), Der schwarze Engel (1994), Kinder der Nacht (1995), Der kalte Tod (1996), Fire Rider (Feuerreiter, 1997) and Olga’s Summer (Olgas Sommer, 2003).

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kino 3 new german films 2003
New York 2001. After her husband dies, Ruth is very distraught. When her daughter Hannah starts probing into the past, she finds out that her mother, whose Jewish parents were deported during World War II, was raised by an “Aryan” woman named Lena. Hannah travels to Berlin and finds the now almost 90-year-old Lena. The old woman tells Hannah her story: the story of the women of the Rosenstrasse.

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

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

Margarethe von Trotta ranks among one of the most important female directors in German cinema since the 1970s, during which time she also made a name for herself as an actress. Today primarily active as a screenwriter and director, her most well-known films include: The Lost Honor of Katharina Blum (Die verlorene Ehre der Katharina Blum, 1975), The Second Awakening of Christa Klages (Das zweite Erwachen der Christa Klages, 1977), Sisters or the Balance of Happiness (Schwestern oder Die Balance des Glücks, 1979), Marianne and Juliane (Die Bleierne Zeit, 1981), Sheer Madness (Heller Wahn, 1983), Rosa Luxemburg (1985), The African Woman (Die Rueckkehr, 1990), The Long Silence (Il Lungo Silenzio, 1993), The Promise (Das Versprechen, 1994), and Rosenstrasse (2003), among others.
Schussangst

is a poetic thriller, depicting the desolation and disintegration of Lukas, a misfit. His life takes a strange turn for the worse when he becomes involved in an unrequited love affair with Isabella.

Lukas is doing civil service, delivering “meals on wheels” to the old and sick. He has no friends and is surrounded by an eclectic mixture of lonely and eccentric neighbors. He spends most of his time alone. Then Lukas’ life takes on a whole new dimension when he meets Isabella, the melancholy but fascinating girl of his dreams. He falls madly in love with her and very soon his only goal is to protect and look after her. Isabella is everything Lukas could wish for: she is exciting and ethereal, beautiful and sad, but she is also involved in an ambivalent relationship with her stepfather. Pressure mounts further in Lukas’ world as he is investigated by a police officer who has him under suspicion for a theft.

A seed has been planted in Lukas’ mind and a plan develops almost of its own accord. In order to do what he feels he has to do, Lukas, the pacifist who refused to join the army, buys a rifle. Suddenly the object of his aggression and hate is eliminated and there is no reason for Lukas to have a problem anymore. But Lukas is not the person he used to be. When Isabella starts to distance herself from him, he becomes more and more confused and chaotic. He cannot reach Isabella. He doesn’t know how to deal with it all. His world begins to crumble around him.

**Genre** Drama, Thriller

**Category** Feature Film Cinema

**Year of Production** 2003

**Director** Dito Tsintsadze

**Screenplay** Dito Tsintsadze, Dirk Kurjewietz

**Director of Photography** Manuel Mack

**Editor** Vessela Martschewski

**Music by** Gio Tsintsadze, Dito Tsintsadze

**Production Design** Thilo Mengler

**Producer** Christine Ruppert

**Production Company** Tatfilm, Cologne

**Principal Cast** Fabian Hinrichs, Lavinia Wilson, Johan Leysen, Ingeborg Westphal, Lena Stolze, Christoph Waltz

A **Special Effects** by Nefzer, Babelsberg

**Length** 105 min, 2,872 m

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

**International Festival Screenings** San Sebastian 2003 (in competition)

With backing from Mitteldeutsche Medienförderung, Filmstiftung NRW

**German Distributor** Zephir Film, Cologne

Dito Tsintsadze was born in 1957 in Tbilisi/Georgia (former USSR). From 1975 to 1981, he attended the Tbilisi Theater and Film Institute. After assisting various directors, he made his first short film in 1990 and then began working for the private film production company Schvidkatsa. His film **On the Verge** (1993) was awarded a Silver Leopard at Locarno and the Golden Eagle at the International Black Sea Nations Film Festival in 1993. His other films include: **White Night** (short, 1984), **The Drawn Circle** (TV, 1988), **Guests** (short, 1990), **Home** (TV, 1992), the Cannes Un Certain Regard feature **Lost Killers** (2000), **An Erotic Tale** (short, 2002), and his latest feature **Schussangst** (2003).
When Wilhelm Furtwaengler died nearly 50 years ago, he presumably knew that something had gone wrong in his life – but what exactly was it? His despise for the Nazi regime was matched by his blindness towards the fact that they did not only kill culture, but also people. Considering himself as a guardian of the most precious treasure Germany had to offer, its culture, he was as well a willing servant as a hard to suffer contrary fellow for the fascist government.

The film approaches the charismatic conductor in an at once associative and documenting manner. It illuminates the world in which Furtwaengler grew to fame, grasping some overlooked threads by combining unusual and new footage with newly shot pictures and interviews in a highly visual style.

Genre: Biopic, Music
Category: Documentary
Year of Production: 2003
Director: Oliver Becker
Screenplay: Oliver Becker
Director of Photography: Joerg Jeschel, bvK
Editor: Bernd Euscher
Sound: Lea Saby
Mixing: Peter Hecker
Producer: Elke Peters
Production Company: Neue Mira Filmproduktion, Bremen, in co-production with Transit Film, Munich, ZDF, Mainz, in cooperation with ARTE, Strasbourg
Length: 60 min, 1,656 m
Format: Beta SP
Blow-up: 35 mm, color/b&w
Original Version: German

Subtitled Versions: English, French
Sound Technology: Mono
With backing from: Nordmedia
German Distributor: Transit Film GmbH, Munich


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Max Breslauer, attractive, vital and in his thirties, is a business consultant in Amsterdam. He is the elder of Simon Breslauer’s two sons, who as the only one of a family of poor East-European Jews survived the war and established a textile empire in the Netherlands. Simon is an experienced businessman, rough, yet clumsy – and full of sentimentality. It is difficult for Max to find his own way, always being overshadowed by his omnipresent father. As future heir of SuperTex he chooses to ignore the traditions of his family and his Jewish background. Frustrated with his father’s permanent disregard for his professional qualities, he unexpectedly leaves the family business.

The morning Max accidentally hits an orthodox Jewish boy with his car, he finds himself forced to question his own identity. His relationship to his girlfriend Esther is also challenging his emotional self. When a mysterious young woman appears and insists in being his father’s mistress, his life is finally fully turned upside down.

After a dramatic experience, Esther leaves for Israel in search of a purer life. When Max’s father falls into a coma following an accident, and his younger brother Boy, chief accountant at SuperTex, messes up a business deal and stays in Casablanca, it seems as though all the people important to Max have left him. At this point Max seems to find his orientation in the philosophy of his father Simon. “A scho in ganejdn is ojch gut.” (An hour in paradise is well worthwhile). Max has finally grown up and is ready to accept his father’s legacy.

Jan Schuette was born in 1957 in Mannheim and studied Literature, Philosophy and Art History. His award-winning films include: the documentaries Ugge Baertle – Bildhauer (1982), Eigentlich wolte ich ja nach Amerika (1984), Verloren in Amerika (1988), and Nach Patagonien (1991), and the features Dragon Chow (Drachenfutter, 1987), Winkelmans Reisen (1990), Bye-Bye America (Auf Wiedersehen Amerika, 1994), Fat World (Fette Welt, 1998), The Farewell (Abschied, 2000), the short Old Love (Späte Liebe, 2001), and SuperTex (2003), among others.
Every year ten thousands of illegal immigrants from Africa try to cross the strait between Morocco and Spain in rubber boats. A lot of them succeed, but many don’t. In the surfers’ paradise Tarifa it has become an almost daily routine to find their corpses on the beach. *Tarifa Traffic* tells the story of the drowned and indirectly poses the question of European responsibility.

**Genre** Society  
**Category** Documentary TV  
**Year of Production** 2003  
**Director** Joakim Demmer  
**Screenplay** Joakim Demmer, Brenda Osterwalder  
**Director of Photography** Hoyte van Hoytema  
**Editors** Joakim Demmer, Ingrid Landmesser, Natali Barrey  
**Music by** Matthias Trippner, Mogwai  
**Producers** Samir, Valentin Greutert  
**Production Company** Dschoint Ventschr Filmproduktion, Zurich, in co-production with Deutsche Film- & Fernsehakademie (dffb), Berlin, 3sat, Mainz  
**Length** 60 min  
**Format** Digi-Beta, color, 16:9  
**Original Version** Spanish/Arabic  
**Subtitled Versions** German, English  
**Sound Technology** Stereo  
**German Distributor** Deutsche Film- & Fernsehakademie GmbH (dffb), Berlin

Pinochet's Children documents the testimony of three representatives of the generation that grew up during the dictatorship of Pinochet. It comprises the period of time beginning with the military coup of 1973, when Pinochet appeared in the lives of the Chileans, until his arrest and trial.

All three protagonists became distinguished student leaders directing the social movement of the Chilean youth against the dictator. In the film, they reflect on the causes that led them to rebellion, their motivations, the need to open a space free of the limitations set by the authoritarian regime. Finally, they talk about the aims in life they developed after the collapse of the Pinochet regime.

**Genre** History  
**Category** Documentary Cinema  
**Year of Production** 2002  
**Director** Paula Rodriguez  
**Screenplay** Paula Rodriguez  
**Director of Photography** Julia Munoz  
**Editor** Octavio Iturbe  
**Music by** Coti K., Arturo Iturbe  
**Producers** Heino Deckert, Martina Knapheide  
**Production Company** MA.JA.DE. Film, Leipzig, in co-production with Deutsche Film- & Fernsehakademie (dffb), Berlin, ARTE, Strasbourg, SWR, Baden-Baden  
**Principal Cast** Alejandro Goic, Nibaldo Mosciatti, Enrique Paris, Carolina Toha  
**Length** 81 min, 2,228 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** Spanish  
**Subtitled Version** English  

Summer, 1954. The Soviet Union is sending its prisoners of war home. Among them is the father of a quiet, football-loving 11-year-old, Matthias, who lives with his mother, sister and brother in a West-German mining town. The boy has long found a surrogate father in the local football player Helmut Rahn, who has "adopted" Matthias as his mascot. The return of the boy's father Richard casts a shadow over the once-happy family: broken by his years in captivity, Richard has trouble adapting to life in post-war Germany. For Richard, football is pointless, and so is the World Cup that's about to be held in Bern, Switzerland. Matthias, however, longs to be there with his idol, who's been chosen to play on the German team. Through his passion for the game and his fighting spirit, Matthias rekindles a love of life in his dad's heart. And so, as the final match of the World Cup begins, a little miracle of love and generosity leaps across borders to help another miracle occur - the victory of Helmut Rahn and the German team, the miracle of Bern.

With The Miracle of Bern, Soenke Wortmann has brilliantly succeeded in setting an intensely emotional and touching family drama against the exhilarating, authentic background of West Germany's miraculous World Cup victory in 1954.

Genre Drama, History, Sports
Category Feature Film
Year of Production 2003
Director Soenke Wortmann
Screenplay Soenke Wortmann, Rochus Hahn
Director of Photography Tom Faehrmann
Editor Ueli Christen
Music by Marcel Barsotti
Production Design Uli Hanisch
Producers Tom Spiess, Soenke Wortmann, Hanno Huth
Production Company Little Shark Entertainment, Cologne, in co-production with Senator Film Produktion, Berlin, SevenPictures Film, Munich
Principal Cast Peter Lohmeyer, Louis Klarmroth, Peter Franke, Lucas Gregorowicz, Katharina Wackernagel, Johanna Gastdorf, Sascha Goepel
Casting Anja Dihrberg
Special Effects Das Werk, Munich
Studio Shooting MMC Studios, Cologne
Length 118 min, 3,245 m
Format 35 mm, color, 1:1.85
Original Version German
Subtitled Version English
Sound Technology Dolby Digital
International Festival Screenings Locarno 2003 (Piazza Grande) With backing from Filmstiftung NRW, Filmförderungsanstalt (FFA), FilmFernsehFonds Bayern, Filmboard Berlin-Brandenburg, BKM
German Distributor Senator Film Verleih GmbH, Berlin

Soenke Wortmann was born in Marl in 1959 and attended Munich's Academy of Television & Film (HFF/M). After his first term assignment Nachtfahrer (1985), he was invited to London's Royal College of Art. His graduation film, Drei D (1988), received the Eastman Promotional Award at the Hof Film Days and was nominated for a Student OSCAR in 1990. The same year, he made his first TV movie, Eine Wahnsinnsehe. His comedy Alone Among Women (Allein unter Frauen, 1991) won the Hypo-Award at the Munich Filmfest in 1991. His other films include: Little Sharks (Kleine Haele, 1992), Mr. Bluesman (1993), Maybe ... Maybe Not (Der bewegte Mann, 1994), The Superwife (Das Superweib, 1996), Campus (Der Campus, 1998), St. Pauli Night (St. Pauli Nacht, 2000), The Hollywood Sign (2001), and The Miracle of Bern (Das Wunder von Bern, 2003).
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a ssociation of g erman film e xporters

2003

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The Export-Union of German Cinema is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 as the "umbrella" association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company.

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

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

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

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

(cf. page 69)

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

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

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**Export-Union’s Range of Activities:**

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

**The focus of the work:** feature films, documentaries with theatrical potential and shorts that have been invited to the main sections of major festivals.
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www.german-cinema.de

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

more than 1000 other useful things
to know about German Cinema
German Film Award

... and the winners are:

BEST PICTURE
Good Bye, Lenin!
by Wolfgang Becker (Gold)

Lichter
Distant Lights
by Hans-Christian Schmid (Silver)

Nackt
"Naked"
by Dorris Doerrie (Silver)

BEST SUPPORTING ACTRESS
Corinna Harfouch
in Bibi Blocksberg

BEST SUPPORTING ACTOR
Florian Lukas
in Good Bye, Lenin!

BEST CHILDRENS’ FILM
Das fliegende Klassenzimmer
The Flying Classroom
by Tomy Wigand

BEST DOCUMENTARY FEATURE
Rivers and Tides
by Thomas Riedelsheimer

BEST DIRECTING
Wolfgang Becker
for Good Bye, Lenin!

Thomas Riedelsheimer
Cinematography
for Rivers and Tides

Peter R. Adam
Editing for Good Bye, Lenin!

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

Lothar Holler
Production Design
for Good Bye, Lenin!

Yann Tiersen
Music for Good Bye, Lenin!

BEST LEADING ACTOR
Daniel Bruehl
in Elefantenherz Elephant Heart
and Good Bye, Lenin!

BEST SUPPORTING ACTRESS
Corinna Harfouch
in Bibi Blocksberg

BEST SUPPORTING ACTOR
Florian Lukas
in Good Bye, Lenin!

BEST SCREENPLAYS
Almut Getto
for Fickende Fische Do Fish Do It?

Maggie Peren and Dennis Gansel
for Napola

INDIVIDUAL ACHIEVEMENT AWARDS
Thomas Riedelsheimer
Cinematography
for Rivers and Tides

Peter R. Adam
Editing for Good Bye, Lenin!

Lothar Holler
Production Design
for Good Bye, Lenin!

Yann Tiersen
Music for Good Bye, Lenin!

HONORARY AWARD
Ulrich Gregor
for His Lifetime Contribution to German Film

AUDIENCE AWARDS
Good Bye, Lenin! German Film of the Year
Daniel Bruehl Actor of the Year

Das fliegende Klassenzimmer
The Flying Classroom
by Tomy Wigand

Almut Getto
for Fickende Fische Do Fish Do It?

Maggie Peren and Dennis Gansel
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