GERMAN FILM AWARD
... and the winners are

PORTRAITS
Angelina Maccarone,
Marc Rothemund,
Bettina Brokemper,
Julia Jentsch,
Ulrich Matthes

SPECIAL REPORT
Deutsche Filmakademie
focus on
THE GERMAN FILM ACADEMY

directors' portraits
PUSHING THE ENVELOPE
A portrait of Angelina Maccarone
IN SEARCH OF VARIETY
A portrait of Marc Rothemund

producer’s portrait
A HOME TO FILMS
A portrait of Heimatfilm

actress & actor portraits
A STAR IS BORN
A portrait of Julia Jentsch
SPECIALIST FOR DIFFICULT ROLES
A portrait of Ulrich Matthes

in production
APPOLONIA MARGARETE STEIFF
Xaver Schwarzenberger
AUFTAUCHEN
Felicitas Korn
THE CONCLAVE
Christoph Schrewe
DER DIE TOLLKIRSCHE AUSGRAEBT
Franka Potente
ÉCHANGE
Christian Ditter
GG 19
19 directors including David Dietl, Ulrike Grote, Marion Kracht, Andre F. Nébe, Maria Schröder, Mira Thiel
DER LETZTE ZUG
Joseph Vilsmaier
LULU
Uwe Janson
DAS PARFUM – DIE GESCHICHTE EINES MOERDERS
Tom Tykwer
PAULAS GEHEIMNIS
Gernot Kraa
DER RAEUBER HOTZENPLOTZ
Gernot Roll
STOERTEBEKER
Miguel Alexandre
VIER FENSTER
Christian Moris Mueller
WER FRUEHER STIRBT IST LAENGER TOT
Marcus H. Rosenmueller
DIE WILDEN HUEHNER
Vivian Naefe

new german films
3 GRAD KAELTER 3 DEGREES COLDER
Florian Hoffmeister
ALMOST HEAVEN
Ed Herzog
DAS ANDERE AMERIKA THE OTHER AMERICA
Angela Zumpe
EINE ANDERE LIGA OFFSIDE
Buket Alakus
BASTA. ROTWEIN ODER TOT SEIN C(R)OOK
Pepe Danquart
43 BERLIN NIGHTS
Gabriela Tscherniak

44 DIE BLAUE GRENZE A QUIET LOVE
Till Franzen

45 DRAGON SLAYER
Robert Kuczera

46 ERKAN & STEFAN – DER TOD KOMMT KRASS
SOS – THE BUNNYGUARDS ON BOARD
Michael Karen

47 DER FISCHER UND SEINE FRAU –
WARUM FRAUEN NIE GENUG BEKOMMEN
THE FISHERMAN AND HIS WIFE –
WHY WOMEN NEVER GET ENOUGH
Doris Doerrie

48 DAS FLOSS THE RAFT
Jan Thuering

49 GESCHLOSSENE GESELLSCHAFT JAILBIRDS
Andrei Schwartz

50 HITLER KANTATE HITLER CANTATA
Jutta Brueckner

51 KOMETEN COMETS
Till Endemann

52 MAEDCHEN AM SONNTAG SUNDAY GIRLS
RP Kahl

53 NETTO
Robert Thalheim

54 OKTOBERFEST
Johannes Brunner

55 RITTERSCHLAG KNIGHT GAMES
Sven Martin

56 SCHATTENSPIELE
Aelrun Goette

57 SIEGFRIED
Sven Unterwaldt

58 VINZENT
Ayassi

59 WAR’N SIE SCHON MAL IN MICH VERLIEBT?
DID YOU EVER FALL IN LOVE WITH ME?
Douglas Wolfsperger

60 DIE WEISSE MASSAI THE WHITE MASAI
Hermine Huntgeburth

61 WHEN SILENCE SINGS
Inna Goldstein

62 WHOLETRAIN
Florian Gaag

63 ZUR ZEIT VERSTORBEN DEAD, AT THE MOMENT
Thomas Wendrich

64 the 100 most significant german films (part 18)

65 DIE WEISSE HOELLE VOM PIZ PALUE
THE WHITE HELL OF PITZ PALU
Arnold Fanck, Georg Wilhelm Pabst

66 DAS MAEDCHEN ROSEMARIE THE GIRL ROSEMARIE
Rolf Thiele

67 VIKTOR UND VIKTORIA VIKTOR AND VIKTORIA
Reinhold Schuenzel

71 film exporters

73 foreign representatives · imprint
Germany has usually been up there with the rest of the pack for most things in life, but having its own national film academy has been something that has been a long time coming – and there is a lot of catching up to be done since the Deutsche Filmakademie (“German Film Academy”) was only officially launched just under two years ago on 8 September 2003.

In other countries, the situation has looked quite different: in the United States, for example, silent movie stars Douglas Fairbanks Sr. and Mary Pickford were among the founders of the Academy of Motion Pictures, Arts and Sciences (AMPAS) – the home of the OSCARS – way back in 1927 and this professional honorary organization has since grown into one with over 6,000 motion picture professionals as its members.

Only some five decades in existence, the British Academy of Film & Television Arts (BAFTA) has similarly built up a membership tally of almost 6,000 professionals around the globe, while France’s Académie des Arts et Techniques du Cinéma celebrated its 30th anniversary this year and now numbers a membership of 3,400 professionals working in the audiovisual media.

Even Germany’s neighbor the Czech Republic has had its Czech Film & Television Academy since 1995 and organizes the annual Czech Lion awards as well as making the recommendation of the Czech entry for the Foreign Language Film OSCAR.

The idea of a film academy in Germany might have been aired occasionally in the past, but particular regional interests and other rivalries
within the industry put paid to the beginnings of any serious debate about the chances of such a body being established.

That is until four or five years ago when German cinema started experiencing an upswing in its fortunes. “The key initiators for the idea of a Deutsche Filmakademie were Bernd Eichinger, Uli Felsberg, Guenter Rohrbach and people like us at X Filme,” recalls Stefan Arndt, who was appointed the Academy’s board chairman when it was launched in 2003.

“At the time, there were two areas we were concerned about. To start with, we wanted to strengthen the cinema in this landscape which is so dominated by television and look at the financial parameters and our competitive position in the international market. On the other hand, we wanted to create a home for the artistic side of the film scene,” he explains.

“The first initiative led to the founding of film20 which has moved a lot here and really professionalized the public face of the film industry in the political discussion,” Arndt says. “However, the idea of a film academy was a more difficult discussion, although I guess that the fact that it could happen now has something to do with the change of generations in the production landscape in Germany.”

The renewed debate about the creation of a Deutsche Filmakademie was set rolling by an interview Bernd Eichinger gave to the Berlin daily newspaper Der Tagesspiegel in summer 2002. High-level talks then followed over the next twelve months between the Academy’s initiators and officials of the State Ministry for Culture and Media (BKM) to hammer out the nuts and bolts of a scenario where the academy would be responsible for the organization of the German Film Awards among its range of planned activities.

Finally, on 8 September 2003, one hundred filmmakers from all over Germany convened in Berlin’s Adlon Hotel for the official launch of the Deutsche Filmakademie and new guidelines for the presentation of the German Film Awards. The members voted actress Senta Berger and producer Guenter Rohrbach as the new body’s presidents and an eleven-person board with producer Stefan Arndt, actress Katharina Thalbach and cameraman Michael Ballhaus as chairpersons.

DEUTSCHE FILMAKADEMIE

The present lineup of the board has Arndt as chairman with Ballhaus serving as deputy chairman, together with Peter R. Adam (editor), Meret Becker (actress), Jakob Claussen (producer), Nina Grosse (director), Toni Luedi (production designer),
Detlef Michel (screenwriter), Niki Reiser (musician), Jasmin Tabatabai (actress), and Tom Tykwer (director).

The purpose of the academy as set out in its constitution is:

“– to promote German cinema as an essential element of the German and European culture;
– to stimulate, strengthen and foster the exchange of experiences and the discussion about the prospects for German cinema among the German filmmakers as well as with international filmmakers;
– to promote and give further training to the German and European up-and-coming generation of filmmakers;
– to provide publications about the German and European cinema;
– to promote and strengthen the German Film Award in its importance for the German and European culture;
– to build up and promote cooperation with international partner academies and institutions;
– preservation of the film heritage important for German cinema.”

As far as the membership qualifications are concerned, all winners of German Film Awards from the past five decades have an automatic right as a “born member” to be invited to become members. Secondly, one can become a “chosen member” if one has made at least three feature films and has two referees from the Academy’s membership supporting one’s application. Should these criteria not be fulfilled, an application can be presented to the board for an exception to be made if the applicant has already made an outstanding contribution to German cinema.

CINEMATIC ACADEMY

Since the Academy is only oriented to cinema, the potential membership is thus lower than for other national film academies – so far, it has just over 650 members on its books, much lower than the tallies for the academies in France, the UK or the USA. “The great and the good, in the best sense of the word,” as general manager Christiane Teichgraeber puts it.

The membership is divided into nine sections dedicated to the different professional groups of documentary filmmakers, screenwriters, cinematographers, production design/costume design/make-up, music/editing/sound design, directors, producers, actors, and special effects/technology. The directors and producers both have around one hundred members a piece while the actors and actresses make up the largest contingent with 180 members. At the same time, 100 have signed up for the music/editing/sound design section, with around 70 in the screenwriters’ section, and 40 in the section bringing the cinematographers together.

“When we were founding the academy we weren’t aware that the actors don’t actually have any professional organization of their own. German actors are left to themselves,” Arndt notes. “But the academy can’t fulfill this function of a trade association for the actors,” Teichgraeber stresses. “Our members’ meetings are so structured that the sections first meet alone and then we have the general assembly. This means that the actors have a platform here and a neutral area to meet and discuss common issues.”

“As the outset, we wanted to open the Academy up to other people in the film industry in addition to the artists in the specific sections,” she continues. “Thus, we have the Circle of Friends [Freundeskreis] for casting directors, dramaturgs, commissioning editors and agents – in short, all those people who are active in the film
industry and want to be part of the academy’s work.” So far, the circle has welcomed such film industry figures as FilmFernsehFonds Bayern’s Klaus Schaefer, marketing expert Christoph Ott, the European Film Promotion’s Renate Rose, agents Sigrid Narjes and Marlies Heppeler, and Thorsten Schaumann of Bavaria Film International to its ranks of over 100 members.

At the same time, the academy has worked at attracting corporate members into supporting the institution’s activities and playing a crucial role in boosting its finances, which are not supported in any way by the German state. So far, companies like Arnold & Richter, Bavaria Film, Highlight Communications, UIP United International Pictures, Promedium, and Kinowelt have become so-called “Foerdermitglieder” and the list keeps growing with each day.

"LOLA“ – THE GERMAN FILM AWARD

In this initial phase, the Deutsche Filmmakademie’s existence and purpose has been closely identified with the organization of the German Film Awards which were held this year in July in Berlin’s Philharmonie.

After discussion with Minister of State Christina Weiss and her officials at the BKM, the academy introduced a three-step procedure involving the membership in selecting the nominations and the final winners.

Last November, 51 Academy members were voted onto the individual pre-selection juries for the different categories. Each of the sections – the actors, cinematographers, editors, etc. – decided on their peers, so the shortlist of acting performances, for example, was selected by a jury including Meret Becker and Tobias Moretti, while the pre-selection of best cinematography was made by a jury including leading German DoPs Frank Griebe, Martin Kukula and Franz Rath.

A jury composed of representatives from the different sections was charged with making a shortlist for the best feature film and children/young people’s film: the feature film jury, for instance, included producers Peter Rommel and Guenter Rohrbach and actresses Lena Stolze and Martina Gedeck, while the documentary jury featured producer Jakob Claussen, documentary filmmaker Thomas Kufus, director Peter Fleischmann and film editor Juliane Lorenz.

Over two days during the Berlinale in February, these eight juries convened to make their pre-selection for subsequent consideration by all of the membership.
The Academy members were then called on to nominate films or individual achievements in the categories Feature Film, Documentary, Children’s and Young People’s Film, Acting, Screenplay, Direction, Camera, Production Design, Costume Design, Music, Editing and Sound. Either they viewed the films on videos or DVDs provided by the films’ producers or attended the public screenings organized throughout Germany as part of the Lola Festival 2005 between March and May.

The results of the members’ nominations were then announced by Minister Weiss, Academy president Berger and board member actress Jasmin Tabatabai at the beginning of May at a press conference in Berlin. The nominated films were once more shown at cinemas around the country before the members put their final X on the sheet for their Lola winner in each category.

“The whole selection procedure has illustrated another characteristic of the academy,” Teichgraeber observes. “I don’t think that there has ever been so many people in the industry who have seen German films. People are really talking about the films, whether it is at film shoots or in script meetings.”

Thus, the Academy has already achieved one of its goals of creating and fostering a debate about local filmmaking within its membership.

**INTENSIFYING AND CULTIVATING THE CINEMATIC DIALOGUE**

But the Deutsche Filmakademie should not be seen as only being about the organization and staging of the annual film awards. It may be the case with the film academies in some other countries that their primary raison d’etre is to organize the national film awards, but this was not the only motivation of the academy’s initiators for wanting such a body.

A number of other activities have already been instigated (or are in the planning stage) to intensify the debate about the state of German cinema amongst its makers and also cultivate an ongoing dialogue between Germany’s filmmakers and its audience.

“There has been lots of creativity within the board about thinking up new activities,” comments Teichgraeber, “but these of course have to be financed. We have had one success already with Warsteiner now as a long-term partner and we are in discussion with a number of others.”

One of the Academy’s first public initiatives was its “Monthly Encounters in the Cinema”. “They have various aims,” the general manager explains. “They bring the members in the regions together and also give the public the opportunity to get to know the members and their work.” A start was made in April/May 2004 at evenings in Berlin’s Filmpalast, Hamburg’s Abaton Kino and Munich’s Forum am Deutschen Museum with a focus on acting using the example of Andres Veiel’s _Addicted to Acting_ (Die Spielwuetigen), with subsequent encounters dedicated to such subjects as the role of the documentary in German cinema or the selection criteria for the German Film Awards.

Together with festivals, cultural institutions and other partners, the Academy also staged a series of “Blue Hours” to discuss burning topical issues concerning German cinema. At the 2004 Berlinale, for example, the Academy raised a few eyebrows with a discussion entitled “What I Hate About German Cinema” with thought-provoking contributions by Tom Tykwer, Bernd Eichinger and others, which were later published in full in an issue of the Frankfurter Allgemeine Zeitung and can be read and listened to at the Academy’s website (www.deutsche-filmakademie.de).

This was then followed with a discussion on the depiction of reality in new German films at last year’s Munich Film Fest and a get-together at the Hof Film Days in October. The question of why more and more producers are becoming DIY distributors for their films was then addressed at another “Blue Hour” at this year’s festival in Munich in June.

“This event is a place where we are particularly interested in reaching the up-and-coming generation,” Arndt stresses. “It is important that the Academy is open to the next generation and draws it into the direction of cinema as opposed to television.”

Moreover, education is one of the key planks of the Academy’s activities outside of organizing the annual film awards.

A start was made last year with the agreement to a partnership with the First Steps Award which sees three Academy members serving as godfather (or godmother) to accompany each of the award-winners for twelve months on the preparation of their next project. Thus, screenwriter Christoph Fromm was teamed up with director Florian...
Schwarz, humorist Vicco von Buelow (aka Loriot) with Frieder Wittig, and producer Roshanak Behesht Nejad with short film prize-winner Ralf Etter.

The Academy also has ideas of organizing master classes for professionals, possibly in collaboration with the European Film Academy or other national film academies to give the events an international dimension, and is already in the throes of developing a virtual textbook for media education in schools.

Less than two years in existence, it is still early days for the Academy, but it has achieved quite a lot in that short time. There are plenty of ideas of what could be done – including the production of a TV program dedicated to reports on German cinema – so the Deutsche Filmakademie is sure to become as much a part of the furniture as the established film academies are in the other countries.

Martin Blaney
This interview got off to the kind of start a journalist has nightmares about: the telephone number which worked so well to set the interview up the night before has turned into “line unattainable” overnight. Thank heavens for mobiles!

“Telekom shut it off,” says Angelina Maccarone, “as I’m moving apartments.” So, having established she’s not one of those writer-producer-director types who put so much of their own money into the film they can’t afford to pay the telephone bill, we cut to the chase.

Born in Cologne to an Italian father and German mother, Maccarone, who studied Literature at university, got into the film business on talent alone, winning a 1992 contest by the Hamburg cultural authorities with a treatment for what went on to become the comedy-drama-coming out tale, Kommt Mausi raus!!.
“That was my first film,” says Maccarone, who also co-directed. “I made it because it was the film I wanted to see at the time and nobody else had made it.”

For an insight into Maccarone’s drive and character, you need look no further.

"After that," she continues, "I wrote a number of scripts until I made Alles wird gut in 1997. I’d wanted to tackle the subject of race in Germany because this country is in denial. My then girlfriend was black and people kept praising her for how good her German was purely because she’s black! For so many people the idea of a black German is an oxymoron. It was all so absurd so we co-wrote a comedy that I directed to tackle the theme.”

For a second insight into Maccarone’s drive and character, be aware she is not frightened to challenge stereotypes and, as the headline says, push the envelope, whether her own or that of other people.

"In 1998 I made Ein Engel schlaegt zurueck. It’s a terrible title but I didn’t come up with it!” (Pause for her laughter to subside). “It’s about a woman, a very religious woman, who has to choose between this world and the next. It’s essentially a drama with some comic interludes.”

She then spent a period concentrating on educational and social spots for the cinema, such as on AIDS education, before embarking on the now just finished Unveiled.

“I wanted to show the subject of identity, especially in Germany and its ways of applying asylum law and the people caught up in the system,” says Maccarone of her tale of an Iranian asylum seeker forced to assume the identity of a dead man. "I was very interested in the idea of what happens when a person cannot stay where they are and what happens when they go someplace else, lose everything they have and what defines them in the process, and then get treated as a criminal in the place where they eventually land up.”

Working with Jasmin Tabatabai on Unveiled was, she says, “very intensive. She had a lot of strong ideas, me too, it was very fruitful. We did lots of discussing.” Maccarone also has great praise for her producer, Ulrike Zimmermann, at MMM Filmproduktion, the company behind Unveiled.

"It was a hard script to place because it’s so political as well as being a woman’s story. She strongly reworked it with me and my co-author Judith Kaufmann. It was a very long and intense time. I value her very much for that. She does not let go. She’s an interesting partner as she challenges me about my own limits and stretches them”: Envelopes and how to push them, in other words.

Now comes the confession: "I like the themes of absurdity, the absurdity of norms, and of crossing borders, of overstepping the line. I cross them every day. Just to try things, learn new things, understand and confront the things I’m scared of. Even as a child I had to explain my name. Then I had to explain myself as a lesbian. Things always had to be explained. I think that is so absurd.”

Following Unveiled, Maccarone is now working on Verfolgt, from a script by Susanne Billig. "I worked on the development," she says, "This film is about a woman, aged fifty, a parole-worker, who embarks on an SM-affair with her 17-year-old parollee. She crosses a moral border, giving up everything to follow her impulse and passion.”

It’s no surprise Maccarone is interested in sexual politics. “I find politics to be a private matter and the private sphere is also political,” she says. "It all comes back to my interest in the absurdity of the norm. I want to explain that. The very idea that people somehow have to explain their private life is absurd in itself.”

When asked about who inspires her, Maccarone gives another one of her long pauses then cites Wong Kar Wai, Lars von Trier, John Cassavetes and Billy Wilder. "They’re all very important for me," she says, "but I am also influenced by things I don’t find good.” Then she refuses to say what!

In addition to teaching direction at the dffb film school in Berlin, she wrote some of the lyrics for the score of Unveiled and, off-screen, enjoys taking long baths, going to the sauna and running. She laughs at Absolutely Fabulous (“My favorite series,” she says) and cries "at the current political situation. Things are getting worse as the situation is not being taken seriously enough and the problems not properly solved because a higher value is placed on capital than on justice and humanity.” Her favorite food is sushi and any discussion about her private life is limited to, "I’m moving! That’s enough of my private life!”

When coaxed, she admits to being "interested in quality of life, at the moment. As a person I’m less shy than I appear. I’m curious and seek challenges.”

As the sole filmmaking exception in her family ("My mother really wanted a doctor!") Maccarone describes her life as "the most wonderful and also a very hard occupation. The best part is having lots to do with people. The worst part is having lots to do with people!

Simon Kingsley spoke with Angelina Maccarone
One could say that he was born into the film business. **Marc Rothemund**, born in 1968, comes from a Munich “film family”. His grandfather, Siegfried Rothemund, was the producer of Siro-Musik and head of press for Das Maedchen Rosemarie (1958); 38 years later, his grandson Marc worked as an assistant director on Bernd Eichinger’s remake of this classic. More than a coincidence, perhaps? Like his father – the director Sigi Rothemund – he worked his way up from driver and cable guy to assistant director, and finally to director.

At first he directed TV series, then TV films, and finally cinema films. After graduating from school, he chose practical work in preference to the film academy – after all, since his earliest childhood he had spent the school holidays with his father on set – the latter gave him a chance and employed him as a “script-boy” for Hafendetektiv in 1988. After four years as an assistant director for TV series, he progressed to his first 90-minute TV film, which was followed by work for such acclaimed directors as Dominik Graf and Bernd Eichinger, and around 40 advertising spots. Then he “climbed” the career ladder to become assistant director for cinema films such as Gérard Corbiau’s Farinelli or Helmut Dietl’s Rossini. After directing TV series (including Zwei zum Verlieben, 1996, and the ZDF crime series Anwalt Abel, 1997, which was awarded the Telestar), he also achieved his first cinema successes – SamFilm suggested the romantic comedy Love Scenes from Planet Earth (Das merkwürdige Verhalten..., 1997), and Bernd Eichinger offered him the teenage-comedy Ants in the Pants (Harte Jungs, 1999). The prize-winning TV drama Hope Dies Last (Die Hoffnung stirbt zuletzt, 2002) received awards including the Adolf Grimme Award, the Golden Camera and a nomination for the German Television Award; after this he returned to crime material with Das Duo – Der Liebhaber (TV series, 2002). His feature Sophie Scholl – The Final Days (Sophie Scholl – Die letzten Tage) was invited to festivals world wide and has collected numerous awards including the Silver Bear for the Best Direction and the main prize from the Ecumenical Jury at the 2005 Berlinale, the Bernhard Wicki Filmpreis "Die Bruecke – Der Friedenspreis des Deutschen Films", and German Film Awards for Best Film (Silver) and the Audience Award 2005.

Contact: Marc Rothemund
Wilhelmsaue 133 · 10715 Berlin/Germany or
Allacher Strasse 98 · 80997 Munich/Germany
email: mrothemund@hotmail.com

Despite his success, the director **Marc Rothemund** still keeps both feet firmly on the ground, even though his three films Love Scenes from Planet Earth, Ants in the Pants and the drama Sophie Scholl – The Final Days about the resistance group “The White Rose” each attracted more than a million cinema viewers. A passionate sportsman, Rothemund likes to compare film-making to football: “One year a team wins a trophy, and the next season it may fail. After the game is before the game, and after the film is before the film.”
of practical experience: "I worked my way up and got to know a lot of people. Apart from Heiner Carow and my father, I only worked with most directors once; I wanted a wide spectrum of experience and didn’t want things to get too personal. I never set myself a target, but always tried everything out to see if I enjoyed it – only thinking from one film to the next. Ultimately, the feverish atmosphere on every set shaped my character; the passion, but also the crises and the shouting. A good day’s shooting is pure emotion."

PASSION AND DISCIPLINE

Rothemund – who moved from Munich to Berlin two years ago – does not differentiate between cinema and television with respect to his working method, but he does see a difference in effect. He rates self-realization in film very little, being far more concerned about how and why viewers may recommend his films to others: “The vital aspect of film is the shared experience. I don’t want to make a film for 5,000 insiders; I want to take the viewers with me on a journey, to entertain them”. If he is moved by a screenplay and it captures his interest from one page to the next, he is not actually bothered whether the project is classified as entertainment or as arthouse. As he puts it, telling the viewer a story for 90 minutes is a great enough challenge.

Is Sophie Scholl also a small triumph, proof that he can make something other than comedies? "I work with different genres and stories, and that is not only because of people’s tendency to categorize. I did not make a single one of my films to prove anything to anyone. The main thing is that my team and I have given all that we can. As a director, I ask myself – do I find it amusing, does it move me? When I start thinking about all the people a film is supposed to please, I have already lost. I think a light, entertaining subject is just as difficult as a dramatic story.” He is amazed, therefore, by the narrow-mindedness with which creative professionals are categorized in Germany. After his first 90-minute TV film, he received constant offers for crime stories; romantic comedies arrived en masse after Love Scenes from Planet Earth, teenager comedies after Ants in the Pants, and since the success of Sophie Scholl – The Final Days he has already received historical material about the Nazi period. But in fact, he is always looking out for “new challenges. Life shouldn’t be monotonous or single-track. So I try to make my life and work as full of variety and as extreme as possible. After all, life consists of light and shadow, of laughter and tears.”

He would not necessarily describe himself as "a great motivator", as the actress Julia Jentsch has done, but personal commitment is always necessary. "In the preparatory phase, I make sure that I win over the right people for the project, developing a joint vision so that we are all pulling in the same direction. The final decision is made not only for professional reasons, but also in favor of those with true fighting spirit, with the greatest passion. Of course, that means I must point the way with my own example.” He describes his style as both anti-authoritarian and authoritarian. He respects the creativity of team members and actors and is open to ideas and suggestions: “First of all, I listen to how the others feel or to what the heads of departments say, I pay attention to their creative input and examine how it fits in with my own feelings and ideas. But when it comes to realizing what has been decided, I can be hard about discipline.”

NO FILMS WITHOUT FUNDING

The screenplay author Fred Breinersdorfer and Rothemund founded the production company “Broth Film” and co-produced Sophie Scholl – The Final Days because they wanted to be closely involved in the realization of a project which fascinated them personally. “We began to develop the concept alone and wanted to keep the budget as low as possible – the higher the budget, the more people there are who have a say in things. As an employed director you are always bound to instructions, and I wanted the last word and the final cut in this case. That is why we also collaborated with Goldkind Film, which is a proven partnership, based on trust and mutual support.”

We are keeping the company [Broth Film], so if one of us has another idea that comes straight from the heart, we can be sure we will be involved in its realization.” Rothemund does not echo his colleagues’ complaints about film funding, “none of my three films could have been made without film support”, but he also points out that today DV-technology offers the possibility to make good films for less money – as is demonstrated by Marcus Mittermeier’s Quiet as a Mouse (Muxmaeuschenstil), Maren Ade’s The Forest for the Trees (Der Wald vor lauter Baeumen) or Hans Weingartner’s The White Sound (Das weisse Rauschen).

Rothemund sees an upswing in Germany’s film scene, with a new, young and bold generation of directors, due not least to the excellent film academies and their practical training. He does not think that he belongs to a “network”, being far too much of an individualist. Despite the mood of departure in Germany, the idea of filmmaking abroad is also an attractive one: “I am a cosmopolitan with a great interest in the rest of the world, so I am certainly curious about the film cultures of different countries, even though things are much the same wherever films are shot. Europe or America – wherever you are, filmmaking is exciting. And some time, I would also like to find out what it is like as a director when you have a budget of €100 million to play with, and you can have anything at all that you want. I wouldn’t say that is my plan, but it would be a great experience. In Germany it’s even a nightmare if you need half a day’s shooting longer than initially planned.” Not only is he himself a ‘cosmopolitan’, but his films are also successful all over the world: Ants in the Pants was sold in 75 countries, Love Scenes from Planet Earth in 30, and up until now Sophie Scholl – The Final Days has been sold in 25 countries including the USA, Japan, Brazil, Scandinavia, Italy, Great Britain, Korea and Israel.

FUTURE PROJECTS

Marc Rothemund has two projects in the pipeline – projects that fascinate him and have done so for years. Pornorama – which he would like to realize together with Bernd Eichinger – is about a group of young men at the end of 60s who believe they can make money by producing a porno film in an inhibited, petit-bourgeois Germany, but soon realize that filmmaking isn’t as easy as they had thought. Another project – together with SamFilm – is an ironic, sinister "Bad Lieutenant" story.

Margret Koehler, lecturer at the German School of Journalism and film journalist for publications including "Blickpunkt-Film", "Film-Dienst" and "Abendzeitung Muenchen", spoke to Marc Rothemund...
When Bettina Brokemper took the decision in early 2003 to set up her own production company Heimatfilm, she could already look back on an impressive track record in the German film and TV production scene.

Even before studying in the Production and Media Economy department at Munich’s Academy of Television & Film, Bettina had amassed substantial practical experience of shooting on location with small teams, organizing stunts and special effects, and working with amateur actors through two years at Joop van de Ende’s JE Entertainment on such productions as the Notruf series.

After graduating from film school in Munich, she then got a taste of filmmaking Stateside thanks to a study grant from the GWFF collection agency which allowed her to take on placements with the talent agent Paul Schwartzman, the distribution companies New Line and Fine Line, and finally with Luc Besson’s Seaside Productions which had a production deal with Columbia Pictures. In addition, Bettina attend-
ed the UCLA directors’ course and jobbed on various productions before deciding after two years in Los Angeles to make the step back to Germany.

She was not long back in her home town of Cologne before she found herself establishing the Cologne branch office of the Hamburg-based Neue Impuls Film. Bettina was then approached by Denmark’s Zentropa Entertainment to take over the running of its German-based company Pain Unlimited which had been previously launched by Anja Grafers. “I made sure that this would not conflict with my work with Neue Impuls and Michael Eckelt,” she recalls. Her cooperation with Zentropa has seen her having responsibility for coordinating the German involvement in the productions of Dogville, Dear Wendy (50% of the shoot was done in North Rhine-Westphalia), Manderlay, and the upcoming Island of the Lost Souls.

In 2003, Bettina decided that the time was now ripe to set up her own production company, “although it had never been my plan to set up shop by myself,” she says. “I had always wanted to do this with partners, but something always cropped up which prevented friends coming together with me.” But, luckily, this time Stefan Telegdy and Helmut Hartl of the Munich-based commercials company Embassy of Dreams came onboard as partners.

The fact that Zentropa wanted Bettina to handle the service production for Dear Wendy through her company also gave Heimatfilm an additional push at the start since the Thomas Vinterberg film intended to come to North Rhine-Westphalia for three weeks shooting with a large crew.

“Zentropa has also been interested in developing German projects and this was easier to do in cooperation with my new company than when I was at Neue Impuls,” she explains.

“My goal for Heimatfilm was to focus on cinema, although that doesn’t rule me out from doing a real quality TV movie,” Bettina notes. “I have the passion specifically for cinema because I came into the business through co-productions which is a rather unusual way. Normally, you first produce in your home market and then go into co-productions. Through this European context, I can see that there are lots of things one can do in the arthouse segment.”

The company’s first production was a short film – 2nd and A by Jan Bonny, a student from Cologne’s Academy of Media Arts (KHM), which had its premiere at the Hof Film Days, and was followed by Low Profile (Falscher Bekenner) by Christoph Hochhaeusler which had its world premiere in Un Certain Regard at Cannes in May.

“Low Profile was the first feature production I had made alone without any co-producers,” Bettina recalls. “In actual fact, Christoph and I were working on another project, Light Years, a thriller set in the Berlin of tomorrow which will be a higher budget film. But since I felt that it would be hard to raise this kind of budget for a second film, we decided to do a low budget feature before. We started the production without any TV money or public funding, but, luckily, Filmstiftung NRW came onboard to finance the post-production.”

Since then, Heimatfilm’s second feature – Dror Shaul’s Sweet Mud – went in front of the cameras in Israel from mid-July, and the company has an eclectic array of projects in its development slates ranging from King, based on the novel of the same name by Martin Schueller about Elvis Presley’s military service in Germany through Kutlug Ataman’s Cyprus-set drama The Coat and Almut Getto’s social drama MS Constanze to the family film The Pina Letters based on Martin Baltscheit’s novel of the same name.

Moreover, earlier this year, Heimatfilm joined forces with Pictorion Pictures to set up a single purpose company Pnin GmbH to adapt Vladimir Nabokov’s novel Pnin. “I have always been a great Nabokov fan,” Bettina explains. “His life and his passion for chess and butterflies as well as his journeys through Europe in difficult times always impressed me.” At the moment, it is planned to shoot the film in the English language as a European co-production, and an American screenwriter with previous experience of adapting Henry James has been hired to give Nabokov the silver screen treatment.

With her involvement in such films as The Syrian Bride and Civilization, it is not surprising then that Bettina has a soft spot for co-productions. “They are like going on a long journey because one gets to learn a lot about the country with whom you are co-producing,” she says. “I have always been interested in learning about other countries and cultures.”

“I like there to be a mixture,” Bettina continues. “With The Syrian Bride, for example, I was involved practically from the first idea, whereas with other productions you come onboard and there is already a screenplay and creative team in place. Co-productions are never the same and you don’t always have the same things to do. But it depends on the partners and what they expect from you. Sometimes, it’s good not to be in the driver’s seat if you have a dynamic delegate producer.”

Building up an international network of contacts is naturally crucial for her work, and the future development of Heimatfilm was given an extra boost this year by Bettina’s participation in the Paris-based Atelier du Cinéma Européen (ACE) producers program.

“ACE was great because it takes you out of yourself and your own situation and gives you an overview of how producers operate in other countries,” she notes. “I try to do some kind of training program each year because one never stops learning. That’s the great thing about this business because no project is the same as the one before. It’s like cooking: you have new ingredients each time and just have to make sure that you have the right mixture!”

“Some call their film project their baby, others speak of it like it’s a military campaign. Many talk about material or packages as if they were a shipping company. We regard our film projects as friends who live with us. Life’s not been easy on our flatmates (troubled child, political persecution, lovesickness …). Sometimes, they might have put their feet on the table, ate cookies in bed or shed tears into the wine glass. Sometimes, they’re overdue with the rent or with the dishes. But they make us laugh and cry, entertain our guests and bring in flowers they’ve picked. They’ll clear up the crumbs. And we’ll be a little bit sad when they move out to conquer the theaters.” That’s how Brokemper sums up Heimatfilm’s philosophy.

Martin Blaney spoke with Bettina Brokemper
“A star is born!” was how Berlinale festival director Dieter Kosslick described the performance of Julia Jentsch as Sophie Scholl in Marc Rothemund’s drama of the same name on her receiving the Silver Bear award for Best Actress.

And the assembled international critics were unusually unanimous for once in praising this choice by the International Competition Jury since Julia had been the “talk of the town” during the festival for her mesmerizing portrayal of the World War II resistance figure.

Julia Jentsch studied at the Hochschule fuer Schauspielkunst “Ernst Busch” from 1997 to 2001 and began her acting career in the theater. She has been a member of the ensemble of the Munich Kammerspiele since the 2001/2002 season where her roles have included Desdemona in Luk Perceval’s staging of Shakespeare’s Othello, Elektra in Andreas Kriegenburg’s production of the Orestie by Euripides as well as the title part in Sophocles’ Antigone under the direction of Lars-Ole Walburg. In 2000, she received the Max Reinhardt Prize for her performance in Aischylos’ The Persians at the “bat” studio theater in Berlin and was named Best Newcomer Actress by the magazine Theater Heute in 2002. The current 2004/2005 season at the Kammerspiele has seen Julia appearing in Andreas Kriegenburg’s staging of Die Nibelungen, Johan Simon’s adaptation of Die zehn Gebote, based on Dekalog 1-10 by Krzysztof Kieslowski and Krzysztof Piesiewicz, and Thomas Ostermeier’s production of Gerhart Hauptmann’s Vor Sonnenaufgang, among others. Since 2001, Julia has also played in various television movies, including Rainer Kaufmann’s Und die Braut wusste von nichts (2002), Christoph Starks Bloch – Tausendschoenchen (2002), and in Juergen Bretzinger’s Tatort episode Bitteres Brot (2003). She made her feature film acting debut in 2000 with Judith Kennels highly praised film Zornige Kuesse and followed this in 2001 with Julietta by Christoph Stark, and Getting My Brother Laid (Mein Bruder der Vampir) by Sven Taddicken in 2002. Last year, Julia could be seen in the cinemas in Oliver Hirschbiegel’s Downfall (Der Untergang) and Hans Weingartners The Edukators (Die fetten Jahre sind vorbei). She received the Bavarian Film Award for Best Newcomer Actress and the German Film Critics Award for Best Actress 2004 for her performance in Weingartners film. 2005 began with the release of Hans W. Geissendoerfers Snowland (Schneeland) – which will be presented in Montreal in competition – where she played opposite Thomas Kretschmann, and Marc Rothemunds Sophie Scholl – The Final Days (Sophie Scholl – Die letzten Tage) which was presented in the Official Competition of the 2005 Berlinale. Julia received the Silver Bear for Best Actress and was awarded for her performance as the resistance figure in the Best Female Lead category at this year’s German Film Awards. In addition, her work on the stage was recognized last year by the Munich newspapers AZ and tz with their Stern des Jahres (“Star of the Year”) and Rosenstrauss 2004 (“Rose Bouquet”) distinctions, respectively.

Contact: Agentur Vogel
Katzbachstrasse 8 · 10965 Berlin/Germany
phone +49-30-78 89 88 92 · fax +49-30-78 89 63 74
email: mail@agenturvogel.de · www.agenturvogel.de
Away from all the euphoria, it was easy to forget that 26-year-old Julia has only been out of drama school since 2001 and had initially not even imagined this as a profession she would be able to follow when she was thinking about what to do after school.

She had some acting experience in school plays and had appeared as Orphee in Hugo von Hofmannsthal’s Die Laestigen and as Gretchen in Goethe’s Urfaust at the Freie Buehne Witzleben before she decided to take the plunge and apply to the Hochschule fuer Schauspielkunst “Ernst Busch” in Berlin in 1997.

As Julia recalls, the focus was primarily focused on the stage and any contacts with film were not exactly encouraged. Nevertheless, it was through one of her teachers that she came into contact with the production company which was making Judith Kennel’s 1999 debut feature Zornige Kuesse appearing opposite Juergen Vogel and Maria Simon. “I decided that this was a story I wanted to be part of, but my teachers at drama school were not so happy about this excursion into cinema,” she says.

Returning to the Ernst Busch school for another two years to complete her studies, Julia had now had her first taste of acting for the cinema and was interested in finding ways to work for both the theater and film. "Working for the theater would not be enough for me – there had to be more than that, so I looked to see what else might be possible," she explains. What came then was Christoph Stark’s drama Julietta and Sven Taddicken’s comedy Getting My Brother Laid, with Roman Knizka and Alexander Scheer, a graduation film from Film Academy Baden-Wuerttemberg.

In 2001, Julia moved from Berlin to Munich after she received an offer from the Muenchner Kammerspiele to join their permanent company of actors. "It is a great gift to have such a home and be given great roles to play," she notes, pointing out, though, that "when you have a fixed contract as part of the ensemble, it is not easy to do other things. On the one hand, you have interesting productions and roles, but there can be times when you are committed to play parts which might not appeal so immediately."

At the same time, Julia welcomes the different challenges coming from working for the cinema or for the theater: "the attraction of the stage lies in the changes that a theater production can go through, what you can gain from a work which accompanies you and grows with you. And there is also the fascination of what you can give to the other colleagues in the theater."

"In film, you have a shorter time. One works very intensively together and has that challenge of having to jump straight into the stories and working outside of the chronology," she continues. That special character of the theater is the feedback from the audience – the applause afterwards may not always be the deciding factor of how the evening went. Sometimes, it is rather when people call out or clap during the performance and you can respond spontaneously."

It is quite remarkable then that, despite the big workload commitment Julia has at the Kammerspiele, she had the chance to work in the cinema in the last couple of years – with no less than three female leads in Hans Weingartner’s The Edukators, which showed in the Official Competition in Cannes 2004; Hans W. Geissendoerfer’s Snowland which premiered in January at the Sundance Film Festival and will be shown In Competition in Montreal; and Marc Rothemund’s Sophie Scholl – The Final Days which screened in the Official Competition of the 2005 Berlinale.

Talking about the preparations for The Edukators, Hans Weingartner recalls that “the most difficult role to cast was Jule” but he was confirmed that he wanted Julia to play the part as “the ideal combination. Julia Jentsch seems, on the one hand, to be fragile and sensitive but, on the other hand, she can be very strong. One can sense that she has an inner power. Jule suppresses this power at the beginning and later on she sets it free. Only Jula has these two sides.”

Meanwhile, after having gone through various possible names with his casting director Nessie Nesslauer, Marc Rothemund knew that Julia would be the right person to portray Sophie Scholl after seeing her in films and on the stage in a production of Shakespeare’s Othello. “She is an extremely intensive actress who develops an incredible power when she is on the stage or standing in front of the camera,” Rothemund says. “And she would have probably choppered her left arm off to be allowed to play Sophie Scholl. We needed such fighting hearts for this film because the story was a great challenge and the shooting conditions were hard for everyone. Julia, for example, began at six in the morning and worked through to 6 p.m., then drove to the Kammerspiele where she performed in the evenings – and was then back for us on the dot at six the next morning.”

"Looking back on it now, I don’t know how I did it," Julia says about being on a film set by day and treading the boards at night. "It is a fascinating thing how one can be exhausted and not really be able to do anything else. And then you manage to mobilize the energy because of the story, or the director or the other colleagues because they are all so engaged. Sometimes, you would just like to have a bit more time, for there to be more hours in a day!"

For the immediate future, Julia is pretty well-booked up with theater commitments but, in general, her goal is "to become involved in as exciting and diverse projects as possible and work with all kinds of people. As for the cinema, I could imagine working in other languages and abroad, but you can’t plan these things," she concludes.

Martin Blaney spoke with Julia Jentsch
Of course they offered him the part, the physiological similarity is just too great. This narrow face, the prominent cheekbones, the sharp, sometimes piercing gaze: Ulrich Matthes was virtually tailor-made for the role of Nazi propaganda minister Joseph Goebbels in Oliver Hirschbiegel’s epic production, Downfall. “I couldn’t have played the fat Goering,” jokes the actor himself.

But he will also remain in the memory for another role from the same year. In Volker Schloendorff’s film The Ninth Day he plays the priest Henri Kremer, who is granted furlough from a concentration camp; a dead man on leave. He lost eight kilos for both films. His face is sunken, lifeless, the eyes dead, and with this ghostly visage Matthes carries the film, which tells of temptation and weakness and courage and was important for him, precisely as a counterweight to the Goebbels role.

Success proves he was right. Downfall was nominated for the OSCAR for Best Foreign Film. The Ninth Day was celebrated right from its world premiere at the Locarno film festival, screened recently in cinemas in New York and has been heaped with praise by critics.

He is attracted to extreme roles, this actor with the exceptional face. He first became known as a theatrical actor. As a child he happily played scenes from My Fair Lady at the weekly market, Matthes say en-
thusiastically, but then the journalist’s son, like a good boy, started to study German and English with the goal of becoming a teacher. But during his studies he started taking acting lessons, made appearances in Krefeld and Dusseldorf and, in 1987, aged twenty-eight, was chosen by Theater Heute magazine as Actor of the Year. Matthes still performs with the Munich Kammerspiele theater, the Berlin Schaubuehne under Andrea Breth and currently at the Deutsches Theater Berlin where, together with Corinna Harfouch, he is lauded for his performance in Edward Albee’s drama of marital crisis, Who’s Afraid of Virginia Woolf?: a production in which he, under clinically cold light, screws himself down into an equally cold rage. Corinna Harfouch also played his wife once before: in Downfall she was Magda Goebbels.

Difficult roles are what Matthes looks for in films, too. He plays an officer in the DDR state security apparatus, the terrorist Jan-Carl Raspe, a benefactor of Friedrich Hoelderlin, or a lingerie-salesman with a penchant for young girls. “The extreme roles are just more exciting. It’s always about pushing into areas which are not everyday,” says Matthes to justify his choice.

To do that, the fanatical newspaper-reader prepares himself thoroughly: for the role of Joseph Goebbels he read his diaries and, as a counterweight, Viktor Klemperer’s memoirs from National Socialist Dresden. But despite that he admits: “Goebbels remains a mystery to me.”

In the last months in Germany there has been an entire wave of films about the Nazi period which have also received notice abroad. “Of course people are interested in how the children of an aggressor nation deal with our history. It will also remain like that for a long time to come,” is how Matthes explains his decision to take part in Hirschbiegel’s reconstruction of Hitler’s last days in the bunker. And then he tells how the subject of anti-Semitism has concerned him since his childhood: “I can’t believe that there can still be anti-Semitism in Germany after the Nazi era.” His father, chief editor of the Berlin daily newspaper, Der Tagesspiegel, was known for his upright attitude. Matthes himself was in Israel after he graduated from school and came to love the country: “Since then I’ve been a hopeless semitophile.” Now he’s rehearsing Shakespeare’s The Merchant of Venice at the Deutsches Theater Berlin. Shylock: a criminal and victim at the same time. And perhaps also no coincidence that Ulrich Matthes, for the third time in a short period, is again tackling the subject of anti-Semitism.

Christina Tilmann (Der Tagesspiegel) spoke with Ulrich Matthes
SHANGHAI FOCUSES ON GERMANY

This year’s Shanghai International Film Festival (11-19 June) had a very high German profile with Playa del Futuro in the Competition, 16 other German films in FOCUS GERMANY, and Marc Rothemund as a member of the jury.

A total of 14 directors personally introduced their films to the Chinese audiences. In addition, several producers traveled to Shanghai, both to accompany their films but also to make new contacts in China for future projects, which are to be shot in studios in and around Shanghai. There was also great interest expressed on the part of the Chinese in collaboration with German production companies.

FOCUS GERMANY was launched with a reception by German Films in the garden of the German consul-general Dr. Wolfgang Roehl. Those directors present answered the questions of Chinese journalists at the press conference, which followed in the Shanghai Film Art Center. Director, producer and lead actor Til Schweiger was given a rousing reception by numerous fans who appeared for the screening of Barefoot (Barfuß), opener of the special FOCUS GERMANY section. The screening of Sophie Scholl – The Final Days (Sophie Scholl – Die letzten Tage), in the presence of directorMarc Rothemund and leading actress Julia Jentsch, was a further highlight of FOCUS GERMANY. At the press conference for The Ninth Day (Der Neunte Tag) journalists. Before this, there was a discussion between Volker Schlöndorff, Esther Gronenborn and Marcus Lenz and about fifty students of the local Film & Television Art and Technology School where they talked in detail about the steps to becoming a director.

Actress Nina Petri traveled to Shanghai for the screening of Playa del Futuro as the director Peter Lichtefeld was unable to attend. The screening in the big hall of the Shanghai Film Art Center (which holds over 1,100 seats) was almost a complete sell-out.

After the success of this first FOCUS GERMANY, the festival management has signaled great interest in staging another FOCUS GERMANY in cooperation with German Films for 2006. A closer connection with the Shanghai TV market should further strengthen the marketing of German cinema in the future.

Other films in FOCUS GERMANY included: Adil geht (Esther Gronenborn), Close (Marcus Lenz), Edelweiss Pirates (Edelweisspiraten, Niko von Glasow), Kampfansage (Johannes Jaeger), The Smile of the Monsterfish (Das Lächeln der Tiefseefische, Till Endemann), Soundless (Lautlos, Mennan Yapı), One Day in Europe (Hannes Stöehr), Don’t Look for Me (Such mich nicht, Tilman Zens), Downfall (Der Untergang, Oliver Hirschbiegel), Vakuum (Thomas Grampp), Truth or Dare (Wahrheit oder Pflicht, Arne Nolting & Jan Martin Scharf), Cold Void (Weiss Stille, Philip Haucke), and Willenbrock (Andreas Dresen).
SUMMER FULL OF ACTION ON THE RHINE

North Rhine-Westphalia hosted 671 shooting days in 2004. And this summer promises to see Germany’s most populated state providing lots of exciting sets and locations, among them for Die Insel der verlorenen Seele and the adaptation of the Die wilde Huehner, both of which are targeted toward young cinemagoers.

The Danish writer/director Nicolaj Arcel wrote the screenplay to the children’s film hit Catch That Girl, and now he is directing the international co-production Die Insel der verlorenen Seele. After first shooting in Denmark, the team is spending the rest of the summer in NRW to finish up the remaining scenes of the spooky children’s film.

Cornelia Funke’s book Die wilde Huehner has attained cult-status among young readers. Vivian Naefe will be directing the suspenseful film adaptation about the adventures of a girl gang from July through September in Cologne and Xanten. The adult roles have already been casted with Veronica Ferres, Jessica Schwarz and Axel Prahl.

JUBILATION FOR GERMAN FILMS IN TOKYO

The first Festival of German Films in Tokyo ended mid-June as a great success. Over 10,000 cinemagoers came to see new German films and take advantage of the opportunity to meet the visiting directors, actors and producers.

German Films organized a Festival of German Films in Tokyo for the first time from 4 – 12 June 2005 with its partners ASAHI and the Goethe Institute. The festival had a gala opening in front of a sold-out house with Sophie Scholl – The Final Days (Sophie Scholl – Die letzten Tage) in the presence of the director Marc Rothemund, lead actor Alexander Held and the producers Christoph Mueller and Sven Burgemeister (Neue Goldkind Filmproduktion).

In total, 25 new German films were shown during the festival, including: Love in Thoughts (Was nützt die Liebe in Gedanken) by Achim von Borries, Downfall (Der Untergang) by Oliver Hirschbiegel, Ghosts (Gespenster) by Christian Petzold, One Day in Europe by Hannes Stoehr, Agnes and his brothers (Agnes und seine Brüder) by Oskar Roehler, Willenbrock by Andreas Dresen, The Ninth Day (Der Neunte Tag) by Volker Schloendorn, Summer Storm (Sommersturm) by Marco Kreuzpaintner, King of Thieves (Koenig der Diebe) by Ivan Fila, Off Beat (Kammerflimmern) by Hendrik Hoelzemann and My Brother is a Dog (Mein Bruder ist ein Hund) by Peter Timm.

Apart from the team for the opening film, Achim von Borries, Bruno Ganz, Oliver Hirschbiegel, Hannes Stoehr, Martin Weiss, Hendrik Hoelzemann and Peter Timm all traveled to Tokyo to personally introduce each of their films to the Japanese audiences.

In addition, Wolffram Skowronnek (Telepool/Cinepool) and Thorsten Schaumann (Bavaria Film International) came to Tokyo for the first Festival of German Films to foster and renew contacts with Japanese buyers, distributors and journalists. Both of them were able to report of concrete sales talks during the event.

Apart from the opening event with its reception, the festival week also saw an evening dinner held at the German Embassy as well as a lunch of the German delegation with the most important Japanese distributors in the City Club Tokyo.

ZUCKER AND KEBAB WIN IN MADRID

The comedies Go for Zucker! – An Unorthodox Comedy (Alles auf Zucker!) and Kebab Connection were picked as the audience favorites at the 7th Festival of German Films in Madrid. There was good attendance for the extensive program of 10 feature films and 15 shorts shown by German Films from 7 - 11 June 2005.

800 guests squeezed into the Cine Palafox for the festival’s opening with Kebab Connection. Director Anno Saul and the lead actors Nora Tschirner and Denis Moschitto were in attendance for the premiere. The film was enthusiastically received by the cinemagoers as was Dani Levy’s Go for Zucker!. Both of them were rated as outstanding and were ex-aequo winners of the festival’s Audience Award. Kebab Connection was also sold during the festival to a Spanish distributor who will release the film in late autumn.

The German documentary was represented by Hell on Wheels (Haellentour) from director Pepe Danquart. Niko von Glasow (Edelweiss Pirates/Die Edelweisspiraten) and Christian Petzold (Ghosts/Gespenster) also traveled to Madrid to introduce their films to the local audiences. Director Bernd Sahling enjoyed the schools’ screening of The Blind Flyers (Die Blindgaenger) and the conversations with the children.

The festival also showed Off Beat (Kammerflimmern) by Hendrik
German Films also showed four films by German-Turkish or German-Kurdish directors under the banner of ORIENTación: Head-On (Gegen die Wand) by Fatih Akin, A Little Bit of Freedom (Kleine Freiheit) by Yueksel Yavuz, En Garde by Ayse Polat, and Karamuk by Suelbiye V. Guenar.

The event was rounded off with the silent film Die Frau nach der man sich sehnt by Kurt Bernhardt which was screened with musical accompaniment by the Aljoscha Zimmermann Trio.

**LIVING PROMOTION**

The German Federal Film Board (FFA) is taking care of the up-and-coming generation as well as the established film scene. June 27th was a big day for two young directors during the Munich Film Fest: Jonathan Greenfield and Sonja Heiss were awarded the FFA Short Tiger Award. Among the 34 submitted films, the jury (actress Christiane Paul, commissioning editor Claudia Gladziejewski, director Tomy Wigand, HDF managing director Andreas Kramer, and FFA CEO Peter Dinges) decided unanimously for Chaim and Christina ohne Kaufmann.

Peter Dinges handed over the winning checks in the amount of €25,000 each, the other four nominated filmmakers received €15,000 each. Dinges was particularly proud to announce that the Short Tiger is among the most prestigious (and most valuable!) of short film awards in Germany. With the support of the HDF (Association of German Film Theater Operators) and BR (Bavarian Broadcasting), the award has become a broader and more attractive forum for young, new talent. The film Alim Market, which won one of the nomination prizes will be shown in selected theaters, and BR bought the television rights for Chaim.

The continuing cooperation with the Munich Film Fest (24 June – 2 July) proved especially successful. Highlights of the event were the opening film Drum by Zola Maseko and the following opening reception. Pleasant moments and lasting memories were provided not only by the films, but also by the attractive side-program as well, including an atmospheric evening at celebrity chef Alfons Schuhbeck’s cooking academy and a relaxed boat tour on Lake Starnberg.
In order to help clarify the at times somewhat complicated regulations for film beginners, the FFA has created new and more transparent guidelines (available in German, English and French from the FFA) concerning pre-requisites and possibilities available for film funding.

GERMAN SHORT FILMS CONTINUE ON THE ROAD TO SUCCESS

German short films continue to fly high, and the Hamburg Media School was able to claim one of these most recent successes its own: Ulrike Grote, a graduate of the school, won the Student Academy Award. With her film The Runaway (Ausreisser) she landed the prestigious prize that Florian Baxmeyer took home two years ago with his The Red Jacket (Die rote Jacke). The Runaway also recently received the Royal Television Society Award in England.

Rain is Falling by Holger Ernst is also among this year’s festival favorites: in Huesca, one of Spain’s most important short film festivals, the film won two prizes. Stefan-Flint Mueller’s film Bow Tie Duty for Squareheads (Fliegenpflicht fuer Quadratkoepfe) is also doing very well at national and international festivals: in Annecy it received a Special Mention of the Jury and the Audience Award. The classic animation Jam Session by Iszbela Plucinska won the Centaur Award at St. Petersburg’s Message to Man Festival. This claymation was produced at the HFF “Konrad Wolf” and is also represented in German Films’ own Next Generation 2005 program.

Heiko Hahn won the prize for Best Short at this year’s World Wide Short Film Festival in Toronto for his film Before I Go (Vorletzter Abschied), which automatically qualifies the film in the race for the Short Film OSCAR 2006. Further information about German short films can be found at www.shortfilm.de.

ÉQUINOXE SCREENWRITERS’ WORKSHOP IN VIENNA

From 31 October – 6 November 2005, éQuinoxe Germany will host the 25th éQuinoxe Screenwriters’ Workshop in the Palais Schwarzenberg in Vienna. Ten international screenwriters and 10-12 advisors will meet for one week in the Austrian capital on the Donau to exchange creative ideas. The project producers are invited for the last day of the workshop.

The pre-selection of the screenplays has already started in the éQuinoxe offices in 10 different countries. An international jury will make the final selection for Vienna by the end of August. Head of the jury is Noelle Deschamps, vice president and founder of éQuinoxe, Paris.

Partners for the Austrian workshop are the Austrian Film Institute, Vienna Film Fund, BKM and the EU MEDIA Plus Program. “We think it is important, after Canada, Morocco, Germany, and France, that Austria will be hosting this workshop,” says Roland Teichmann, managing director of the Austrian Film Institute. And Peter Zawrel, managing director of the Vienna Film Fund, is “looking forward to showing the international advisors, screenwriters and producers the many facets of Vienna and to introduce them to local filmmakers.”

Ellen Winn Wendl, chairman of éQuinoxe Germany’s advisory board and the workshop’s organizer, continues: “The concentration on the host country’ film community proved to be immensely productive during last autumn’s workshop in Germany. It was a great learning experience for all participants.”

éQuinoxe Germany has been in effect since 2001, allowing some 13 screenwriters the opportunity to attend these semi-annual screenwriters’ workshops and meet with fellow colleagues in an international forum. The Autumn 2004 workshop, the first in Germany, welcomed two German writers, as well as authors from the new EU member states Slovenia and the Czech Republic.

Further information on éQuinoxe Germany’s activities can be found at: www.eQuinoxeGermany.org.

DIGITAL FILM SUBMISSION PLATFORM REELPORT

The MEDIA-supported pilot project REELPORT has passed its first practical test. At this year’s Oberhausen festival, 750 short films where submitted via the digital platform, viewed by the selection committee, and during the festival were screened on monitors at the film market. As a premiere, the REELPORT-submitted film What I’m Looking For by Shelly Silver was screened In Competition on the big screen. But not just Oberhausen, other international festivals are also connected to REELPORT, including: Goteborg, Tampere, Vila do Conde, Signes de nuit and exground Wiesbaden.

The goal of the project is to process the festival participation of films entirely over the digital platform, from submission for entry to projection. At the end of its pilot phase, REELPORT will also provide further e-cinema functions and serve as a digital short film market. Further information about the project can be found at: www.reelport.com.
ON SET IN BAVARIA

This year’s Munich Film Festival saw several FilmFernsehFonds Bayern-supported films “take home” prestigious awards. Among them were Marc Rothemund’s Berlinale success Sophie Scholl – The Last Days, which won the Bernhard Wicki Award “The Bridge”, and the new film by OSCAR-nominee Byambasuren Davaa: The co-director of The Story of the Weeping Camel won the highly endowed talent award Foerderpreis Deutscher Film and the Audience Award for her film The Cave of the Yellow Dog which world sales company Telepool has already sold in more than 25 territories.

Parallel to the festival glamour, new films by renowned directors are currently in the making: In July, Tom Tykwer started shooting his new film The Perfume starring Ben Whishaw, Dustin Hoffman and Alan Rickman. Locations for the film version of Patrick Suskind’s literary bestseller include Barcelona, Southern France and Munich, where the team will use the Bavaria Studio complex for interior takes. FFF Bayern and the Bavarian Bank Fund (BBF) are supporting the European co-production (producer: Bernd Eichinger) that will be released in theaters in 2006.

After her worldwide success Rosenstrasse, Margarethe von Trotta is currently realizing another FFF-supported film: Katja Riemann, August Diehl and Armin Mueller-Stahl are playing the main parts in Ich bin die Andere, a drama about a woman whose split identity puts a fatal twist to a passionate love affair. The Clasart Film production is shooting in Starnberg near Munich as well as in Northern Africa. World sales will be handled by Studio Canal.

BROADCASTER CONTRIBUTION SECURED

Just in time for the anniversary celebrations, public broadcasters NDR and ZDF have confirmed their financial contributions to FilmFoerderung Hamburg. The broadcasters will contribute €750,000 each toward support funds. As a result, FilmFoerderung Hamburg will now reign over a budget of €7 million, some 2 million less than in 2004. Executive director Eva Hubert plans to continue the established support profile and development of young talent, international co-productions, cinema and documentary films, as well as elaborate television productions.

On 1 August 2005, the funding committees will be newly established: in addition to the executive director, committee 1, responsible for projects with a production budget over €800,000, will be made up of: Andrew Bird (editor), Claudia Landsberger (EFP president and managing director of Holland Films) and Michael Toeteberg (director of the Agency for Media Law at Rowohlt Publishers). The broadcasters will be represented by Doris J. Heinze (NDR) and Caroline von Senden (ZDF).

Projects with budgets less than €800,000 will be decided by committee 2: Antoniette Koester (co-managing director of Rapid Eye Movies), Boris Penth (documentary filmmakers, author, producer, and former director of the Ophuels Festival Saarbruecken), and Wilfried Reichert (producer, author, and former director of the WDR film bureau).

FIRST SALES AT GERMAN PREMIERES IN NEW YORK

On 18 July 2005, the German Premieres in New York went into the sixth round with the presentation of Anno Saul’s Kebab Connection – half-time for the year 2005. During these monthly events, German Films exclusively presents selected new productions to U.S. film buyers, journalists and festival representatives. In the meantime, some 15-20 different representatives from various U.S. distributors participate in the screenings, which take place at the Tribeca Cinemas in SoHo. The screenings are rounded off with a small get-together, to which the respective director and world sales agent are also invited.

And the results speak for themselves: Napola (by Dennis Gansel) was sold to Picture This! and will hit American cinemas in the fall; U.S. distribution rights for Agnes and his brothers (Agnes und seine Brüder, by Oskar Roehler) and Go for Zucker – An Unorthodox Comedy (Alles auf Zucker! by Dani Levy) have been secured by First Run Features, who, with the help of German Films’ new Distribution Support Program, will be bringing the two films to U.S. audiences in the second quarter of 2005. And Sophie Scholl – The Final Days (Sophie Scholl – Die letzten Tage by Marc Rothemund) was sold to Zeitgeist.

Following the presentation of Gordian Maugg’s film Zeppelin!, Laurence Kardish (MoMA) invited the film to screen in his upcoming "KINO 2005 New German Films" program.

NEXT GENERATION 2005

For the eighth year running, German Films presented a selection of short films by students from German film academies under the banner of Next Generation during the Cannes Film Festival. This year’s program comprised eleven productions from seven German academies. The members of the selection jury were Astrid Kuehl, Cinematography Professor at the University of the Arts, London, and Agnes von der Bonnhöved (Norddeutscher Filmverlag). The screenings were also held in July at the Tribeca Cinemas in SoHo.

The screenings are rounded off with a small get-together, to which the respective director and world sales agent are also invited.
The following films were selected for Next Generation 2005: The American Embassy (Die amerikanische Botschaft) by David Sieveking (German Film & Television Academy Berlin/dffb), dim by Ann-Kristin Wecker, Jam Session by Izabela Plucinska (both Academy of Film & Television "Konrad Wolf"), I Took the Red Pill by Ramesh Pallikara, The Child (Das Kind) by Steffen Blechschmidt (both Anhalt Academy, Dessau), Curd Soap (Kernseif) by Alexander Kiesl and Sebastian Stolle (Film Academy Baden-Wuerttemberg), Christina Without (Christina ohne Kaufmann) by Sonja Heiss, The Final (Endspiel) by Mara Eibl-Eibesfeldt, The Tourist by Lancelot von Naso (all three films from Academy of Television & Film, Munich), Lâl by Dirk Schaefer (Academy of Media Arts, Cologne) as well as Rallye by Romeo Gruenfelder (Academy of Fine Arts, Hamburg).

Following on from the presentation in Cannes, the Next Generation 2005 program will be screened within the framework of the Festivals of German Films in such cities as Rome, Madrid, Paris, London, Moscow and New York. For the first time this year a Spanish subtitled film print of the films is also available.

MAJOR INCREASE IN ADMISSIONS AT FESTIVAL OF GERMAN FILMS DOWN UNDER

The fourth Festival of German Films in Australia (14 April - 1 May 2005), organized by German Films together with the Goethe Institutes in Melbourne and Sydney and with support from the main sponsor Volkswagen Group Australia, ended with a major increase in admissions. More than 17,500 festivalgoers – around 5,000 more than last year – attended a total of 80 screenings in four cities. Fourteen feature films, two documentaries and a short film program of 15 films were presented.

The festival kicked off in Sydney, Melbourne, Brisbane and Canberra with Go for Zucker – An Unorthodox Comedy (Alles auf Zucker!) in the presence of director Dani Levy and high-ranking representatives from the world of Australian politics and business and was followed by an opening party in the respective cinemas.

"Taken altogether, another increase in the admissions and the immediate sale of Napola and Agnes and his brothers (Agnes und seine Brüder) to an Australian broadcaster are a very good result. The festival’s press and marketing campaign worked well again this year, and there were some great guests. The festival has now become a regular feature for the press and the cinemagoers in all four cities," said Roland Goll (head of the Goethe-Institute in Sydney) in a summary of the positive result.

EFP’S NEW BOARD OF DIRECTORS

The members of the European Film Promotion (EFP) elected a new board of directors at its General Assembly meeting during the Cannes International Film Festival. The board is composed of six members and the term of office lasts for two years. The EFP is pleased to announce the election of: Claudia Landsberger (Holland Film), Christian Dorsch (German Films), Stine Oppegaard (Norwegian Film Institute), Éva Vezér (Magyar Filmunió), Pilar Torre (ICAA), and, new to the board, Francine Bruecher (Swiss Films). Claudia Landsberger: “I am very pleased to stay President of this unique network and to continue our efforts to strengthen the visibility of European cinema worldwide. Since our conception in 1997, Europe has changed a lot and the same goes for the EFP. It really is a challenge to work with 25 countries – from the South of Europe and the very North, from the West and increasingly from the East. That’s Europe, that’s European cinema today.”

Since the foundation of the EFP in 1997, the number of members has increased from ten to 24 export and promotion organizations from 25 countries.

Find out more about the network of European Film Promotion at www.efp-online.com or contact Mareen Schuette, phone +49-40-3 90 62 52, email: schuette@efp-online.com.
Appolonia Margarete Steiff

Type of Project | TV Movie
Genre | Drama
Production Companies | Film-Line/Munich, Epo-Film/Vienna, in co-production with SWR/Baden-Baden, BR/Munich, ORF/Vienna, ARTE/Strasbourg, RAI/Bolzano, Mediafonds2/Munich, Beta Film/Munich

With backing from | FilmFernsehFonds Bayern, MFG Baden-Wuerttemberg, MEDIA +, Filmfonds Wien, RTR Rundfunk, Telekom Regulierung

Producers | Arno Ortmair, Dieter Pochlatko
Director | Xaver Schwarzenberger
Screenplay | Susanne Beck, Thomas Eifler
Director of Photography | Xaver Schwarzenberger
Editor | Helga Borsche
Production Design | Petra Heim
Principal Cast | Heike Makatsch, Suzanne von Borsody, Herbert Knaup, Felix Eitner, Hary Prinz, Bernadette Heerwagen, Harald Krassnitzer
Format | 35 mm, color

Auftauchen

Type of Project | Feature Film
Genre | Cinema
Production Company | Erber + Koch Filmproduktion/Munich, in co-production with ZDF Das kleine Fernsehspiel/Mainz, Rome Film/Munich, CINE-MOBIL/Munich, FGV Schmidle/Munich, in cooperation with HFF/Munich

With backing from | FilmFernsehFonds Bayern

Producers | Judith Erber, Bernhard Koch
Director | Felicitas Korn
Screenplay | Felicitas Korn
Screenplay
Directors of Photography | Kay Gauditz, Stephan Vorbrugg
Editor | Clemens Maucksch
Music by | Annette Focks
Production Design | Oliver Hoese
Principal Cast | Henriette Heinz, Golo Euler, Sabine Bach, Wolfgang Packhaußer, Patrick Gueldenberg, Till Trenkel
Format | Super 16 mm, color, 1:1.85, blow up to HD-Master, Dolby Digital

In Production

German films quarterly

3 · 2005

26
The Conclave

Type of Project Feature Film Cinema Genre Drama, History Production Companies Alexander Sextus Ltd/Halifax, SHIP - Studio Hamburg International Production/Hamburg & Los Angeles Producers Paul Donovan, Sytze van der Laan Director Christoph Schrewe Screenplay Paul Donovan Director of Photography Mathias Neumann Production Design Emanuel Jannasch Editor Thorben Bieger Principal Cast Manuel Fullola, Brian Blessed, James Faulkner, Matthias Koeberlin, Nora Tschirner, Rolf Kanies, Holger Kunkel, Peter Guiness Casting Sheila Lane Special Effects Power Post/Halifax Format HD-24P, blow up to 35 mm, color, 1:1.85, Dolby Digital Shooting Language English Shooting in Halifax/Canada, January – February 2005

World Sales
Clarence LeBlanc
556 Bedford Highway · Halifax N.S. B3M 2L8/Canada phone +1-902-446 2163 · mobile +1-902-209 4525 email: clarence@electropolis.tv

Renaissance Italy gave us some of history’s greatest art. It was also a time of intrigue, power politics and blood lust no better embodied than by the Borgias – the family synonymous with the era.

The Conclave takes place in Rome in 1458 and follows the story of 27-year-old Cardinal Rodrigo Borgia in his first papal conclave.

After the death of his uncle, Pope Calixtus III and his brother Pedro Borgia, Captain General of the Church army, Rodrigo finds himself locked “cum clave” with eighteen powerful men fighting for the title of Ruler of the World. With mobs on the rampage killing every Spaniard they can find, Rodrigo has only one weapon to defend himself: his vote to elect the new pope, and with that he must secure both his life and his future.

But while Rodrigo is locked behind closed doors in the Vatican, his lifelong rival, Giuliano della Rovere, the future Pope Julius II, competes for the love of his concubine, the beautiful Vannozza de Catanei.

Marking TV-vet Christoph Schrewe’s feature directorial debut, The Conclave has a star-studded character actor cast, including Manuel Fullola, Brian Blessed, James Faulkner and hot upcoming German talent Nora Tschirner.
"We had been working on a Borgia project of our own, and then found out that my friend and colleague Paul Donovan was working on a project of his own," says Sytze van der Laan, SHIP-producer and managing director of Studio Hamburg. "We decided to pool resources. He had the screenplays and I loved them."

Another factor was Donovan’s ability to get a big bang for his Canuck buck!

"We have over 250 effects on what is basically a shoestring budget of €3 million," says van der Laan. "Paul cut his teeth on the sci-fi series Lexx and that was crucial. If this were a major studio film it would have been way too expensive."

After cooperating on development, van der Laan brought a German pre-sale from Degeto to the table and added Studio Hamburg equity.

The reason for the equity involvement is quite simple: "This is a professional business," says van der Laan, "and it’s about rights ownership. We’re looking to co-produce or co-finance budgets between €5 and 15 million with the main goal of owning at least part of the rights."

"We’re essentially looking for commercial genres," says van der Laan, "like horror, children’s and thrillers. *The Conclave* is a bit of an exception but like any producer, you also want to go for material you like."

Van der Laan cites *The Three Investigators* as a prime example of the more commercial orientation of Studio Hamburg International Production.

"It’s a brand that started as a series of kids’ novels which was big in the 60s and 70s. We acquired, modernized and re-launched it from Germany with Buena Vista International as an English-language feature series. We’re now negotiating foreign sales."

SHIP also has an office in Los Angeles, run by Stuart Pollock. "We don’t want to compete with the majors," says van der Laan, "but L.A. is also home to the indie community and our ideal film is the English-language-German co-production."

Next up on this year’s slate is the horror film *Hellion*, and with that, van der Laan says proudly, "we’ll have done three films this year, which is great!"

---

**Type of Project** Short, Silent  
**Genre** Comedy  
**Production Company** X Filme Creative Pool/Berlin, in co-production with ARTE/Strasbourg, WDR /Cologne  
**Producer** Stefan Arndt  
**Director** Franka Potente  
**Screenplay** Franka Potente  
**Director of Photography** Frank Griebe  
**Production Design** Yesim Zolan  
**Editor** Antje Zynga  
**Principal Cast** Emilia Sparagna, Christoph Bach, Justus von Dohnányi, Max Urlacher, Teresa Harder, Regine Zimmermann, Alexander Seidel, Stefan Arndt  
**Special Effects** Magic Crew/Babelsberg  
**Format** 35 mm, color, 1:1.85  
**Shooting in** Berlin, Brandenburg, May 2005  
**German Distributor** X Verleih/Berlin

With *Der die Tollkirsche ausgraebt* ("Digging Up Atropa"), Franka Potente, one of the few German acting talents to make it big both in Germany and in the U.S., makes her writing-directing debut.

It’s 1918, when everything was still in black and white and silent. Cecile’s parents’ plans to marry her off to Alfred meet with their daughter’s less than full approval. The day before the wedding the parents find the end of a piece of drapery in the garden. Suddenly a 21st century punk stands there – and speaks! Cecile falls head over heels for the guy. Only an ancient, magical ritual to bring together what belongs together, in which a Bella Donna is dug up at midnight, can solve the problem.

Sounds like a bit of a drug trip? Well, the English names for Tollkirsche include Bella Donna, Deadly Nightshade, Devil’s Cherries, Devil’s Herd and Naughty Man’s Cherries! Its folkloric origins include helping witches to fly, it is used as a medical relaxant, and it is also a powerful hallucinogenic. But before you try it at home, kids, remember, the therapeutic dose of Bella Donna is very close to the toxic amount. In any event, the main character and her mother have a lot to do with magic and conjuring, so there is a reason.

"We’ve known Franka for years and done many films together," says producer Stefan Arndt, who also gets to show off his acting chops this time round. "She called me at the end of December 2004, said"
Échange

Type of Project Feature Film Cinema Genre Coming-of-Age Story Production Company Neos Film/Munich, in co-production with Rat Pack Filmproduktion/Munich, Hector Films/Paris With backing from FilmFernsehFonds Bayern, Filmförderung Berlin, Rhône-Alpes-Cinema Producers Christoph Menardi, Christian Becker, Anita Schneider, Julien Auger-Ottavi Director Christian Ditter Screenplay Christian Ditter Director of Photography Christian Rein Editor Patricia Rommel Production Design Evi Stiebler Casting Daniela Tolkien Format 35 mm, color, 1:1.85 Sound Technology Dolby Digital Shooting Languages German, French, English Shooting in Munich, Paris, St. Symphorien sur Coise (Rhône-Alpes), August - September 2005 German Distributor Constantin Film Verleih/Munich

Contact
Neos Film GmbH & Co. KG · Christoph Menardi Bavariafilm Platz 7 · 82031 Geiselgasteig/Germany phone +49-89-64 98 12 25 · fax +49-89-64 98 19 99 email: christoph.menardi@neosfilm.de www.neosfilm.de

Imagine you’re the parent of a teenager and said teenager is learning a foreign language at school. What better way for your much-loved offspring to improve their linguistic ability than by packing them off to some foreign country where they can immerse themselves in the native language and culture? It’s educational.

Now that’s the adult, the parental, view of things. But for a hot-blooded, hormonally-challenged teenager it’s more an opportunity for wild parties, nighttime excursions and getting hands-on experience with the opposite sex! Which is exactly what happens with the sixteen-year old Henrik who’s packed off to France without a word of the language in his luggage but is determined to discover “l’amour” and lots of other things the French have words for!

Essentially a teen ensemble film about living with lunatic guest-families and discovering the joys of first love in an unforgettable summer, Échange, says producer Christoph Menardi, “is a modern and yet timeless film, a mixture of culture-clash comedy and love story, in which both young people and adults can recognize themselves.”

Aiming for a modern visual style (citing Lost in Translation or Almost Famous) and drawing inspiration from the French classic, La Boum, Échange is also driven by its music. Working on three levels, this is comprised of the songs sung by the youngsters themselves, the actual score and contemporary hits.

Échange marks the theatrical debut for writer-director Christian Ditter, a graduate of Munich’s film school whose last project was a four-part series for commercial broadcaster RTL.

Neos Film is relatively new. Founded in 2000, the company works across the board: commercials, theatrical features, documentaries and TV formats. Their most recent project was the feature Cold Void (Weisse Stille) which screened in June at the Shanghai International Film Festival.

Rat Pack Filmproduktion is no stranger to readers of this magazine. Closely connected with top-flight producer-distributor Constantin Film, the company specializes in genres often neglected by others, such as high concept thrillers, action, horror and scene-come-

do-ry. Rat Pack’s previous credits include Bang Boom Bang, Kanak Attack, Der WIXXer, Die Ratten and Ratten 2.
GG 19

Type of Project Feature Film Cinema Genre Episode Film Production Company movie members filmproduktion/Berlin, in co-production with Cinegate/Hamburg With backing from Medienboard Berlin-Brandenburg, BKM, bpb (Bundeszentrale fuer politische Bildung) Producers Harald Siebler, Hartmut Rabe Directors 19 directors including David Dietl, Ulike Grote, Marion Kracht, Andre F. Nebe, Maria Schrader, Mira Thiel Screenplay 19 authors including Ester Bernstof, Falko Hennig, Kathi Liers, Jan Neumann, Olaf Nollmeyer Director of Photography 19 directors of photography including Gerd Breiter, Dagmar Jaeger, Dirk Morgenstern Editors Diana Karsten, Anke Wiesenthal and others Music by FM Einheit Production Design Antonia Joseph, Notker, and others Principal Cast Traute Hoes, Peter Jordan, Karin Neuhaeuser, Josef Ostendorf, Peter Ruehring, Heike Schober, Rainer Sellien, Tamara Simunovic, among others Casting Anja Dihrberg Studio Shooting Cinegate/Hamburg Format Super 16, color; blow up to 35 mm, 1:1.85 Shooting Language German Shooting in Berlin, Bremen, Dankern/Ems, Goerlitz, Halle, Hamburg, Karlsruhe, Langenfeld, Luebben, Schwerin, Weimar, Wuppertal, June – October 2005 German Distributor NFP Marketing & Distribution/Berlin

Contact
movie members filmproduktion GmbH
Harald Siebler
Kollwitzstrasse 16 · 10405 Berlin/Germany
phone +49-30-23 62 00 50 · fax +49-30-23 62 00 52
email: mail@movie-members.com
www.movie-members.com · www.GG19.de

In 1949 the first Chancellor of the Federal Republic of Germany, Konrad Adenauer, put his signature on the Constitution, or “Das Grundgesetz” as it is called in Germany, and laid the foundation for the Republic. Today, fifty-six years later, Germans have a somewhat abstract relationship with their Constitution. Even though they come into contact with it every day, its Articles are barely present in their thoughts. “What GG 19 sets out to do,” says producer Harald Siebler, “is to throw up questions and give pause for thought.”

“What GG 19 does NOT set out to do,” continues Siebler, “is to teach or lecture or be legalistic or dry. The idea is to deal with the theme in an as entertaining manner as possible, the individual approaches, whether a positive or negative take, are all subjective viewpoints to stimulate thought and discussion; to make democracy, the themes of ethics, morality and social responsibility, attractive and interesting.”

Siebler, an experienced theater-director and one of the founders of movie members filmproduktion took his inspiration from the Polish director Krzysztof Kieslowski and (here Siebler cites Three Colors and Dekalog) his multiple ways of dealing with the same construct.

Following a nationwide competition, a jury chose 19 scripts from the 480 submitted, each one pertaining to one of the 19 Articles of the “Grundgesetz”. Meanwhile, Siebler had contacted Germany’s film schools from where he selected his directors, among them David Dietl, the son of Helmut Dietl, who is studying at Berlin’s dffb.

“I wanted to get a young perspective,” he says. “Not young in the sense but in the sense of not-yet-fully-formed-by-society. Most of them will be qualified and experienced filmmakers by the time they make their contribution so these won’t be beginner films.” And, as a further insurance, Siebler “gave each director five or six scripts to see which one they had the best grasp of and how they matched with the writer and their ideas. We also have a dramaturgical team overseeing the whole thing."

Five of the 19 episodes also feature top-class German acting talent, including Anna Thalbach, Maria Schrader and Marion Kracht. A visit to the film’s website launches a pop-up window whereby visitors are able to make a donation to the film’s production costs. For €100 it’s the chance to be a “producer-financier” (although with no say in the actual film), receive a ticket for the premiere and, “most importantly,” says Siebler, “because GG 19 concerns everyone in the Republic, everyone should be a part of democracy. Every citizen has the right to participate in the film’s realization.”

Der letzte Zug

Type of Project Feature Film Cinema Genre Holocaust Drama Production Company CCC-Filmkunst/Berlin, in co-production with Diamant Films/Prague Producer Artur Brauner Director Joseph Vilsmaier Screenplay Stephen Glantz from a story by Art Bernd Directors of Photography Joseph Vilsmaier, Helmfried Kober Production Design Miroslav Schwarz Editor Uli Schoen Music by Chris Heyne, Stefan Busch Principal Cast Sibel Kekilli, Gedeon Burkhard, Lale Yavas, Roman Roth, Lena Beyerling, Brigitte Grothum, Hans-Juergen Silbermann, Jurai Kukura, Sharon Brauner
Der letzte Zug ("The Last Train", working title) tells the story of a handful of those people on this torturous final journey to certain death, during which more than half died of hunger or thirst.

But what marks Der letzte Zug out from other Holocaust films is that this time the story, as told by veteran producer Artur Brauner, concentrates on individuals. With the use of flashbacks, we come to know Gabrielle Hellman and Jacob Noschik, two musicians; Henry and Lea Neuman and their children, Nina and David; the young lovers Ruth Zilbermann and Albert Rosen.

There is no escaping the fact Der letzte Zug is a hard film about a monstrously hard time in recent history. But, at the same time, it is a human film about human beings trapped in a terrible predicament through no fault other than an accident of birth.

"Artur Brauner is the only producer to do such a film," says line producer Wolf Brauner (Artur’s brother and business partner for almost forty-nine years). "The characters are human beings and not clichés. The flashbacks show their former lives. The real-time scenes show the tragedy that unfolds in the cattle wagon. But there is also optimism."

That "optimism" comes in the form of Albert, who has smuggled an axe and a saw with him onto the train and who tells Henry he is planning to escape from wherever he is taken.

To say anymore would be to give away too much but, rest assured, after the intolerable suffering and, shortly before the train reaches Auschwitz, escape does appear possible. But who will escape is uncertain.

Followers of contemporary German cinema will recognize Sibel Kekilli, the incredibly talented young actress who helped propel Fatih Akin’s Head-On (Gegen die Wand) to double Berlin Bear glory in 2004.

Der letzte Zug is directed by Joseph Vilsmai er, perhaps best known for Comedian Harmonists and Stalingrad. "He makes films in such a way that he takes the viewers with him," says Wolf Brauner. "They experience the characters’ fate from inside, from the middle, not from the outside. That’s what makes his films, this film, so different from others on this subject."

Der letzte Zug almost came off the rails when Vilsmai er fell during a crane shot three meters above the ground. He was hospitalized but is now back at work, in a slightly reduced capacity and ably supported by director of photography Helmfried Kober. The film is only one month behind schedule and, says Wolf Brauner, "everyone is doing the very best as we want to be ready for the OSCARS."

Contact
CCC-Filmkunst GmbH
Kleine Eiswerderstrasse 14 · 13599 Berlin/Germany
phone +49-30-32 30 62 0 · fax +49-30-32 30 62 22
email: info@ccc-film.de · www.ccc-film.de

In April 1943, the Gestapo dispatched the last remaining Berlin Jews, 648 people crammed into cattle wagons, to Auschwitz. With that, Berlin was declared judenfrei, or "Jew-free"; it was a birthday present for the Fuehrer.

Lulu

Type of Project TV Movie Genre Drama, Theater Production Company teamWorx/Potsdam, for ZDF Theaterkanal/ Mainz, in cooperation with ARTE/Strasbourg, 3Sat/Mainz Producers Joachim Kosack, Christian Rohde Director Uwe Janson Screenplay Uwe Janson, based on a play by Frank Wedekind Director of Photography Philipp Sichler Editor Florian Drechsler Music by Oliver Bieler Production Design Olaf Rehahn Principal Cast Jessica Schwarz, Sylvester Groth, Carlo Ljubek, Alexander Scheer, Matthias Schweighoefer, Dietrich Hollinderbaeumer Casting Nina Haun Format Mini DV 25p, color, 1:1.78 (4:3), Stereo Shooting Language German Shooting in Berlin, June 2005

Contact
Zoom Medienfabrik · Kerstin Hamm, Felix Neunzerling Schillerstrasse 94 · 10625 Berlin/Germany
phone +49-30-31 50 68 68 · fax +49-30-31 50 68 58
email: office@zoommedienfabrik.de
www.zoommedienfabrik.de

It was a case of ‘never change a winning team’ when ZDF’s digitally broadcast Theaterkanal commissioned teamWorx to bring Frank Wedekind’s play Lulu to the TV screen after the success of the Potsdam-based company’s 2003 production of Bertolt Brecht’s Baal (which had its premiere in the Berliner Ensemble theater during the 2004 Berlinate).

Producers Christian Rohde and Joachim Kosack once more turned to filmmaker Uwe Janson to adapt the play and serve as director. “We have a mixture of established people and newcomers in the cast and crew,” says Rohde. “We decided pretty quickly that Jessica Schwarz would be the right person to play Lulu and we have such well-known names as Matthias Schweighoefer [who played the title role of Baal], Sylvester Groth, Alexander Scheer and Dietrich Hollinderbaeumer. But the male lead is taken by ‘new face’ Carlo Ljubek who had also worked previously with Jessica and Matthias in Off Beat (Kammerflimmern).”
Das Parfum – Die Geschichte eines Moerders

Type of Project Feature Film Cinema Genre Literary Adaptation Production Company Constantin Film/Munich, in co-production with Film & Entertainment VIP Medienfonds 4b/Munich, Nouvelles Editions de Films/Paris, Castelao Productions/Barcelona

With backing from Filmförderungsanstalt (FFA)/CNC,

FilmFersehFonds Bayern, Bayerischer Bankenfonds, Filmtstiftung NRW, Eurimages Producer Bernd Eichinger Director Tom Tykwer Screenplay Bernd Eichinger, Andrew Birkin, Tom Tykwer, based on the novel Perfume by Patrick Sueskind Director of Photography Frank Griebe Editor Alexander Berner Music by Tom Tykwer, Reinhold Heil, Johnny Klimek Production Design Uli Hanisch Principal Cast Ben Whishaw, Alan Rickman, Dustin Hoffman, Rachel Hurd-Wood Casting Michelle Guish, Casting 2 Pep Armengol Format Super 35 mm, color, cs, Dolby SR Shooting Language English Shooting in Southern France, Munich, Barcelona and surroundings, July – October 2005 German Distributor Constantin Film Verleih/Munich

World Sales Summit Entertainment · Trellis Huahn
1630 Stewart Street, Suite 120
90404 Santa Monica, California/USA
phone +1-3 10-3 09 84 13 · fax +1-3 10-8 28 41 32
e-mail: trellis@isfilm.com · www.isfilm.com

After bringing such complex literary works as Umberto Eco’s The Name of the Rose and Isabelle Allende’s The House of the Spirits to the cinema screen, Germany’s leading producer Bernd Eichinger has now turned his attention to Patrick Sueskind’s best-selling suspense novel Perfume – The Story of a Murderer.

“I am attracted by a story if it is outstanding and cannot be placed in a genre per se,” Eichinger explains. “I look for a uniqueness, originality, and a fascination. This was absolutely the case with Perfume which I regard as one of the best novels of the last 50 years.”

Eichinger admits that it was “a long journey” to obtain the rights because the film rights were initially not for sale. “I tried to get them when the book was published but they were not available,” he recalls. “I wasn’t the only one interested – I think just about every major director was interested in filming this book. Then, much later on, I found out from Patrick Sueskind, who is a good friend of mine, that the rights would now be available …”

Initially Eichinger worked on the screenplay with Andrew Birkin before bringing Run Lola Run’s Tom Tykwer onboard because “it would have made little sense to have a director involved if we didn’t yet have an idea of our approach to the story.”

“There are many things about Perfume which are different from a traditional story for the cinema,” Eichinger notes. “The central figure is an anti-hero, a negative character. Per se, he is not really a film figure in the sense of being a hero, and, what’s more, he is a rather reserved character.”

“We looked for a long time to find the actor for the lead role (of Jean-Baptiste Grenouille),” Eichinger recalls. “We wanted to cast someone who is in his early 20s like the novel’s character. When we saw Ben as Hamlet in London, we knew that is our man!”

“Dustin Hoffman had been interested from early on – we know each other and he knows Tom – and Alan Rickman we had admired as an actor, so he was a must!,” he adds. “However, we needed longer to find an actress for the figure of Laura: we had casting sessions with 500 girls and finally decided on Rachel Hurd-Wood.”
**Paulas Geheimnis**

**Type of Project** Feature Film Cinema

**Genre** Children’s Film, Adventure

**Production Companies** Element E Filmproduktion/ Hamburg, Filmfirma/Mannheim, in co-production with ZDF/ Mainz

**With backing from** Filmföderung Hamburg, Filmförderunganstalt (FFA), BKM, MFG Baden-Württemberg, MSH, Nordmedia

**Producers** Lars Buechel, Bernd T. Hoefflin, Ingo Fliess

**Co-Producer** Dagmar Ungureit

**Director** Gernot Kraa

**Screenplay** Gernot Kraa

**Director of Photography** Eeva Fleig

**Editor** Soeren Goerth

**Production Design** Karin Betzler

**Music by** JamX, Dirk Reichhardt, Stefan Hansen, Max Berghaus

**Principal Cast** Juergen Vogel, Martin Kiefer, Karina Krawczyk, Christian Leonard, Miriam Fiordeponti, Andi Stefanescu

**Special Effects** VCC/Hamburg

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

**Shooting Language** German

**Shooting in** Hamburg, Lower Saxony, Schleswig-Holstein, June – August 2005

**Contact**

Element E Filmproduktion GmbH · Bernd T. Hoefflin
Beim Gruenen Jaeger 6a · 20359 Hamburg/Germany
phone +49-40-44 46 53 0 · fax +49-40-44 46 53 33
email: bth@element-e.net · www.element-e.net

Eleven-year-old Paula is in love, secretly, very secretly, with a prince. Tobi is crazy for Paula. Except he is not a prince and, anyway, Paula’s prince doesn’t exist except in her diary. And Tobi has seen who stole it. Now the two of them are out to track down the thieves.

The concept behind **Paulas Geheimnis**, writer-director Gernot Kraa’s children’s film, might be simple but, like a good soufflé, the success lies in the light touch; using the best ingredients and careful, unrushed, preparation.

“I love kids’ stories,” says Kraa (pronounced, Kray), “and **Paulas Geheimnis** is a project of the heart. It’s also great fun, with its various impulses and sources. When the chemicals of a story and the characters come together, they develop their own dynamic.”

Believing that “it’s important for a children’s film to have an adventure, a tension, that is also real,” Kraa, himself the father of a daughter, has taken great pains not to alienate the male audience. “Tobi is just as important as Paula,” he says. “The film is about a boy and girl from different social backgrounds who come together to make an unbeatable team.”

Planning to direct from the very start, Kraa spent the last ten years working mostly as a television writer after directing the children’s feature, **Die Distel**.

For **Lars Buechel** the big question was whether or not, after directing several features including **Erbsen auf halb 6** and **Jetzt oder Nie**, he wanted to produce. But, he says, “attracted by the excellent script, “it was an easy decision” “even though we hadn’t planned to do any children’s films at all! It all comes down to the script, whether features or our other activity, commercials and, after meeting Gernot, we decided to produce.”

Buechel “approached the film like we would any other – script and cast are paramount. It took us 18 months and we saw more than 500 kids. We got some very good actors and we have an excellent team including the DoP **Eeva Fleig**.”

**Paulas Geheimnis** won’t be the last time Buechel dons his producer’s hat and he’s also keen “to see the return of genre films to Germany.” As long as the script is good, of course!

“There are so many of them,” he says, “and at least ninety percent of them are bad! Everyone thinks they can write one and it’s just not the case. I think it’s very important that the director writes or at least co-writes and the most successful ones do that. I am very image-driven and I am very keen to see how Gernot does it.”

---

**Der Raeuber Hotzenplotz**

**Type of Project** Feature Film Cinema

**Genre** Children’s Film, Family

**Production Company** Collina Filmproduktion/Munich, in co-production with Constantin Film/Munich

**With backing from** FilmFernsehFonds Bayern, Filmförderunganstalt (FFA), BKM, Bayerischer Bankenfonds

**Producer** Ulrich Limmer

**Director** Gernot Roll

**Screenplay** Ulrich Limmer, Claus P. Hant

**Director of Photography** Gernot Roll

**Editor** Horst Reiter

**Music by** Nicola Piovani

**Production Design** Frank Polosek

**Principal Cast** Armin Rohde, Rufus Beck, Katharina Thalbach, Piet Klocke, Barbara Schoeneberger, Martin Stuehrk, Manuel Steitz, Christiane Hoerbiger

**Format** 35 mm, color, cs, Dolby Digital

**Shooting Language** German

**Shooting in** Sesslach/Bavaria, Prague/Czech Republic, May - July 2005

**German Distributor** Constantin Film Verleih/Munich
Among his many accolades are the others. If that’s not a box office and track record to be proud of!

Equally at home in the director’s chair, his many credits include Rennschwein Rudi Ruessel and as writer on Der Raeuber Hotzenplotz is adapted from the first two books, Preussler, the three books have been translated into 34 languages and sold more than 6.5 million copies. About time somebody made a film then!

That somebody is family film specialist, writer-producer Ulrich Limmer.

“I’ve worked as an author and producer for twenty years,” says Limmer. “As the author, I can be sure the producer doesn’t wreck the script and as the producer, that the author does what I want!” When he’s finished laughing, he adds, “I often work with a co-author because it’s good to have a sparring partner and I’ve no problem if the director or editor want to chuck something out!”

Der Raeuber Hotzenplotz is adapted from the first two books and Limmer is at pains to emphasize, “I’ve kept their style and haven’t updated them. A fairytale can’t be updated. There are some changes for the figures and dramaturgy to work but the spirit remains and Offried Preussler has approved the script.”

On children’s films, Limmer says, “Whatever you do for kids, whether it’s film or food, it has to be done with great love. Kids can’t be bribed – they like something or they don’t. Besides, you’re making these things for the parents, too. Family entertainment is the better term. It requires great care and love.”

With his combination of writer-producer hats, Limmer has worked on such popular as well as critically-acclaimed films as Schtank!, Das Sams and Sams in Gefahr, and as script editor on Comedian Harmonists, as writer on Rennschwein Rudi Ruessel, and as co-producer on Gripsholm, Vergiss Amerika, alaska.de, Bella Martha, Der Felsen and others. If that’s not a box office and track record to be proud of!

Among his many accolades are the Bavarian Film Award for Rennschwein Rudi Ruessel and Sams in Gefahr, two German Film Awards for Schtank! and Das Sams, as well as Golden Globe and OSCAR nominations, both for Schtank!.

Since 1997 he has headed the Creative Producing course at the Film Academy Baden-Wuerttemberg where he was made an honorary professor in 1998.

Director Gernot Roll’s long and illustrious career has made him one of the most famous and best German directors of photography. Equally at home in the director’s chair, his many credits include Der bewegte Mann, Jenseits der Stille, Rossini, and Ballermann 6. Among his accolades (Golden Gongs, Grimme Awards, Golden Lion, Da Vinci Award) is the 2001 German Film Award for his camera work on the OSCAR-winning Nirgendwo in Afrika.

Der Raeuber Hotzenplotz is one of the most well-known post-war German children’s characters. Created by Offried Preussler, the three books have been translated into 34 languages and sold more than 6.5 million copies. About time somebody made a film then!

That somebody is family film specialist, writer-producer Ulrich Limmer.

“I’ve worked as an author and producer for twenty years,” says Limmer. “As the author, I can be sure the producer doesn’t wreck the script and as the producer, that the author does what I want!” When he’s finished laughing, he adds, “I often work with a co-author because it’s good to have a sparring partner and I’ve no problem if the director or editor want to chuck something out!”

Der Raeuber Hotzenplotz is adapted from the first two books and Limmer is at pains to emphasize, “I’ve kept their style and haven’t updated them. A fairytale can’t be updated. There are some changes for the figures and dramaturgy to work but the spirit remains and Offried Preussler has approved the script.”

On children’s films, Limmer says, “Whatever you do for kids, whether it’s film or food, it has to be done with great love. Kids can’t be bribed – they like something or they don’t. Besides, you’re making these things for the parents, too. Family entertainment is the better term. It requires great care and love.”

With his combination of writer-producer hats, Limmer has worked on such popular as well as critically-acclaimed films as Schtank!, Das Sams and Sams in Gefahr, and as script editor on Comedian Harmonists, as writer on Rennschwein Rudi Ruessel, and as co-producer on Gripsholm, Vergiss Amerika, alaska.de, Bella Martha, Der Felsen and others. If that’s not a box office and track record to be proud of!

Among his many accolades are the Bavarian Film Award for Rennschwein Rudi Ruessel and Sams in Gefahr, two German Film Awards for Schtank! and Das Sams, as well as Golden Globe and OSCAR nominations, both for Schtank!.

Since 1997 he has headed the Creative Producing course at the Film Academy Baden-Wuerttemberg where he was made an honorary professor in 1998.

Director Gernot Roll’s long and illustrious career has made him one of the most famous and best German directors of photography. Equally at home in the director’s chair, his many credits include Der bewegte Mann, Jenseits der Stille, Rossini, and Ballermann 6. Among his accolades (Golden Gongs, Grimme Awards, Golden Lion, Da Vinci Award) is the 2001 German Film Award for his camera work on the OSCAR-winning Nirgendwo in Afrika.

Der Raeuber Hotzenplotz is one of the most well-known post-war German children’s characters. Created by Offried Preussler, the three books have been translated into 34 languages and sold more than 6.5 million copies. About time somebody made a film then!

That somebody is family film specialist, writer-producer Ulrich Limmer.

“I’ve worked as an author and producer for twenty years,” says Limmer. “As the author, I can be sure the producer doesn’t wreck the script and as the producer, that the author does what I want!” When he’s finished laughing, he adds, “I often work with a co-author because it’s good to have a sparring partner and I’ve no problem if the director or editor want to chuck something out!”

Der Raeuber Hotzenplotz is adapted from the first two books and Limmer is at pains to emphasize, “I’ve kept their style and haven’t updated them. A fairytale can’t be updated. There are some changes for the figures and dramaturgy to work but the spirit remains and Offried Preussler has approved the script.”

On children’s films, Limmer says, “Whatever you do for kids, whether it’s film or food, it has to be done with great love. Kids can’t be bribed – they like something or they don’t. Besides, you’re making these things for the parents, too. Family entertainment is the better term. It requires great care and love.”

With his combination of writer-producer hats, Limmer has worked on such popular as well as critically-acclaimed films as Schtank!, Das Sams and Sams in Gefahr, and as script editor on Comedian Harmonists, as writer on Rennschwein Rudi Ruessel, and as co-producer on Gripsholm, Vergiss Amerika, alaska.de, Bella Martha, Der Felsen and others. If that’s not a box office and track record to be proud of!

Among his many accolades are the Bavarian Film Award for Rennschwein Rudi Ruessel and Sams in Gefahr, two German Film Awards for Schtank! and Das Sams, as well as Golden Globe and OSCAR nominations, both for Schtank!.

Since 1997 he has headed the Creative Producing course at the Film Academy Baden-Wuerttemberg where he was made an honorary professor in 1998.

Director Gernot Roll’s long and illustrious career has made him one of the most famous and best German directors of photography. Equally at home in the director’s chair, his many credits include Der bewegte Mann, Jenseits der Stille, Rossini, and Ballermann 6. Among his accolades (Golden Gongs, Grimme Awards, Golden Lion, Da Vinci Award) is the 2001 German Film Award for his camera work on the OSCAR-winning Nirgendwo in Afrika.
German production companies toying with the idea of giving this colorful character the big screen treatment.

The fact that Bavaria Film made the running is down to the successful collaboration between Bechtle and screenwriter Walter Kaerger on another historical subject with the two-parter Trenck – Zwei Herzen gegen die Krone – this new project attracted the support of Degeto Film and the other pieces of the financing puzzle subsequently fell into place for the international co-production with broadcasters from Austria, France, Lithuania, Bulgaria, Catalonia, Hungary and the Czech Republic all coming onboard.

"It was the quality of the project and the screenplay, the universal story that can be understood by everyone rather than the specific figure of Stoertebeker which attracted them," Bechtle notes, pointing out that the choice of Miguel Alexandre as director came after a recommendation from the lead actor Ken Duken who plays Stoertebeker.

"I saw that we have a similar vision," says Bechtle about the director who had previously worked with Duken on his feature Gran Paradiso and received an Adolf Grimmel Award for his TV movie Gruess aus Kaschmir this March. Duken also impressed him with his total commitment to the project, and this went so far as to spend three weeks training for the stunts which he performed practically without any stand-in.

"Emotions are writ large in this production: there is a strong love story and a strong motivation for the figure of Stoertebeker to avenge the death of his parents," Bechtle adds. "There is action, humor, tragedy and finally a happy ending. Real family entertainment."

The cast was drawn from six countries – Germany, France, Spain, Austria, Lithuania and the Czech Republic – with such well-known German actors as Gottfried John, Frank Giering, Jochen Nickel, Antonio Wannek and Gudrun Landgrebe, while Stoertebeker’s sweetheart is played by French TV star Claire Keim who has more than 30 TV movies to her name. It was also very international behind the camera with the crew members hailing from four countries – Germany, Lithuania, Czech Republic and Switzerland – including a team of stuntmen from Prague whose previous credits had included Troy, Titanic, xXx, and Gladiator.

While the CGI work and other post-production will be done in Munich, the actual shoot was spread over three months at locations in Lithuania. "Basically, we had two key locations: the castle at Trakai where sets were built to recreate medieval Hamburg and Copenhagen, and then the location on the Baltic coast where the 40 meter-long pirate ship and the pirate village were built," Bechtle says, recalling that the production had its fair share of problems, for example, with a plague of mosquitoes that stopped filming one day and some actors being injured in the stunt sequences.

Germany’s ARD network will show the two-parter in early 2006, although Bechtle could imagine that an edited feature-length version might be released theatrically in some territories. Moreover, if this production hits it off with the viewers, further adventures of Stoertebeker could be coming to a TV screen near you …

MB
"I was attracted by Christian’s narrative style," says producer Philipp Budweg. "The story is told four times, each time from a different perspective. Christian shows but doesn’t tell: the audience has to think. It’s daring to try something new. Each time it’s like a puzzle as the family becomes more familiar to us."

"We needed a big city since the story is very concentrated and so much happens to the characters," says Budweg. "It wouldn’t work in Munich. Christian knows Berlin and I have always wanted to work with Berlin pictures! I’ve met new people, made new contacts and discovered new possibilities. It’s worked wonderfully and I can imagine with Berlin pictures!"

"We worked for a long time on the screenplay and went through several drafts before this final version," recalls Richter. "It is a very original story that is inextricably linked to the setting in the Bavarian countryside with its own radicality and brutality."

"At the center of the story is an 11-year-old boy who takes everything he sees at face value. When he learns from his elder brother that his mother died after giving birth to him, he has this on his conscience and decides that he must make amends to stop himself from entering purgatory," fellow producer Annie Brunner explains. "At the same time, he gets into his head the idea that he can have immortality if he becomes a rock star …"

Principal photography wraps in the second half of August on Wer frueher stirbt ist laenger tot (working title), the first feature by 31-year-old Marcus H. Rosenmueller, who graduated from Munich’s Academy of Television & Film (HFF/M) in 2002. The €1.8 million comedy, which also marked the first foray into feature production by producer Roxy Film (Das Gespenst von Canterville) after its 2001 re-launch with the new management of Annie Brunner, Andreas Richter, and Ursula Woerner, had been developed by Rosenmueller and actor friend Christian Lerch over the last 2-3 years.

While the adult roles were cast by such well-known actors as Fritz Karl, Jürgen Tonkel, Jule Ronstedt and Saskia Vester, finding a young boy to play the pivotal role of Sebastian did not prove so easy. "Together with [casting director] Nessie Lesslauer, we had been looking since last November by visiting the playgrounds of grammar schools in Bavaria and then tried newspaper ads," Richter says. "It wasn’t until my colleague Annie gave an interview on BR3 radio that some families got in touch and we then found Markus Krojer. There are few who can speak the real original Bavarian dialect, but we wanted to have this South German coloring to his speech. We didn’t want to have something that was put on."

As Richter points out, watching Rosenmueller’s short films – Nur Schreiber machen Frauen gluecklich (1999), Kuemmel & Korn (2000), Hotel Deepa (2002) and C’est la vie (2003) – can give one an inkling of what to expect in his first feature. "Marcus is obsessed with detail and is able to create a real warmth and humor along with great images," he notes, adding that Rosenmueller would be working with Stefan Biebl, the DoP of his shorts, as well as more "established hands" in the crew like the production designer Michael Koening, Georg Korpas – who did the make-up for the family film Hui Buh – Das Schlossgespenst – and composer Gerd Baumann who has regularly worked with Roxy and received a German Film Award-nomination this year for his score to A Pass From The Back (Aus der Tiefe des Raumes).
Die wilden Huehner

Type of Project  Feature Film Cinema  Genre  Comedy, Family  
Production Company  Bavaria Filmverleih- und Produktion/Geiselgasteig, in co-production with Lunaris Film/Munich, ZDF/Mainz  
With backing from  FilmFernsehFonds Bayern, Filmstiftung NRW, Filmförderungsinstitut (FFA)  
Producer  Uschi Reich  
Co-Producer  Peter Zenk  
Director  Vivian Naefe

Screenplay  Guezin Kar, Uschi Reich, based on the bestseller by Cornelia Funke  
Director of Photography  Peter Doettling  
Editor  Hansjoerg Weissbrich  
Music by  Annette Focks  
Production Design  Susann Bieling  
Principal Cast  Five "Wild Chicks", the "Pygmies", Veronica Ferres, Doris Schade, Jessica Schwarz, Axel Prahl, Benno Fuehrmann  
Casting  An Dorthe Braker, Jacqueline Rietz  
Format  35 mm, color, 1:1.85, Dolby Digital

Shooting Language  German  
Shooting in  Cologne, Xanten, Duesseldorf and surroundings, July-September 2005  
German Distributor  Constantin Film Verleih/Munich

Contact  
Bavaria Filmverleih- und Produktions GmbH  
Uschi Reich  
Bavariafilmplatz 7 · 82031 Geiselgasteig/Germany  
phone +49-89-64 99 28 73 · fax +49-89-64 99 31 43  
email: presse@bavaria-film.de · www.bavaria-film.de

This summer saw filming begin on the first adaptation of hit author Cornelia Funke’s cult book series Die wilden Huehner ("The Wild Chicks") by the German family entertainment specialists "par excellence" producer Uschi Reich and Bavaria Film.

The "Wild Chicks" are five girls aged between 11 and 12 who live on the edge of a city in North Germany and are inseparable best friends. They think Robbie Williams, Italian food, piano lessons, social engagement and their teacher Frau Rose (played by Veronica Ferres) are all cool, while their deadliest enemies are the gang of boys called the "Pygmies". All hell breaks loose one day when one of the Chicks learns that her grandma is planning to slaughter her chickens – the girls’ beloved mascots!

"Originally, we had the idea of putting the adult world more into focus, but the charm of these books is that this world is seen through the Chicks’ eyes and reflected in the girls’ lives,” Reich explains.

"Cornelia Funke writes such wonderful dialogues and the girls are so well characterized that we could take on a lot of lines of dialogue for the screenplay I wrote with Guezin Kar," she adds. "I think Cornelia is a marvelous writer so it is no surprise for me that she is a cult author,” Reich continues. "Cornelia saw the screenplay and gave her comments; we have also been in regular contact with her during the development and sent her the casting tapes.”

While post-production work was set to be done back in Bavaria, principal photography was staged completely in North Rhine-Westphalia between Cologne and Xanten, in the Ruhr region and the Lower Rhine region. The choice of location made sense since Funke, whose international children’s bestseller Tintenherz is set to be given the Hollywood big screen treatment by New Line, hails from this region. "The Chicks come from the big town, but the grandma (played by veteran German actress Doris Schade) lives in the countryside, so that is why we needed the wide, open, flat countryside that one can find in the Lower Rhine,” Reich explains.

MB
Jan Engel disappears overnight without a trace. Several days later, his family receives a sign of life. Distraught and puzzled, his girlfriend Marie sets out to find him. But Jan remains missing.

In the meantime, Marie and Jan’s best friend Frank become a couple. But Marie just cannot get Jan out of her mind – again and again, images of their mutual past flash before her eyes. During the night she tries to write Jan a letter. But after she throws it away the next morning, Frank finds it wadded up in the trash and decides to send the letter to Jan, without Marie knowing.

Then suddenly after five years, Jan shows up in his hometown …

Genre Drama Category Feature Film Cinema Year of Production 2005 Director Florian Hoffmeister Screenplay Mona Kino, Florian Hoffmeister Director of Photography Busso von Mueller Editor Susanne Hartmann Music by Corker & Conboy Production Design Mona Kino Producers Corinna Mehner, Martin Husmann, Martin Gichy, Karsten Aurich Production Companies blue eyes Fiction/Ismaning, sabotage films/Berlin, in co-production with BR/Munich Principal Cast Bibiana Beglau, Sebastian Blomberg, Johann von Buelow, Alexander Beyer, Meret Becker, Florian David Fitz, Katharina Schuettler, Grischa Huber, Hubert Mulzer, David Scheller, Brigitte Zeh Casting Anja Dihrsberg Casting Length 112 min. 3,279 m Format 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby Digital Festival Screenings Locarno 2005 (In Competition) With backing from FilmFernsehFonds Bayern, Medienboard Berlin-Brandenburg, Kuratorium junger deutscher Film

Florian Hoffmeister was born in 1970 and studied at the German Film & Television Academy (dffb) in Berlin. His short Stimmen der Welt was nominated in 1999 for the German Short Film Award. In 2000 he debuted as a DoP for Hendrik Handloegten’s award-winning Paul is Dead. Since then he has served as DoP on numerous features, including: Hannes Stoehr’s Berlin is in Germany and One Day in Europe, Handloegten’s Learning to Lie, and Antonia Bird’s Hamburg Cell. 3 Degrees Colder (3 Grad kaelter, 2005) marks his feature film debut as both author and director.
Helen has always dreamt of singing at Nashville’s Bluebird Café. She may not have the greatest voice in town, but that isn’t even her biggest problem. Helen only has a few weeks left to live. Since it’s now or never, the young German wants to give it a try – against the wishes of her narrow-minded husband who feels she should spend her last weeks in more dignified surroundings. Decked out in a cowboy hat and boots, she sets off for Nashville – and lands in Jamaica. Wrong plane. Wrong place. Wrong music. She soon ends up in the calculating hands of Rosie, a saucy local whose morals are as skimpy as her skirts. With Rosie’s “help,” Helen makes it to Montego Bay, but soon has no money left to leave the island. She has no better luck singing for her supper: a German woman crooning country ballads isn’t exactly what American tourists want in Jamaica. With time running out, Helen begins to let go of her dream and her life. But now it’s Rosie who reaches out and brings her back. For the first time in her life Rosie begins to care for someone other than herself. And while Little Bay ain’t the Bluebird Café, it’s got the friends and the vibes that mean more to Helen now than anything else.

**Genre** Drama  **Category** Feature Film  **Cinema** Year of Production 2005  **Director** Ed Herzog  **Screenplay** Ed Herzog, Paul Herzberg  **Director of Photography** Sebastian Edschmid  **Editor** Uta Schmidt  **Production Design** Stefan Schoenberg  **Producer** Judy Tossell  **Creative Producer** Katatina Goedroes  **Production Company** Egoli Tossell Film/Berlin, in co-production with GFP Medienfonds/Berlin, Babelsberg Film-Studio Babelsberg/Potsdam, Bavaria Film/Munich  **Principal Cast** Heike Makatsch, Nikki Amuka-Bird, Carl Bradshaw, Wotan Wilke Moehring, Michael Gwisdek, Ivan Shvedoff  **Casting** Anja Dihrberg, Leo Davis  **Length** 95 min, 2,613 m  **Format** 35 mm, color, 1:1.85  **Original Version** German/English  **Subtitled Version** English  **Sound Technology** Dolby SRD  **With backing from** Filmstiftung NRW, Medienboard Berlin-Brandenburg, Filmförderungsanstalt (FFA), BKM  **German Distributor** Timebandits Films/Potsdam

The standard German discussion about assimilation of US values in culture and politics has taken on a new twist, a new urgency – mainly in the predominantly negative critique of post 9/11 US foreign politics.

The goal of The Other America is to show differentiated viewpoints across the spectrums of politics, geography, age and ethnicity to contribute to an understanding between these two western countries as not to leave both sides hardened with sensationalist media ‘news-bites’.

The film shows interviews with high-school students, both well-informed and prejudiced about politics, yet admiring the culture and the ‘American Dream’. The ‘man on the street’ is juxtaposed with statements of historians, artists and journalists (both US and German). The film aims to uncover the nuances that contribute to a redefinition of the US/German relationship.

In the light of recent global confrontations, our common understanding about democratic values and partnership becomes even more important.
Football is the most important thing right now in the life of 20-year-old Hayat, a lively, fun-loving Turkish-German girl. She’s one of the best on the field, but her winning streak comes to an end when she’s stricken with cancer and loses a breast. After leaving the hospital, she tries to pick up where she left off. Since her father has taken her out of her football team, she secretly joins another – a rag-tag bunch of social misfits barely held together by an indifferent trainer, Toni. Soon, not only her fellow players are infected by Hayat’s passion, but also Toni, though his feelings aren’t limited to the game… Hayat resists his advances at first, painfully aware that she lacks self-confidence in addition to a breast. She knows she’s different from the other girls and hesitates between fighting and accepting her “offside” position. But Toni doesn’t care what her position is. It’s all or nothing now, a game that’s got to be won, the only game that’s really worth winning …

From Wueste Film, the producers of Fatih Akin’s feature Head-On (winner of the 2004 Golden Bear in Berlin as well as the German & European Film Awards), comes another drama by a Turkish-German director, Buket Alakus. Her first feature Anam (2000) won the Prix Europa and numerous other awards. In Offside she proves a sure hand in treating a sensitive subject matter with liberating lightness.

Buket Alakus was born in 1971 in Istanbul and grew up in Hamburg. After finishing her studies at the Academy of Fine Arts in Berlin in 1995, she studied Film Directing at Hamburg University’s Institute of Theater, Music and Film from 1996-1998. Her films include: the shorts Martin (1995), Schlussel (1996, First Prize Best Actress Festival Mondial du Cinéma de Courts Métrages Belgium & First Prize Best Screenplay Festival Donne in Corto Trans Europe Italy), Tango (1997), Kismet (1998), her award-winning feature debut Anam (2000), and Offside (Eine andere Liga, 2004). She is currently developing her next feature Baba Oglu.
Oskar, a man in his best years, has spent over twenty years working for Konstantin, Vienna’s most powerful godfather. A well-known crook, Oskar is on his own time also a sensitive gourmet. He plans to retire from his life as a Mafioso to follow his true passion – cooking. For the sake of his great love Maria and without using violence – a hard job when you’re a gangster!

**Genre** Comedy  
**Category** Feature Film Cinema  
**Year of Production** 2004  
**Director** Pepe Danquart  
**Screenplay** Chris Kraus, Mike Majzen  
**Director of Photography** Carl-F. Koschnick  
**Editor** Britta Nahler  
**Music by** Walter W. Cikan  
**Production Design** Isidor Wimmer  
**Producers** Danny Krausz, Kurt Stocker  
**Production Company** Dor Film/Vienna, in co-production with Dor Film West/Munich  
**Principal Cast** Henry Huebchen, Moritz Bleibtreu, Corinna Harfouch, Nadeshda Brennicke, Roland Dueringer, Josef Hader, Paulus Manker, Karlheinz Hackl  
**Casting** Markus Schleinzer  
**Length** 104 min, 2,845 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SRD  
**With backing from** Filmfoerderungsanstalt (FFA), FilmFernsehFonds Bayern, MFG Baden-Wuerttemberg, Filmfonds Wien, MEDIA, EAVE  
**German Distributor** NFP Marketing & Distribution/Berlin  

**Berlin Nights** portrays different characters experiencing the excesses of a night out in Berlin. Driven by the common quest to escape the banality of daytime existence, each protagonist is lured by the promise of fun and excitement into a nightclub, where daily sorrows are drowned in the superficiality of a glamorous and decadent world. A TV presenter, also caught up in the perpetual search for excitement, is ultimately confronted with the shocking truth about the pitfalls of this nightlife, which his best friend has succumbed to.

**Genre** Art, Drama, Experimental  
**Category** Short  
**Year of Production** 2005  
**Director** Gabriela Tscherniak  
**Screenplay** Gabriela Tscherniak  
**Director of Photography** Uwe Mann  
**Editor** Martin Granata  
**Music by** Evan Franco  
**Production Design** Pierre Brayard  
**Producers** Gabriela Tscherniak, Rose-Marie Couture  
**Production Company** Cohen Sisters Entertainment/Berlin  
**Principal Cast** Milton Welsh, Nicole Weissbrot, Dirk Borchardt, Natascha Paulick  
**Casting** Gabriela Tscherniak  
**Length** 45 min  
**Format** DigiBeta, color  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR

**Gabriela Tscherniak** was born of German-Jewish origin in Latvia. She started her career as a director’s assistant in theater productions in Berlin and as a photographer for bands, society magazines and fashion labels. Through her studies in Industrial Design and Photography, she became interested in experimental film, which she first strongly pursued during her studies and work in London at Central St. Martins and during the Erasmus exchange program in New York at the Pratt Institute. She also attended classes at the “Konrad Wolf” Academy of Film and Television in Potsdam and completed the M.F.A. program at the American Film Institute. A selection of her films includes: *The Pimp, the Tramp & the Policeman, Willy & Ute, Rebecca, Bird’s Eye View, Homefront*, and *Berlin Nights*.

---

**World Sales** (please contact)  
**Rose-Marie Couture**  
Grillparzerstrasse 29 · 81675 Munich/Germany  
phone +49-1 75-5 24 93 80  
email: rm_couture@yahoo.com
Schleswig-Holstein. Surrounded by the sea. The broad landscape is liberating, but also constricting.

20-year-old Momme Bief’s father has just died, so Momme has to travel to the Danish border to tell his grandfather. Since Momme hasn’t come to terms with the death himself, he is soon entangled in a web of lies. Then his father’s ghost appears in several dreams, wanting to put the past to rights, just as Momme has met the love of his life. And the sea separates the two lovers.

But Grandad still hasn’t gotten over the death of his wife and now his son is gone too. Confused and alone, he takes off for Denmark and sets up a tent on the beach. It’s not until he meets a young girl that he rediscovers life is for the living. He then sets off to bid his final farewell to the dead.

And then there’s the half-Danish police officer, Poulsen. When full-Danish police officers arrive in town, on royal business no less, he is chomping at the bit to be assigned to the case. But when it goes to his subordinate, he decides to do some private detective work … and meets the love of his life. If only it wasn’t for a certain dark secret …

**Genre** Poetic Love Story  **Category** Feature Film Cinema  **Year of Production** 2005  **Director** Till Franzen  **Screenplay** Till Franzen  **Director of Photography** Manuel Mack  **Editors** Sebastian Schultz, Till Franzen  **Music by** Enis Rotthoff  **Production Design** Birgit Esser  **Producers** Felix Blum, Arne Ludwig, Holger Hage  **Production Company** Discofilm/Cologne, in cooperation with NDR/Hamburg, ARTE/Strasbourg  **Principal Cast** Antoine Monot, Jr., Beate Karoline Bille, Hanna Schygulla, Dominique Horwitz  **Casting** Susanne Ritter  **Special Effects** Sascha Haber  **Length** 102 min, 3,200 m  **Format** 35 mm, color, cs  **Original Version** German/Danish  **Subtitled Version** English  **Sound Technology** Dolby Digital  **Festival Screenings** Festival des deutschen Films Mannheim 2005  **Awards** Audience Award Mannheim 2005  **With backing from** Filmstiftung NRW, MSH, BKM

In a time when dragons threatened mankind, there was only one man who fought them all. He was known as Taragon the Dragon Slayer and every job assigned was successfully accomplished. Day in, day out. Even though he was famous and admired, he carried doubts in his heart. Until one day, when everything seemed to go just as usual …

**Genre** Fantasy, Science Fiction  **Category** Animation, Short  
**Year of Production** 2004  **Director** Robert Kuczera  
**Screenplay** Philipp Koblmitter  
**Music by** Julian Pesek  **Producer** Frank Siegmund  
**Production Company** Neos Film/Munich, in co-production with Filmakademie Baden-Wuerttemberg/Ludwigsburg  
**Length** 9 min  **Format** Digital Master, color, 1:1.85  
**Original Version** English  **Sound Technology** Dolby Digital, Dolby SR  
**Awards** First Prize Children’s Competition Ravenna 2004, First Prize Halbbilder 2004, Third Prize Villingen 2005  
**With backing from** MFG Baden-Wuerttemberg

**Robert Kuczera** born 1973 in Oppeln. After finishing his civilian service he worked for the animation and TV production studio TEVOX GmbH. After that he spent a year as a freelancer, working mostly for the animation studio The Light Works in Cologne. In 1998, he enrolled at the Film Academy Baden-Wuerttemberg in the Animation department and successfully completed his studies in February 2003. During his studies he worked as a freelance animator on film and post-production projects for various companies. He now works as a freelance animator at the post-production house Framestore CFC in London. A selection of his films includes: **Ueberrollt**, **Dragon Slayer**, **Andor**, and **Anders**.

---

**World Sales** (please contact)  
**Neos Film GmbH & Co. KG · Frank Siegmund**  
Bavariafilmplatz 7 · 82031 Munich/Germany  
phone +49-89-64 98 12 25 · fax +49-89-64 98 19 99  
email: post@neosfilm.de · www.neosfilm.de
Erkan & Stefan make it to the final round of the popular game show of star-host Hardy Flanders. The contestants are usually humiliated but the winner always gets an attractive surprise-prize. In contrast to Erkan, Stefan is a devoted fan of Hardy Flanders. However, behind the scenes of the show – and unknown to the public – a drama takes place: the high-handed, ever-grinning Flanders has just fired his producer, Karin Schwartau, who has misappropriated prize-money. To everyone’s surprise, our boys beat the undefeated champion Alex in the final and win. When Flanders gives his winners the choice of €100,000 in cash or the “Super-Surprise-Prize”, Stefan makes a spontaneous and ‘surprising’ decision …

Erkan & Stefan board a cruise ship and everything seems perfect: Good vibes, babes, captain’s dinner, clay-pigeon shooting and, in the middle of everything, Hardy Flanders, their host for a party-filled week. Erkan still can’t believe that his friend has chosen the cruise over the cash and the star-host’s macho manners are slowly getting on his nerves. Stefan, however, is in heaven – his biggest idol is in the cabin next door – but just when Stefan wants to propose his brand-new, cool concept for a game-show to Flanders, he finds the star-host dead in his bathroom.

Genre: Action Comedy  Category: Feature Film Cinema  Year of Production: 2005  Director: Michael Karen  Screenplay: Erkan


Michael Karen began his career as an actor and radio reporter before making his first short Die Loosers in 1986. He followed this with various jobs on documentaries, a six-month stay in Los Angeles, and directing for television in the late 1980s/early 1990s. He attended the Frank Daniel script workshop and Robert McKee’s story structure seminar and directed the musical The Little Shop of Horrors in Duesseldorf in 1995. Apart from writing scripts for film and television, his directing credits include: Im Namen des Gesetzes (TV, 1994), So ist das Leben – Die Wagenfelds (TV, 1995), Parkhotel Stern (TV, 1996), Die Diebin (TV, 1997), Verfuehrt – eine gefaehrliche Affaere (TV, 1998), Alarm fuer Cobra 11 – Die Autobahnpolizei (TV, 1999), his feature debut Flashback (1999), and SOS – The Bunnyguards on Board (Erkan & Stefan – Der Tod kommt krass, 2005).
Ida and Otto meet in rural Japan. She is a young fabric designer traveling the country in search of inspiration and ideas. He is one of the 'Flying Fish Doctors' buying koi for wealthy collectors in Germany. It's love at first sight and they marry in a traditional Japanese ceremony. Back in Germany, everyday life begins to take its toll as Ida's career takes an upturn. Otto is perfectly content in the here and now – 'love is all you need' – whereas Ida only seems happy when she’s making plans. Otto struggles to assist Ida in making her dreams come true and ends up neglecting his own career as a veterinary doctor. When Ida becomes pregnant, it is Otto who stays home to raise their child, freeing Ida to pursue her ever-expanding ambitions. The more successful Ida is, the more frustrated she is with Otto's lack of luster. Her fashions, based on the patterns of Otto's big passion, koi, soon become the latest international fashion rage but Ida still isn't satisfied. She wants it all. But the more Otto gives up, the more she holds it against him and the more forlorn he becomes – a vicious circle that spirals out of control. Their love, once so perfect, is on the verge of self-destructing …

**Genre** Drama

**Category** Feature Film Cinema

**Year of Production** 2005

**Director** Doris Doerrie

**Screenplay** Doris Doerrie

**Director of Photography** Rainer Klausmann

**Editor** Inez Regnier

**Music by** b:sides music production

**Production Design** Bernd Lepel

**Producer** Patrick Zorer

**Company** Constantin Film/Munich, in co-production with Fanes Film/Munich, Megaerz Film & Fernsehen/Munich

**Principal Cast** Alexandra Maria Lara, Christian Ulmen, Simon Verhoeven, Young-Shin Kim, Ulrike Kriener, Elmar Wepper, Gustav-Peter Woeherl, Christoph Maria Herbst, Petra Zieser

**Casting** Nessie Nesslauer

**Length** 102 min, 2,738 m

**Format** Super 35, color, cs

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby Digital

**World Sales**

Beta Cinema / Dept. of Beta Film GmbH · Andreas Rothbauer

Gruenwalder Weg 28 d · 82041 Oberhaching/Germany

phone +49-89-67 34 69 80 · fax +49-89-6 73 46 98 88

email: ARothbauer@betacinema.com · www.betacinema.com

Doris Doerrie was born in 1955 in Hanover. After studying Acting, Philosophy and Psychology in the USA, she studied at the Academy of Television & Film in Munich, where she is also an instructor today. In addition to directing films and opera, she is a celebrated writer of novels, short stories and children’s books. Her prize-winning films include: *Straight Through the Heart (Mitten ins Herz, 1983), Inside the Belly of the Whale (Im Innern des Wals, 1984), Men (Maenner, 1985), Paradise (Paradies, 1986), Me and Him (Ich und er, 1988), Money (Geld, 1989), Happy Birthday! (Happy Birthday, Tuerke!, 1992), Nobody Loves Me (Keiner liebt mich, 1994), Am I Beautiful? (Bin ich schoen?, 1998), Enlightenment Guaranteed (Erleuchtung garantiert, 2000), Nackt ("Naked", 2002), and 'The Fisherman and His Wife – Why Women Never Get Enough (Der Fischer und seine Frau – warum Frauen nie genug bekommen, 2005)."
Two starved and exhausted castaways are lost at sea, when a seagull drops a fish onto their raft. This is the moment to see what the real friendship is!

**Genre** Drama **Category** Animation, Short **Year of Production** 2004 **Director** Jan Thuering **Screenplay** Jan Thuering **Director of Photography** Wolfgang Wambach **Editor** Thomas Bergmann **Music by** Marius Lange **Producer** Daniel Mann

**Production Company** Filmakademie Baden-Württemberg/Ludwigsburg **Special Effects** Elmar Weinhold **Length** 10 min, 260 m **Format** 35 mm, color, cs **Original Version** no dialogue


**With backing from** Foerderverein der Filmakademie Baden-Württemberg, Stiftung der Landesbank Baden-Württemberg, Filmstiftung NRW, AG Kurzfilm


---

**World Sales** (please contact)
gilles mann distribution · Marco Gilles, Daniel Mann
Am Coloneum 1 · 50829 Cologne/Germany
phone +49-2 21-2 50 15 10 · fax +49-2 21-2 50 15 11
email: post@gilles-mann.de · www.gilles-mann.de

**german films quarterly**

3 · 2005
The Lifer’s Wing and other stories. Day-to-day life in a Romanian high-security prison. “Outside is whitewashed. Inside is dark and wretched” – song of Rahova.

This is a film about life and survival behind the walls of Rahova, a “modern high-security jail” on the outskirts of Bucharest. Rahova mirrors the nearby city of Bucharest: An overcrowded concrete fortress, a Balkan cage behind western-style walls. In order to make it through in one piece, each inmate tries to be a little faster, louder and more cunning than the others. Running to stand still using their wits and humor to survive.

Over the course of six months, the film tracks the stories of the men in the lifer’s wing and the women awaiting trial in a heavily overcrowded cell. Two lifers, a female dealer and the vice-director – all with different expectations. No hopes, but dreams. Life on the inside about life on the outside.

Genre Society Category Documentary Cinema Year of Production 2005 Director Andrei Schwartz Screenplay Andrei Schwartz Director of Photography Bernd Meiners Editors Andrei Schwartz, Andreas Zitzmann Music by Lura Badea, Nadia Tonson Producer Ernst Ludwig Ganzert Production Company EIKON Suedwest/Stuttgart Length 90 min Format DigiBeta, color, 16:9 Original Version Romanian Subtitled Versions English, German Sound Technology Dolby SR Festival Screenings Locarno 2005 (Critics’ Week) With backing from MEDIA, MFG Baden-Wuerttemberg, FilmFoerderung Hamburg

Andrei Schwartz was born in 1955 in Bucharest and emigrated to Germany in 1973. He studied Art History and Visual Communication in Hamburg and worked as a freelance art consultant for festivals and exhibitions. From 1989 on, he made news reports for television, radio and press on current political developments in Romania and Russia. A selection of his films includes: the TV three-parter Romania (1990), Wasteland (1997), Tales from Leper Valley (2001), and Jailbirds (Geschlossene Gesellschaft, 2005).
Hitler Cantata – as the title suggests – is a film about music, composed during Hitler’s Third Reich. Ursula becomes the assistant to the famous composer Broch, who has been commissioned to write a cantata for Hitler’s 50th birthday.

The film brings together Broch, an ex-communist, Ursula, an adoring Hitler fan, and the commissioner of the music piece, Gottlieb, an SS Colonel and also Ursula’s fiancé.

While Gottlieb works with the SS on plans for the “Final Solution”, Ursula experiences in her own environment the fear and danger of the Jewish population. Her growing love for composer Broch brings new passion into the music piece. But things change for her too when Ursula’s family line of decent is not as clear as it was thought to be.

Hitler Cantata focuses on the human element of love, passion and affection, and provides an insight into the madness and hysteria behind Hitler’s popularity with women.

Genre Drama, History  Category Feature Film Cinema  Year of Production 2005  Director Jutta Brueckner  Screenplay Jutta Brueckner  Director of Photography Thomas Mauch  Editor Monika Schindler  Music by Peter Gotthardt  Design Elke Grundig  Producers Hans Werner Honert, Klaus Schmutzer  Production Company Saxonia Media Film/Leipzig, in co-production with A Jour Film/Berlin, KOPPMEDIA/Halle (Saale), WDR/Cologne, MDR/Leipzig, ARTE/Strasbourg  Principal Cast Lena Lauzemis, Hilmar Thate, Rike Schmidt, Arnd Klawitter, Krista Stadler, Dirk Martens, Christine Schorn, Andreas Guenther, Christiane Lemm, Armin Dillenberger  Length 114 min, 3,547 m  Format 35 mm, color, 1:1.85  Original Version German  Subtitled Version English  Sound Technology Dolby Digital, Dolby SRD  Festival Screenings Moscow 2005, Montreal World 2005  With backing from BKM, Filmstiftung NRW, Mitteldeutsche Medienfoerderung, Medienboard Berlin-Brandenburg  German Distributor Movienet Film/Munich

Jutta Brueckner studied Political Science, Philosophy and History in Berlin, Paris and Munich and wrote film scripts for Bavarian Television (BR), Bavaria Studios, Ula Stoeckl and Volker Schloendorff. She has been a director since 1975, with award-winning films like Tue recht und scheue niemand (documentary, 1975), Ein ganz und gar verwahrlosten Maedchen (1980), Hungerjahre – in einem reichen Land (1980), Laufen lernen (TV, 1982), Luftwurzeln (short, 1982), Ein Blick und die Liebe bricht aus (1986), Lieben Sie Brecht? (film essay, 1993), Bertolt Brecht – Liebe, Revolution und andere gefaehrliche Sachen (1998), and Hitler Cantata (Hitler Kantate, 2005).
Comets is the adaptation of Stefan Beuses’ debut novel of the same name.

A hobby astronomer accidentally discovers an unknown comet. While the comet is moving toward earth, the lives of nine different characters cross.

A microcosm is portrayed in short and interwoven episodes: People full of longing, people in their search of love and happiness and people who are united in their escape from isolation. They are all like comets on the glacial course of their lives and in need of a small explosion to free them of their numbness.

Genre Drama Category Feature Film Cinema Year of Production 2005 Director Till Endemann Screenplay Till Endemann Director of Photography Bjoern Haneld Editor Rebecca Khanide Music by Stefan Schulzki Production Design Wolfgang Arens Producer Ernst Ludwig Ganzert Production Company EIKON Suedwest/Stuttgart Principal Cast Michael Hanemann, Barnaby Metschurat, Joachim Bliese, Boris Aljinovic, Jan Henrik Stahlberg Length 91 min, 2,565 m

Format 35 mm, color, 1:1.85 Original Version German Subtitled Versions English Sound Technology Dolby SR With backing from MFG Baden-Wuerttemberg

Sunday Girls is a portrait of four young German actresses: Laura Tonke, Nicolette Krebitz, Katharina Schuettler and Inga Birkenfeld. They are members of a new group of young actresses who try to put their passion for films into practice, away from the mainstream TV market. Their individuality and their will to remain independent is what makes them so interesting … their luck, their fears, their goals, the things that life is made up of …

"Of course I’m a little in love with them, that’s how all films start." RP Kahl

RP Kahl was born in 1970 and studied Acting the Ernst Busch School of Dramatic Art in Berlin/Rostock. He then founded the production company ERDBEERMUNDfilm 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 (2003), and Sunday Girls (Maedchen am Sonntag, 2005), part three of the 99euro-films series.
After years of separation, 15-year-old Sebastian suddenly appears on his father Marcel's doorstep. Sebastian's pregnant mother wants him to live with her and her West German boyfriend in a pleasant but dull Berlin suburb. Decidedly averse to the idea, Sebastian has come to seek refuge in his father's dilapidated apartment in Prenzlauer Berg. However, Sebastian's father – an unemployed country music fan – has quite enough problems of his own. After things went belly up in the electrical business and he was forced to close shop, he has been trying to find work in the security trade – without a shred of success so far. Sebastian soon realizes that what his father lacks is the right marketing strategy. Immediately, he sets about coaching his dad for the next interview. Nevertheless, the stubborn Marcel begins to take his son's precocious advice on board, and before long, the two indeed develop something of a comradely partnership. However, the special relationship between father and son is put to the test when Sebastian introduces his father to a beautiful girl named Nora …

Robert Thalheim was born in Berlin in 1974. After completing his schooling in the USA and Germany, he worked as an assistant director for the Berlin Ensemble theater and took up studies at the Free University and the "Konrad Wolf" Academy of Film and Television. He is the publisher of the cultural periodical Plotzki and has written a book about Andrzej Wajda. Also a theater writer and director (Wild Boys), his films include: Um vier Uhr plötzlich ging die Welt unter (documentary, 1996), Zeit ist Leben (short, 2000), Granica (short, 2002), Three Percent (short, 2002), Ich (short, 2003), and Netto (2004), his feature debut.

Genre Tragicomedy  Category Feature  Film Cinema Year of Production 2004  Director Robert Thalheim  Screenplay Robert Thalheim  Director of Photography Yoliswa Gaertig  Editor Stefan Kobe  Music by Peter Tschernig  Production Design Michal Galinski  Producer Matthias Miegel
Oktoberfest tells of people who meet on the last day of the Oktoberfest, lose one another, then find each other again. These little and big stories track individual destinies drawn to one another, converging at the festival.

A handsome Italian falls madly in love with a Japanese woman he meets in a beer tent. Tamiko, who happens to be on her honeymoon, realizes that her husband can’t hold his liquor. At the same time, the waitress Birgit has second thoughts about her marriage to Max, a musician at the festival. Talla, a dishwasher from Cameroon, hopes that he will find the courage to admit his feelings to Birgit. 16-year-old Jenny has her own problems. She loses her little brother Marc in the crowd. In her search she meets her father, who is there trying to end an affair with a student. While this is going on, Marc follows his new mentally-retarded friend Karl to the haunted house. Edmund, Karl’s grandfather, knows that he doesn’t have much longer to live. Wheelchair-bound Frank, who only pretends to be handicapped, can’t get out of his lie without hurting Rena’s feelings.

Like the gondolas of the Ferris wheel, the individual stories spin around an axis, are held together and put in motion by it. Sometimes they reach the same height, sometimes just a glance of one another, but they are always in motion. The stories all occur simultaneously, and are dramatically linked and interwoven. The shared surface of these stories is the Oktoberfest. There the various episodes find their beginnings, and sometimes their end. The Oktoberfest is over ... What is left?

**Genre** Ensemble

**Category** Feature Film Cinema

**Year of Production** 2005

**Director** Johannes Brunner

**Screenplay** Johannes Brunner

**Director of Photography** Thomas Riedelsheimer

**Editor** Horst Reiter

**Music by** Raimund Ritz, Rainer Kuehn

**Production Design** Christian Kettler

**Line Producer** Marcus Welke

**Producers** Kirsten Hager, Eric Moss

**Production Company** Hager Moss Film/Munich, in co-production with BR/Munich

**Principal Cast** Barbara Rudnik, August Schmoelzer, Peter Lohmeyer, Branko Samarovski, Gunnar Moeller, Hildegard Kuhlenberg, Alessandro Riceci, Marco Basile, Antonio Prisco

**Casting** An Dorthe Braker

**Length** 120 min, 3,292 m

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

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby Digital

**Festival Screenings** Munich 2005

**World Sales**

**TELEPOOL GmbH** · Wolfram Skowronnek, Carlos Hertel

**Sonnenstrasse 21 · 80331 Munich/Germany**

**phone +49-89-55 87 60** · fax +49-89-55 87 62 29

**email: cinemol@telepool.de · www.telepool.de**

What makes a knight? Shiny armor, a flashy coat of arms and an attitude to match it? Not by far. It’s their fabulous expertise in fighting the most heinous monsters of them all: dragons.

But what on earth makes dragons such formidable opponents? Come and see, you’d have never suspected it.

Genre Action/Adventure, Comedy
Category Animation, Short
Year of Production 2003
Director Sven Martin
Editor Sven Martin
Music by Marius Lange
Production Design Ulrich Zeidler
Animation Sven Martin, Sebastian Frey, Florian Kraft, Stephan Haase, Oliver Bermes, Tim Weimann, Tom Bracht, Denise Behnke
Producers Marco Gilles, Daniel Mann
Production Company Filmakademie Baden-Wuerttemberg/Ludwigsburg
Length 7 min, 197 m
Format 35 mm, color, 1:1.85
Original Version no dialogue
Sound Technology Dolby SR
German Distributor Constantin Film Verleih/Munich

Sven Martin was born in 1976 in Wiesbaden. After his schooling, he worked in the graphics department of the public broadcaster HR. From 1997-2002, he studied Digital Design and Animation at the Film Academy Baden-Wuerttemberg in Ludwigsburg. He has worked on the digital and visual effects of such films as Schnee in der Neujahrsnacht (1999), Sass (2001), Acuarios (2001), Caravan (2001), and Getting My Brother Laid (Mein Bruder der Vampir, 2001), and has directed the animated short Knight Games (Ritterschlag, 2003), among others.
Jenny and Michael and their 7-year-old son Tim live in a nice house in the suburbs. Sandra and her husband Guenther have moved into their neighborhood just recently and Jenny is helping them to settle in. Tim and Sandra’s little daughter Luzi are in the same class.

One day, when Tim and Luzi are secretly playing in the woods, Luzi is accidentally and tragically killed. Several indications imply that Tim is somehow connected to Luzi’s death. In order to protect her son, Jenny decides to lie so that no one will ever relate Tim to the tragic incident. She urgently warns him not to tell anybody the truth – not even his father, who, as a police detective, is in charge of the case.

The mutual knowledge of the secret puts both mother and son under pressure. Even though Jenny just wants to protect her son, she is inflicting harm to his soul, because she doesn’t give him a chance to copes with what has happened. Tim becomes more and more alienated, retreating into his own world. He can’t sleep at night, beats up his classmates and gets entangled in a web of lies. But instead of helping Tim to escape this nightmare, Jenny gets herself caught up in contradictions to hold up the illusion of her ideal world. And eventually, the family has to face the shattered pieces of their former happiness.
It was a dark time, when the river Rhine was red from the blood of the innocent, a time of death, a time of endless battles for the legendary treasure of the Nibelungen … a time long forgotten.

But it was also a time of noble knights and true heroes. The river Rhine has seen them all, back then and still today legends tell us of their bravery, but one of them was the bravest of them all …

He, whose return the oppressed long for and who is feared by all dark forces. The bravest of the fearless, the hero of all heroes, Siegfried!

After centuries full of lies, it is time to finally tell his true story …

**Genre** Comedy  
**Category** Feature Film Cinema  
**Year of Production** 2005  
**Director** Sven Unterwaldt  
**Screenplay** Tom Gerhardt, Herman Weigel  
**Director of Photography** Peter von Haller  
**Editor** Norbert Herzner  
**Music by** Karim Sebastian  
**Production Design** Thomas Freudenthal  
**Producer** Herman Weigel  
**Production Company** Constantin Film/Munich, in co-production with B.A. Produktion/Munich  
**Principal Cast** Tom Gerhardt, Dorkas Kiefer, Volker Buedts, Axel Neumann, Jan Sosniok, Daniela Wutte, Michael Brandner, Mirko Nontschew, Markus Maria Profitlich, Janine Kunze-Budach, Mirja Boes, Diana Frank  
**Casting** Rita Serra-Roll, Sabine Schwedhelm  
**Format** 35 mm, color  
**Length** 89 min, 2,438 m  
**Original Version** German  
**Sound Technology** Dolby SRD  
With backing from Filmförderungsanstalt (FFA), Medienboard Berlin-Brandenburg  
**German Distributor** Constantin Film Verleih/Munich  

Sven Unterwaldt’s other films include **Antrag vom Ex** (TV, 1999), the TV series **Switch** (1997-1997), **Anke** (1999-2001), **Alles Atze** (2002), and **Berlin, Berlin**, as well as the features **Wie die Karnickel** (2002), **Seven Dwarves** (Sieben Zwerge – Maenner allein im Wald, 2004), and **Siegfried** (2005).
Vinzent is on the edge of his nerves, trapped in Kafkaesque surroundings. He stumbles through a maze of distorted staircases and eerie inhabitants, trying to discover exactly where his girlfriend’s screams are coming from.

Trapped in a sinister apartment building, he wanders through its dark hallways, and through a strange world where he has absolutely no control. He cannot even explain himself, and cannot see anything as a whole, only fragments – of himself, of plots, and of characters and their connections to one another.

In this world, thoughts and memories echo as loudly as voices and screams. And as Vinzent roams the building, there is an acute sense that there are different presences within it. There is always more than one pair of eyes observing a scene – the eyes of a keyhole, of a camera, of menacing statues. We view the world from these changing perspectives as they slowly paint a picture of the apartment block.

Vinzent’s search for his girlfriend is like one of those nightmares where you search for something, but through confusing twists and turns gradually forget where your quest began. A mysterious Gothic thriller, Vinzent plays on our childhood fears of the dark and the unknown, whilst also exploring the themes of identity, anxiety and paranoia.

**Genre** Fantasy  
**Category** Feature Film Cinema  
**Year of Production** 2005  
**Director** Ayassi  
**Screenplay** Michael Wallner  
**Director of Photography** Daniel Gottschalk  
**Editor** Ayassi  
**Music by** Ingo Fried, Andreas Mueller, External Harddrive  
**Production Design** Isabel Ott  
**Producer** Ayassi  
**Co-Producers** Horst Riediger, Sascha Wolfram  
**Production Companies** Vinzent Film/Berlin, Ayassi Entertainment/Berlin  
**Principal Cast** Detlef Bothe, Anna Thalbach, Thomas Bestvater, Karin Baal, Bernd Tauber, Ingeborg Westphal, Cornelia Lippert, Tabea Heyning  
**Special Effects** FX Factory/Berlin  
**Length** 98 min, 2,686 m  
**Format** DV Cam Blow-up 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Versions** English  
**Sound Technology** Stereo  
**Awards** Discovery Award Hollywood 2005, Critics’ Award Fantasporto 2005

Ayassi has been active as a production manager since 1990 for various public broadcasters. In 1997 he started producing music videos and commercials before turning to directing. Vinzent (2005) is his feature debut.
“Did you ever fall in love with me?” – that was how the popular comedian Max Hansen ironically yet endearingly attacked Adolf Hitler as a homosexual. In the late 1920s Hansen was forced to leave Germany. The multi-talented entertainer lost his audience and was never again to be seen on a German stage. His children and many others who were part of his life tell their side of the story about the tragicomic life of the popular artist.

**Genre** History, Music  
**Category** Documentary Cinema  
**Year of Production** 2005  
**Director** Douglas Wolfsperger  
**Screenplay** Douglas Wolfsperger, based on a draft by Michael Lentz  
**Director of Photography** Igor Luther  
**Editor** Jean-Marc Lesguillons  
**Music by** Hans-Jürgen Buchner  
**Producers** Herbert Schwering, Christine Kiauk  
**Production Company** Icon Film/Cologne, in co-production with Epo-Film/Vienna  
**Principal Cast** Ann-Mari Hansen, Max Hansen Jr., Eva Reinhardt, Brigitte Mira, Volker Kuehn, Fred Wennerholm, and others  
**Length** 89 min, 2,552 m  
**Format** 35 mm, color/b&w, 1:1.85  
**Original Version** German/Danish  
**Subtitled Versions** English, German  
**Sound Technology** Dolby Digital  
**Festival Screenings** Locarno 2005 (Critics’ Week)  

A beautiful love story about a white woman who gives up everything to share her life with a black Masai warrior in the Kenyan bush land.

Together with her husband, Corinne planned to spend two weeks on the white beaches of Kenya. But when she meets Lketinga, a Masai warrior in his traditional costume, hairstyle and hand-made jewellery, she splits up with her husband and decides to stay with Lketinga for good. The young woman overcomes all bureaucratic obstacles and marries the illiterate man. Although they can hardly communicate, the formerly successful Swiss business woman and the Masai warrior live in the bush with his tribe. Although she suffers from hepatitis and malaria, Corinne tries to adapt to the new conditions of life. She buys a car and runs a grocery store in order to make life a little easier for the people in the bush. And she gives birth to a daughter, but Corinne’s and Lketinga’s relationship becomes increasingly difficult. Her husband is extremely jealous; he becomes aggressive, humiliates her and watches over every step she takes. Corinne finally understands that their great love has died. Her instinct for self preservation becomes stronger than her feelings for Lketinga: Together with her daughter she leaves for a vacation in Switzerland, never to come back …
When Silence Sings

depicts, in a symphony of images, how silent films awaken to new life through music. In a
documentary portrait, the film-obsessed composer and pianist, Aljoscha Zimmermann, reveals how his passionate
work recreates the cine concert when his scores resound around the globe and audiences experience how silent
films not only speak, but sing. The documentary accom-
panies the Russian-born artist to concert tours in Paris,
Moscow and Berlin, to rehearsals and to his “piano and
desk” in his atelier in Munich where the unique journey of
images and new music begins.

Irina Goldstein, the daughter of composer and pianist Aljoscha
Zimmermann, was born in Latvia. In 1973, she emigrated with her
family to Israel, then to Berlin. After studying Piano at the Music
Academy in Munich, she studied Comparative Politics at Columbia
University in New York, followed by studies in Documentary
Filmmaking at the Academy of Film and Television in Munich. Her
films include: Lalo (1992), Auf dem Weg (1993), MMM: A
Portrait in American Politics (1995), Chance to Dance
and When Silence Sings (2005).

Genre Music Category Documentary Cinema Year of
Production 2005 Director Irina Goldstein Screenplay Irina
Goldstein Director of Photography Gerardo Milsztein
Editors Rainer Schamel, Irina Goldstein Production
Company Magic Hour Creations/Munich, in co-production with
Transit Film/Munich, BR/Munich Principal Cast Aljoscha
Zimmermann, Sabrina Zimmermann, Markus Steiner, Giorgi
Feidmann Length 94 min, 2.823 m Format 35 mm, color/b&w,
1:1.66 Original Version German Subtitled Version English
Sound Technology Dolby SR Festival Screenings Munich
2005 With backing from FilmFernsehFonds Bayern
Wholetrain tells the story of the KSB graffiti-crew, four young graffiti artists, fighting for fame and respect at any price. They are always looking for the next big thing and defending their status. When another crew injures their honor it leads to a heated creative conflict. The KSB-crew sets off to spray an entire commuter train, a “Wholetrain”, unleashing a chain of events that will change their lives forever.

Besides focusing on the main motives and motivations of graffiti-culture, Wholetrain deals with the problems and tensions arising from the protagonists’ constant struggles in a world between their everyday lives, illegality and the persecution of the police – a world you either dedicate yourself to wholeheartedly or not at all.

**Genre** Youth Drama  **Category** Feature Film  **Cinema** Year of Production 2005  **Director** Florian Gaag  **Screenplay** Florian Gaag  **Director of Photography** Christian Rein  **Editor** Kai Schroeter  **Music by** Markus Klammer, Jan Weissenfeld  **Production Design** Heike Lange  **Producers** Christoph Mueller, Sven Burgemeister, Silke Bacher  **Production Company** Goldkind Film/Munich, in co-production with ZDF Das kleine Fernsehspiel/Mainz, Megaherz Film & Fernsehen/Munich  **Principal Cast** Mike Adler, Florian Renner, Elyas M’Barek, Jacob Matschenz, Alexander Held  **Casting** Rita Serra-Roll, Weldy & Seibicke, CAT Casting, Heyroth & Rietz, Lore Bloessl  **Length** 80 min, 2,200 m  **Format** 35 mm, color, 1:1.85  **Original Version** German  **Sound Technology** Dolby  **With backing from** FilmFernsehFonds Bayern, Filmförderunganstalt (FFA)

Florian Gaag was born in 1971 in Waldsassen/Bavaria and studied Film at the Tisch School of Arts/New York University. He has worked on numerous productions as a director's assistant and production manager and established the production company Aerodynamic Films in 1998. A selection of his films includes: the shorts As You Bike It (1995), Fuckin’ Neighbors (1996), Walt Hitler (1997), Little America (1998), Jack and Sterling (1999), Prelude (2000), and his feature debut Wholetrain (2005).
After a serious family conflict, an old and confused man escapes to his even older friends at the village marketplace. As a sign of his lust for life, he offers to get some ice cream for himself and his friends.

Feeling in tune with the world, the old man then makes his way for his last journey.

**Genre** Tragicomedy  
**Category** Short  
**Year of Production** 2004  
**Director** Thomas Wendrich  
**Screenplay** Thomas Wendrich  
**Director of Photography** Istvan Imreh  
**Editor** Elsa Kampen  
**Music by** Joerg Huke  
**Production Design** Susanne Hopf  
**Producer** Anne-Katrin Hendel  
**Production Company** It Works! Medien/Berlin, in co-production with Siegmundt.

Film/Dresden  
**Principal Cast** Michael Gwisdek, Marie Gruber, Ede Hoffmann, Fritz Marquardt, Paul Schulz  
**Length** 17 min, 485 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitle Version** English  
**Sound Technology** DTS  
**Awards** Audience Awards in Bamberg, Dresden, Schwerin, & Stralsund 2004, Main Prize Wiesbaden 2004, Golden Sparrow Erfurt 2004, Main Prize Berlin 2004  
**With backing from** Medienboard Berlin-Brandenburg  
**German Distributor** Interfilm Verleih/Berlin  

**Thomas Wendrich** was born in 1971 in Dresden. After studying Acting and Scriptwriting, he worked as an actor at the Berliner Ensemble Theater and as a freelance writer and director in Berlin. He has written the screenplays to *The Madman (Der Irre)*, *The Duck Shits Back (Hinten scheisst die Ente)*, *Take Your Life! (Nimm Dir Dein Leben)*, and *Die Freiheit faehrt H-Null* and is currently working on the screenplays to *Maria Am Wasser* and *Russendisko*. *Dead, at the Moment (Zur Zeit verstorben),* 2004 marks his directorial debut.

---

**World Sales** (please contact)  
**It Works! Medien GmbH** · Anne-Katrin Hendel  
**Novalisstrasse 10 · 10115 Berlin/Germany**  
**phone** +49-30-28 09 76 31 · **fax** +49-30-30 88 28 79  
**email:** info@itworksmedien.de · www.itworksmedien.de
Dr. Johannes Krafft and his young wife Maria are enthusiastic mountain climbers. On a winter climb on the treacherous Pitz Palu, an avalanche hits and Maria is swept away to her death. Krafft spends the next years wandering around the mountain and grieving the loss of his beloved wife. 10 years later: Maria and Hans, two young lovers, are spending their holiday at a cabin in the mountains. Hans tells Maria the legend of the mysterious Dr. Krafft, who has become known as the “spirit of the mountain.” They are astounded when Dr. Krafft himself suddenly appears in their doorway, but invite him to spend the night. The next morning, Dr. Krafft sets off towards the summit of Pitz Palu. Determined not to be outdone, Hans insists on joining him, as does Maria. All goes well, until Hans slips and falls, injuring his head. Krafft and Maria pull him back up to safety, but Krafft breaks his leg in the process. After three days and nights stranded on the mountain ledge, the small group is discovered by a pilot. Before the search party reaches them, however, Hans has nearly frozen to death. Krafft gives the young man his jacket. Knowing that his fate is now sealed, Krafft crawls off. Hans and Maria are saved, but Krafft has now joined his wife in death, encased in his own icy grave.

**Genre** Adventure, Drama

**Category** Feature Film Cinema

**Year of Production** 1929

**Directors** Arnold Fanck, Georg Wilhelm Pabst

**Screenplay** Arnold Fanck, Ladislaus Vajda

**Director of Photography** Sepp Allgeier, Richard Angst, Hans Schneeberger

**Editors** Arnold Fanck, Hermann Haller

**Music by** Willy Schmidt-Genter, Giuseppe Becce

**Producer** H.R. Sokal

**Production Company** H.R. Sokal Film/Berlin

**Principal Cast** Leni Riefenstahl, Gustav Diessl, Mizzi Goetzel, Ernst Petersen, Ernst Udet, Otto Spring

**Length** 127 min, 3,353 m

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

**Original Version** Silent

**German Distributor** Filmmuseum Berlin

**Arnold Fanck** was born in 1889 in Frankenthal and died in 1974 in Freiburg. After WWI his documentary and action films, inspired by his love of geology, started the vogue for “mountain films”. A selection of his films includes: *Das Wunder des Schneeschuhs* (1920), *Der Berg des Schicksals* (1924), *Der Grosse Sprung* (1927), *Der Ewige Traum* (1934), *Haenschens Klein* (1938), *Josef Thorak – Werkstatt und Werk* (1943), and *Atlantik Wall* (1944), among others.


**World Sales**

Betacine / Dept. of Beta Film GmbH · Andreas Rothbauer

Gruenwalder Weg 28 d · 82041 Oberhaching/Germany

phone +49-89-67 34 69 80 · fax +49-89-6 73 46 98 88

email: A.Rothbauer@betacinema.com · www.betacinema.com
West Germany in the 1950s. Rosemarie, a pretty young street musician, meets the influential tycoon Konrad Hartog by chance. Hartog, one of the leading personalities of the West German “Economic Miracle”, is a member of a powerful cartel that is working with the government on a secret project. Hartog begins an affair with Rosemarie, and finally even pays for her apartment and gives her a generous monthly allowance. When the French spy Alfons Fribert gets wind of the affair, he realizes that Rosemarie could be his ticket to finding out the cartel’s secret. Fribert takes Rosemarie under his wing and helps her become West Germany’s most exclusive call girl; her clients are the wealthiest and most powerful men in the country. In exchange, Rosemarie allows Fribert to record all the conversations she has with her clients. When the cartel finds out about the recordings, Hartog tries to save her by offering to pay her a large amount of money for the recordings. Rosemarie, however, wants more than just money; she wants to finally be accepted by society. But by refusing Hartog’s offer, Rosemarie has sealed her own fate. The cartel must keep its secret at all costs …

**Genre** Drama
**Category** Feature Film Cinema
**Year of Production** 1958
**Director** Rolf Thiele
**Screenplay** Jo Herbst, Erich Kuby, Rolf Thiele, Rolf Ulrich
**Director of Photography** Klaus von Rautenfeld
**Editor** Elisabeth Neumann-Kleinert
**Music** by Norbert Schultze
**Production Design** Wolf Englert, Ernst Richter
**Producer** Lugi Waldleitner
**Production Company** Roxy Film/Munich
**Principal Cast** Nadja Tiller, Peter van Eyck, Carl Raddatz, Gert Froebe, Hanne Wieder, Mario Adorf, Jo Herbst, Werner Peters, Karin Baal, Horst Frank, Erik von Loewis, Arno Paulsen, Tilo von Berlepsch, Hubert von Meyerinck
**Format** 35 mm, b&w, 1:1.37
**Original Version** German
**Subtitled Version** Italian
**Sound Technology** Mono
**Festival Screenings** Venice 1958
**Awards** Pasinetti Prize

Rolf Thiele was born as Wilhelm Isersohn in 1890 in Vienna and died in 1975 in California. He began his career as a theater actor before he started directing at the Muenchener Volkstheater in 1918. His film career began in the early 1920s with such films as *Carl Michael Zeiher, der letzte Walzerkoenig* (1922) and *Franz Lehar* (1923). He left Germany in 1933 via England to the United States, where he continued to direct, initially for the theater, and then signed a contract with 20th Century Fox in 1934. After his film *The Lottery Lover* (1934), he broke off with 20th Century Fox and changed to Paramount, and in 1937 to MGM. A selection of his other films includes: *Sein grosser Fall* (1926), *Adieu Moscotte* (1929), *Die Drei von der Tankstelle* (1930), *Der letzte Fussgaenger* (1960), and *Sabine und die 100 Maenner* (1960).
Based on the novel *La mort est mon métier* by Robert Merle and on autobiographical notes by Rudolf Hoess.

Franz Lang, alias Rudolf Hoess, was the first commandant of the Auschwitz concentration camp. According to his own confession, he was responsible for the gassing of millions of people between 1941 and 1944. Even when confronted with the facts concerning murders carried out on his orders, he still saw them in the light of serving his people and his fatherland. Brought up strictly by his father, he worked as an aide in a hospital in World War I as a 17-year-old, was then unemployed and involved with the volunteer corps in post-war years. He came into contact with the Nazis through a former comrade-in-arms, and was then imprisoned with hard labor after murdering a Communist sentenced by a secret tribunal. Thereafter he established himself as a farmer in Pomerania, met Himmler for the first time and was married. Following Hitler's rise to power, he accepted an offer to go to the concentration camp in Dachau as an adjutant, and finally was given the “historical task” of establishing the Auschwitz concentration camp as “the Final Solution of the Jewish problem”. After the war he was arrested, put to trial and executed in 1947.

**Genre** Biopic, Drama, History  
**Category** Feature Film Cinema  
**Year of Production** 1977  
**Director** Theodor Kotulla  
**Screenplay** Theodor Kotulla  
**Director of Photography** Dieter Naujek  
**Editor** Wolfgang Richter  
**Music by** Eberhard Weber  
**Production Design** Wolfgang Schuenke  
**Producer** Nils Nilson  
**Production Companies** Iduna Film/Munich, WDR/Cologne  
**Principal Cast** Goetz George, Kai Taschner, Elisabeth Schwartz, Hans Korte, Kurt Huebner, Matthias Fuchs, Siegurd Fitzek, Peter Franke, Wilfried Elste, Claus-Dieter Reents, Anke Tegtmeyer, Hermann Guenther, Petter Petran, Werner Eichhorn, Peter Moland, Werner Schwuchow, Hans Schulze  
**Length** 145 min, 3,971 m  
**Format** 35 mm, color, 1:1.37  
**Original Version** German  
**Subtitled Versions** English, French  
**Sound Technology** Mono  
**Awards** German Film Award 1978 in Silver  
**German Distributor** Filmmuseum Berlin  
**World Sales**  
**Beta Cinema / Dept. of Beta Film GmbH** · Andreas Rothbauer  
**Gruenwalder Weg 28 d · 82041 Oberhaching/Germany**  
**phone +49-89-67 34 69 80 · fax +49-89-673 46 98 88**  
**email: ARothbauer@betacinema.com · www.betacinema.com**  

**Theodor Kotulla** was born in 1928 in Upper Silesia/Poland, very close to Auschwitz, and died in 2001 in Munich. He fled to the West in 1946 and wrote for *Frankfurter Hefte* and *Filmkritik* before he started directing for film and television. A selection of his films includes: *Zum Beispiel Bresson* (1967), *Bis zum Happy End* (1968), *Ohne Nachsicht* (1971), and *Von Gewalt keine Rede* (1991), among others.
Aspiring singer Susanne takes over one night for her sick colleague, the slap-stick actor Viktor, at a small cabaret in Berlin where he works as a female impersonator. By chance, Susanne is then “discovered” by an agent, who thinks she’s really a man. She becomes famous and goes on tour to London. But when the local womanizer Robert catches on to her game, Viktor then has to jump in for Susanne as “Viktoria”.

Reinhold Schuenzel was born in 1888 in Hamburg and died in 1954 in Munich. Initially a stage actor, he had his first film role in Carl Froehlich’s Werner Krafft (1916). In 1918, he directed his first film, Maria Magdalene, followed in 1920 by Das Maedchen aus der Ackerstrasse and Katharina die Grosse. In 1937 under increasing political tension, he left Germany for Hollywood to take up an offer with MGM. A selection of his other films includes: Rich Man, Poor Girl (1938), Balalaika (1939), The Ice Follies of 1939 (1939), and New Wine (1941).
Film und Video
Untertitelung Gerhard Lehmann AG

NEED WE SAY MORE?

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

…and many other services!

FILM UND VIDEO UNTERTITELUNG GERHARD LEHMANN AG
WETZLARER STR. 30 • D-14482 POTSDAM-BABELSBERG • TEL: +49 331 704 74-0 • FAX: +49 331 704 74-99
EMAIL: INFO@UNTERTITEL-AG.DE
MORE THAN 400 TITLES IN OUR LIBRARY:
FROM FASSBINDER TO ANIMATION CLASSICS,
FROM DR. MABUSE TO ROLAND EMMERICH

The Rainer Werner Fassbinder Collection, The Edgar Wallace Collection,
The Percy Adlon Collection, The Roland Emmerich Collection,
The Karl May/Winnetou Collection, The Asterix Collection, The Lucky
Luke Collection, The Michael Verhoeven Collection. And many more!

World Sales: Futura Film Weltvertrieb im Filmverlag der Autoren GmbH
and Kinowelt International GmbH
Karl-Tauchnitz-Str. 10, D-04107 Leipzig
Tel.: 0049 (0) 34135596-0, Fax: -119, E-Mail: filmverlag@kinowelt.de

www.german-films.de
ASSOCIATION OF GERMAN FILM EXPORTERS

Verband deutscher Filmexporteure e.V. (VDFE) · please contact Lothar Wedel
Tegernseer Landstrasse 75 · 81539 Munich/Germany
phone +49-89-6 42 49 70 · fax +49-89-6 92 09 10 · email: mail@vdfe.de · www.vdfe.de

ARRI Media Worldsales
please contact Antonio Exacoustos
Tuerkenstrasse 89
80799 Munich/Germany
phone +49-89-38 09 12 88
fax +49-89-38 09 16 19
email: aexacoustos@arri.de
www.arri-mediaworldsales.de

Atlas International Film GmbH
please contact
Dieter Menz, Stefan Menz
Candidplatz 11
81543 Munich/Germany
phone +49-89-21 09 75-0
fax +49-89-22 43 32
email: mail@atlasfilm.com
www.atlasfilm.com

ATRIX Films GmbH
please contact Beatrix Wesle,
Solveig Langeland
Nymphenburger Strasse 79
80636 Munich/Germany
phone +49-89-64 28 26 11
fax +49-89-64 95 73 49
email: atrixfilms@gmx.net
www.atrix-films.com

Bavaria Film International Dept. of Bavaria Media GmbH
please contact Thorsten Schaumann
Bavariafilmplatz 8
82031 Geiselgasteig/Germany
phone +49-89-64 99 26 86
fax +49-89-64 99 37 20
email: marketing@bavaria-film.de
www.bavaria-film-international.de

Beta Cinema Dept. of Beta Film GmbH
please contact Andreas Rothbauer
Gruenwalder Weg 28d
82041 Oberhaching/Germany
phone +49-89-67 34 69 80
fax +49-89-67 34 69 88
email: ARothbauer@betacinema.com
www.betacinema.com

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

Cine-International Filmvertrieb GmbH & Co. KG
please contact Lilli Tyc-Holm, Susanne Groh
Leopoldstrasse 18
80802 Munich/Germany
phone +49-89-3 10 10
fax +49-89-3 10 10
email: email@cine-international.de
www.cine-international.de

Exportfilm Bischoff & Co. GmbH
please contact Jochem Strate,
Philip Evenkamp
Isabellastrasse 20
80798 Munich/Germany
phone +49-89-2 72 93 60
fax +49-89-27 29 36 36
email: exportfilms@exportfilm.de
www.exportfilm.de

german united distributors Programmvertrieb GmbH
please contact Silke Spahr
Breite Strasse 48-50
50667 Cologne/Germany
phone +49-2-21 92 06 90
fax +49-2-21 92 06 90
email: silke.spahr@germanunited.com

Kinowelt International GmbH Futura Film Weltvertrieb
im Filmverlag der Autoren GmbH
please contact Stelios Ziannis, Anja Uecker
Karl-Tauchnitz-Strasse 10
04107 Leipzig/Germany
phone +49-3-41 35 59 60
fax +49-3-41 35 59 61 19
email: sziannis@kinowelt.de,
uecker@kinowelt.de
www.kinowelt.de

Media Luna Entertainment GmbH & Co.KG
please contact Ida Martins
Hochstadenstrasse 1-3
50674 Cologne/Germany
phone +49-2-21 39 22 22
fax +49-2-21 39 22 22
email: info@medialuna-entertainment.de
www.medialuna-entertainment.de

Progress Film-Verleih GmbH
please contact Christel Jansen
Immanuelkirchstrasse 14
10405 Berlin/Germany
phone +49-30-24 00 32 25
fax +49-30-24 00 32 22
email: c.jansen@progress-film.de
www.progress-film.de

Road Sales GmbH
Mediadistribution
please contact Frank Graf
Clausewitzstrasse 4
10629 Berlin/Germany
phone +49-30-84 04 66
fax +49-30-84 04 66
email: office@road-movies.de
www.road-movies.de

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

TELEPOOL GmbH
please contact Wolfram Skowronnek
Sonnenstrasse 21
80331 Munich/Germany
phone +49-89-55 87 60
fax +49-89-55 87 62 29
email: cinepool@telepool.de
www.telepool.de

uni media film gmbh
please contact Irene Vogt, Michael Waldeleitner
Bavariafilmplatz 7
82031 Geiselgasteig/Germany
phone +49-89-59 58 46
fax +49-89-54 50 70 52
email: info@unimediafilm.com
**German Films Service + Marketing** is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company. In 2004, new shareholders came on board the Export-Union which from then on operated under its new name: German Films Service + Marketing GmbH.

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

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

German Films itself has twelve permanent members of staff:
- Christian Dorsch, managing director
- Mariette Rissenbeek, public relations
- Petra Bader, office manager
- Julia Basler, project coordinator
- Kim Behrendt, PR assistant
- Angela Hawkins, publications & website editor
- Nicole Kaufmann, project coordinator
- Julia Rappold, assistant to the managing director
- Martin Scheuring, project coordinator
- Ernst Schrottenloher, accounts
- Konstanze Welz, project coordinator
- Stephanie Wimmer, project coordinator

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

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

German Films is a founding member of the European Film Promotion, an amalgamation of 24 national film PR agencies (including Unifrance, Swiss Films, Austrian Film Commission, Holland Film, among others) with similar responsibilities to those of German Films. The organization, with its headquarters in Hamburg, aims to develop and realize joint projects for the presentation of European films on an international level.

**German Films’ range of activities includes:**

- Close cooperation with major international film festivals, including Berlin, Cannes, Venice, Toronto, Locarno, San Sebastian, Montreal, New York, Karlovy Vary, Moscow, Tribeca, AFI, Rotterdam, Sydney, Göteborg, Warsaw, Thessaloniki, and Turin
- Organization of umbrella stands for German sales companies and producers at international television and film markets
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, video, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual “Next Generation” short film program, which presents a selection of shorts by students of German film schools and is premiered every year at Cannes
- Publication of informational literature about current German films and the German film industry (German Films Quarterly and German Films Yearbook), as well as international market analyses and special festival brochures
- An Internet website (www.german-films.de) offering information about new German films, a film archive, as well as information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the OSCAR for Best Foreign Language Film
- Collaboration with Deutsche Welle’s DW-TV KINO program which features the latest German film releases and international productions in Germany
- Organization of the “Munich Previews” geared toward European arthouse distributors and buyers of German films
- Selective financial support for the foreign releases of German films
- On behalf of the association Rendez-vous franco-allemands du cinéma, organization with Unifrance of the annual German-French film meeting

In association and cooperation with its shareholders, German Films works to promote feature, documentary, television and short films.
ARGENTINA
Gustav Wilhelm
Ayacucho 495, 2º “3”
C1026AAA Buenos Aires/Argentina
phone +54-11-49 52 15 37
phone/fax +54-11-49 51 19 10
email: wilhelmi@german-films.de

EASTERN EUROPE
Simone Baumann
L.E. Vision Film- und Fernsehproduktion GmbH
Koernerstrasse 56
04107 Leipzig/Germany
phone +49-3 41-96 36 80
fax +49-3 41-9 63 68 44
email: baumann@german-films.de

FRANCE
Cristina Hoffmann
33, rue L. Gailet
94250 Gentilly/France
phone/fax +33-1-49 86 44 18
email: hoffmann@german-films.de

ITALY
Alessia Ratzenberger
Angeli Movie Service
Piazza San Bernardo 108a
00187 Rome/Italy
phone +39-06-48 90 22 30
fax +39-06-4 88 57 97
email: ratzenberger@german-films.de

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

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

UNITED KINGDOM
Iris Orendone
Top Floor
113-117 Charing Cross Road
London WC2H ODT/Great Britain
phone +44-20-74 37 20 47
email: ordonez@german-films.de

USA/EAST COAST & CANADA
Oliver Mahrdt
c/o Hanns Wolters International Inc.
211 E 43rd Street, #505
New York, NY 10017/USA
phone +1-2 12-7 14 01 00
fax +1-2 12-6 43 14 12
email: mahrdt@german-films.de

USA/WEST COAST
Corina Danckwerts
Capture Film International, LLC
1726 N. Whitley Avenue
Los Angeles, CA 90028/USA
phone +1-3 23-9 62 67 10
fax +1-3 23-9 62 67 22
email: danckwerts@german-films.de

IMPRINT
published by:
German Films
Service + Marketing GmbH
Sonnenstrasse 21
80331 Munich/Germany
phone +49-89-5 99 78 70
fax +49-89-59 97 87 30
email: info@german-films.de
www.german-films.de
ISSN 1614-6387
Credits are not contractual for any of the films mentioned in this publication.

© German Films Service + Marketing GmbH
All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.
European Film Promotion
Friedensallee 14/16 - 22765 Hamburg, Germany
Tel. +49 40 390 62 52 Fax +49 40-390 62 49
info@efp-online.com

www.efp-online.com

25 countries • 24 organisations

The Network of Promotion and Export Organisations

Austria Austrian Film Commission
Belgium Flanders Image • Wallonie Bruxelles Images
Bulgaria National Film Center
Czech Republic Czech Film Center
Denmark Danish Film Institute
Estonia • Latvia • Lithuania Baltic Films
Finland Finnish Film Foundation
France Unifrance
Germany German Films
Great Britain British Council
Greece Greek Film Centre
Hungary Magyar Filmiúj
Iceland Icelandic Film Centre
Ireland Irish Film Board
Italy AIP Filmitalia
Luxembourg Film Fund Luxembourg
The Netherlands Holland Film
Norway Norwegian Film Institute
Portugal ICAM
Slovenia Slovenian Film Fund
Spain ICAA
Sweden Swedish Film Institute
Switzerland Swiss Films

financially supported by

MEDIA
A programme of the European Union

Information Society
and Media

CNC
Freie und Hansestadt Hamburg
Kulturamt

BKM
Filmpolitik
des Bundes
German Film Award
... and the winners are:

**Best Picture**

*Alles auf Zucker! Go for Zucker – An Unorthodox Comedy* by Dani Levy (Gold)

*Die fetten Jahre sind vorbei* The Edukators by Hans Weingartner (Silver)

*Sophie Scholl – Die letzten Tage* Sophie Scholl – The Final Days by Marc Rothemund (Silver)

**Best Documentary**

*Rhythm Is It!* by Thomas Grube, Enrique Sánchez Lansch

**Best Children's Film**

*Lauras Stern* by Piet De Rycker, Thilo Rothkirch

**Best Cinematography**

*Hans-Guenther Buecking* for Schneeland Snowland

**Best Editing**

*Dirk Grau & Martin Hoffmann* for Rhythm Is It!

**Best Costume Design**

*Lucie Bates* for Alles auf Zucker! Go for Zucker – An Unorthodox Comedy

**Best Score**

*Niki Reiser* for Alles auf Zucker! Go for Zucker – An Unorthodox Comedy

**Best Sound Design**

*Gregor Kuschel, Hubertus Rath, Thomas Riedelsheimer, Christoph von Schoenburg, Marc von Stuerler* for Touch the Sound

**Best Leading Actress**

*Julia Jentsch* for Sophie Scholl – Die letzten Tage Sophie Scholl – The Final Days

**Best Leading Actor**

*Henry Huebchen* for Alles auf Zucker! Go for Zucker – An Unorthodox Comedy

**Best Supporting Actress**

*Katja Riemann* for Agnes und seine Brüder Agnes and his brothers

**Best Supporting Actor**

*Burghart Klaussner* for Die fetten Jahre sind vorbei The Edukators

**Best Screenplay**

*Holger Franke & Dani Levy* for Alles auf Zucker! Go for Zucker – An Unorthodox Comedy

**Best Directing**

*Dani Levy* for Alles auf Zucker! Go for Zucker – An Unorthodox Comedy

**Audience Award**

*Sophie Scholl – Die letzten Tage* Sophie Scholl – The Final Days by Marc Rothemund
Coming soon to a festival near you!