AT TOKYO
in Competition
SASS by Carlo Rola

TRUST YOUR
INSTINCTS
Portrait of
Sandra Nettelbeck

CINEMA OF
PASSION
Portrait of
Eckhart Schmidt

SPECIAL REPORT
European Film Promotion

Kino

Export-Union
of German Cinema
4/2002
focus on
EUROPEAN FILM PROMOTION

directors’ portraits
14 ”TRUST YOUR INSTINCTS“
A portrait of Sandra Nettelbeck
15 CINEMA OF PASSION
A portrait of Eckhart Schmidt

producers’ portrait
18 EXPERIENCE AND DREAMS
A portrait of Fanes Film

KINO news

in production
26 90/99
Marco Petry
26 DER AUSNAHMEZUSTAND – BERLIN, 17. JUNI ’53
Peter Keglevic
27 IM SCHATTEN DER MACHT
Oliver Storz
28 DAS KONTO
Markus Imboden
28 LICHTER
Hans-Christian Schmid
29 DIE LIEBE IN GEDANKEN
Achim von Borries
30 LIEGEN LERNEN
Hendrik Handloegten
30 MON PARADIS – DER WINTERPALAST
Elfi Mikesch
31 ROSENSTRASSE
Margarethe von Trotta
32 SCHLEYER: EIN DEUTSCHES LEBEN
Lutz Hachmeister
32 SEPTEMBER
Max Faerberboeck
33 STRATOSPHERE GIRL
Matthias X. Oberg
the 100 most significant german films (part 7)

34 DAS TESTAMENT DES DR. MABUSE
THE TESTAMENT OF DR. MABUSE
Fritz Lang

35 IM LAUF DER ZEIT
KINGS OF THE ROAD
Wim Wenders

36 KATZELMACHER
Rainer Werner Fassbinder

37 GROSSE FREIHEIT NR. 7
GREAT FREEDOM NO. 7
Helmut Kaeutner

new german films

38 DER ALTE AFFE ANGST
ANGST
Oskar Roehler

39 ANATOMIE 2
ANATOMY 2
Stefan Ruzowitzky

40 BORAN
Alexander Berner

41 ECLIPSE
Herbert Broedl

42 EROTIC TALES:
EINE EROTISCHE GESCHICHTE
AN EROTIC TALE
Dito Tsintsadze
ZWISCHENSPIEL ...
DID YOU EVER ...
Justin Leonard Stauber

43 GHETTOKIDS
Christian Wagner

44 KISS AND RUN
Annette Ernst

45 PENTAMAGICA
Roland Reber

46 SASS
Carlo Rola

47 DER TEUFEL DER SICH GOTT NANNTE
THE DEVIL WHO CALLED HIMSELF GOD
Dmitri Astrachan

49 film exporters

51 foreign representatives · imprint
In an age of spiraling production costs it is not surprising that European producers have increasingly banded together in co-productions to be able to finance their films. Similarly, theatrical and video distributors throughout Europe have reaped the benefits of cross-border partnerships for their film releases thanks to the funds made available by the European Union’s MEDIA Program.

So, it was only a matter of time before the various national film promotion agencies in Europe came upon the idea of pooling their resources and know-how in a pan-European platform to give European cinema and its filmmakers a higher profile. The resulting entity was the European Film Promotion (EFP), which celebrated its fifth anniversary this year.

**The Beginnings**

As EFP’s managing director Renate Rose recalls, the seeds for this initiative were sown during the life of the first MEDIA Program (1990-1995) when she organized the ‘efdo abroad’ campaigns as part of the program of activities managed by the Hamburg-based European Film Distribution Office (efdo).

“We had taken European films and filmmakers to festivals outside of Europe as part of ‘efdo abroad’,” Rose explains, “so there was a precedent for the European Film Promotion which made it so much easier to embark on the step of launching the organization at the Berlinale in 1997.”

This new venture began with a membership of ten and in the five
years of its existence has grown to 21 members with the following countries represented: Austria, Belgium, the Czech Republic, Denmark, Finland, France, Germany, Great Britain, Greece, Hungary, Iceland, Ireland, Italy, Luxembourg, Netherlands, Norway, Portugal, Spain, Sweden, and Switzerland. This list includes all the member countries of the European Union (EU) as well as the so-called “candidate countries” who have applied for EU membership and countries with cooperation contracts. (Note: Iceland and Norway are also non-EU members, but they have cooperation contracts with the MEDIA Program – the only “outlaw” is Switzerland.)

Financing of the EFP’s administrative costs is met by the Cultural Authority of the City of Hamburg, Germany’s Federal Commissioner for Cultural Affairs and the Media (BKM) and a €1,500 annual subscription from each member promotional agency.

In addition, more money has come for the EFP from France’s CNC since 2000. The extra cash was originally granted during the French presidency of the European Union to support promotional events outside of Europe, but the money is now channeled into general promotional activities such as the EFP website (www.efp-online.com) and PR advertising campaigns.

The activities of the EFP are financially supported by the EU’s MEDIA Program (up to 50% of the costs) and contributions by the EFP member organizations. “The financing of the EFP’s activities is quite complex,” Rose declares, “we have around 30-40 financial partners over the year and sponsors have become more and more important as the public purse-strings are tied ever tighter.”

BIG VS. SMALL COUNTRIES

Of course, it is clear that the EFP’s membership is not a homogenous mass and there might be a danger that the ‘big countries’ muscle in and take over the running of the show to the detriment of the ‘smaller countries’.

One way of avoiding this is the fact that each paid up member receives one vote in the assembly (the two Belgian agencies share their vote) and the EFP staff are at pains to find a fine balance and take the members’ respective interests very seriously.

“My many years of working at efdoo helped me understand the cultural differences of the European countries,” Rose says. “But since we have had the EFP, there hasn’t really been any conflict that would have jeopardized the membership of a country.”

It is a fact of life, though, that countries with a bigger production output are statistically likely to have a larger presence at film festivals and markets than ‘smaller’ film lands. Thus, about a third of the European films at this year’s Toronto Film Festival were from France, while there was just one film each from Norway, Finland and Greece.

“We are all competitors but have a loyalty amongst ourselves,” notes Claudia Landsberger, who wears the hat of EFP president as well as being managing director of Holland Film. “Germany, France and Spain always have more films in festivals, but they are also happy when other countries get films invited.”

At the same time, it is worth remembering that there is no obligation for EFP’s members to be involved in every one of its events throughout the year. Indeed, they can pick and choose to come onboard when it makes sense for the films or filmmakers.

BIG VS. SMALL COUNTRIES

Of course, it is clear that the EFP’s membership is not a homogenous mass and there might be a danger that the ‘big countries’ muscle in and take over the running of the show to the detriment of the ‘smaller countries’.

One way of avoiding this is the fact that each paid up member

For example, only 15 members of the 21 agencies were in Toronto; there were 18 actors and actresses selected for this year’s ‘Shooting Stars’ lineup; and only films from 10 member countries could be picked for the ‘Variety Critics’ Choice’ sidebar in Karlovy Vary.

EFP CALENDAR

Over the five years of the EFP’s existence, a calendar of events has developed where the organization prepares showcases or platforms for European cinema at festivals and markets around the globe.
The EFP's first event each year has been the Shooting Stars initiative which was launched at the Berlinale in 1998 and has since presented almost 100 European actors and actresses to the international film community and representatives of the assembled press.

As Rose recalls, “this initiative was a French idea from Unifrance’s Bruno Berthemy and was quite new territory for us. There was a certain amount of skepticism from some smaller countries, but then they saw that one could also promote cinema with actors and not just with the directors.”

The idea of the showcase was to throw the spotlight on “young actors and actresses from Europe who have already won the hearts of the audiences in their home countries but are just at the beginning of international careers.” Furthermore, the venture wanted to emphasize “the vital role that the talent plays in marketing and promoting European films at home and abroad.”

Apart from a press conference and evening gala event where the young thespians are introduced, a workshop is organized with actors and not just with the directors.

In a review after the first three editions, Austrian Film Commission’s Martin Schweighofer described the Shooting Stars initiative as “a truly European event” and declared the feedback “phenomenal and so is the impact for many of the participating actors.”

The Export-Union’s Christian Dorsch, on the other hand, saw the initiative heightening “the awareness of the young actors and actresses for the challenges and rewards of working on an international level”, while former EFP member Simon Perry remarked that “the wider and richer the talent pool of which European filmmakers are aware and on which they can draw, the better for cinema as a whole.”

And the Swedish Film Institute’s Staffan Groenberg suggested that it was “important to stress that participation in Shooting Stars is not necessarily the first step to an international career. The days in Berlin can be just as important in increasing self-confidence as well as leading to better career possibilities at home.”

There is real cross-promotion where the actors selected have films showing at the festival or in the market”, remarks Export-Union PR manager Susanne Reinker. “Best of all is naturally if the film is in competition, but in any case the actors get an extra portion of publicity by people being able to see them in a film.”

Certainly, the venture gives countless opportunities for networking – for the actors to meet international casting directors, producers and directors, and to make friends with colleagues from other countries and cultures.

Danish actress Iben Hjejle of Mifune will certainly not forget her Shooting Star appearance as this led to her landing a female lead in Stephen Frears’ High Fidelity, and young German actor Antonio Wannek (from Dominik Graf’s Berlinale 2002 competition film A Map of the Heart) gave producer Christoph Friedel of Pandora Filmproduktion a chance to make personal contact which led to the actress from Jalla Jalla! and The Invisible being cast for Matthias Oberg’s latest feature Stratosphere Girl (cf. p. 33).

VISION DAY / TALENT CAMPUS

An innovation at this year’s Berlinale under new director Dieter Koslick was the ‘Vision Day’ series of panels as preparation for next year’s ‘Talent Campus’ initiative which will bring young filmmaking talents from all over the world to Berlin to meet and exchange ideas about the future of cinema.

The EFP’s contribution this year was to help in the staging of a panel on the European star system with German actors Juergen Vogel and Moritz Bleibtreu, Italian actress Assumpta Serna, Austrian actress Nina Proll, director István Szabó, and casting directors John Hubbard and Shaila Rubin.

AMERICAN FILM MARKET

Berlin has hardly finished and the EFP staff are already jetting over to the sunnier climes of Santa Monica and the American Film Market (AFM) to man an umbrella stand for European producers and sales agents and provide a ‘home away from home’ amidst the hustle and bustle of the market’s wheeling and dealing.

The EFP has been going to the AFM since 1998, and this year saw 24 companies registering and working from the umbrella, including the UK’s Scala Productions, Spain’s Esicma and the Netherlands’ Egmond Film & Television.
CANNES FILM FESTIVAL
Jump a couple of months and one has the Cannes Film Festival, which the EFP uses as a venue to promote up-and-coming European producers.

The ‘Producers on the Move’ was first launched in 2000 when the women-only lineup included Distant Dreams’ Kaete Ehrmann, whose production of Oskar Roehler’s No Place to Go (Die Unberuehrbare) screened in the Directors’ Fortnight.

A year later, X Filme Creative Pool’s Maria Koepfl, producer of Tom Tykwer’s Heaven, carried the German flag, and 2002 was the turn of the ubiquitous Peter Rommel, producer of Andreas Dresen’s Silver Bear-winner Grill Point (Halbe Treppe).

Again, the emphasis is on networking and finding people on the same wavelength for possible future co-productions. In addition, the EFP has been quite successful in getting the international trades to run profiles of the producers during the festival so that an even wider audience gets to hear the good news.

KARLOVY VARY
A year before Producers on the Move was launched, the EFP joined forces with the US trade magazine Variety to create its Variety Critics’ Choice: Europe Now at the Karlovy Vary International Film Festival in the Czech Republic. The aim of the lineup of ten feature films selected by Variety film critic Derek Elley was to show the broad spectrum and dynamism of new European cinema.

In this year’s lineup, for example, Germany was represented by Henner Winckler’s School Trip/Klassenfahrt (premiered earlier in the year at the Berlinale) alongside such films as Claude Miller’s The Newcomer (France), Bence Miklauzic’s The Sleepwalkers (Hungary) and Sabine Hiebler and Gerhard Erdl’s Nogo (Austria).

As Variety executive editor Steven Gaydos points out, the EFP hasn’t “simply helped to arrange prints and flights for the filmmakers, they’ve gone out of their way to create a kind of “Euro-filmmakers club” at Karlovy Vary, ensuring that the filmmakers have tapes of each others’ work so they can arrive prepared and aware of the work of their fellow Critics’ Choice honorees. Creative and business alliances, not to mention friendships are hatched at Karlovy Vary, thanks to the extra effort of the European Film Promotion. All of this, in addition to helping Variety and the Karlovy Vary Festival host screenings, a filmmakers’ dinner and a great party to celebrate the exciting state of European film.”

Moreover, as Gaydos explains, an added bonus of the EFP’s work at Karlovy Vary and “seeing the impact of the Critics’ Choice section on their home turf for several years, the Producers Association of the Czech Republic decided to join European Film Promotion as a full member last year. In fact, the EFP’s ranks have grown dramatically as we approach the 5th anniversary of our partnership. With 21 EFP members, our greatest challenge now is limiting the Critics’ Choice section to only ten films per year!”

TORONTO
During the days of ‘efdo abroad’ Renate Rose had built a close working relationship with the organizers of the Toronto Film Festival to use the event as a platform for European cinema, so it made perfect sense to locate one of the EFP’s activities there.
“Toronto is considered a gateway to the North American market for European films,” she explains. “In order to attract attention for films without distribution, we undertake a variety of activities—among them, a working stand for our members in the Rogers Industry Center, a reception for international buyers, and a press agent for films without a distributor—but the ‘European Directors Panel’ remains our main event.”

This year, the panel chaired by US critic Emanuel Levy focused on “Cinema in a Time of Global Unrest: Do Filmmakers Face New Agendas and Responsibilities” with panelists including Gurinder Chadha (Bend It Like Beckham), Susanne Bier (Open Hearts) and Emanuele Crialese (Respiro).

As Claudia Landsberger points out, the presence of European films in Toronto has become even greater thanks to the coordinating efforts of the EFP. The festival was already traditionally very Europe-friendly, but the number of European features has steadily grown over the years: in 1997, 50 films from EFP member countries were programmed by the festival, and this rose to a staggering 114 in 2001.

This year, the festival selected some 103 European films, including eight as Galas, nine as Special Presentations and the rest divided among the festival’s various sections.

PUSAN

What Toronto is for North America, Korea’s Pusan Film Festival has become for Asia, offering an ideal platform for European films wanting to gain a better visibility in the Asian market.

In fact, this year will already be the fifth anniversary of the EFP and Pusan working together and the cooperation has been of mutual benefit. “Pusan was put on the map thanks to the EFP,” declares Claudia Landsberger.

As part of the cooperation, the festival selects a program of around 50 European films such as Nowhere In Africa (Nirgendwo in Afrika), 8 Women, Sweet Sixteen and Blue Moon, while the EFP helps arrange the participation of directors, actors, producers and sales agents at the festival and organize press briefings.

“There is only so much that we can do in addition to our own marketing work,” Claudia Landsberger explains, “so these EFP initiatives in Pusan and Toronto are important in making things much easier for working in those markets.”

“The films of the EFP members get a better visibility when they are shown under this banner,” notes Susanne Reinker. “It’s better than each for himself. After all, it’s not so easy for a single country to have a profile at a big festival. But the EFP is an ideal label for promoting European films as you can convey the idea that European = independent = a sign of quality.”

Moreover, as Reinker points out, Toronto and Pusan are also festivals which are more geared to showcasing future actors and directors which coincides with the EFP’s own strategy.

SHOOTING STARS ON TOUR

An innovation this year, although not bound to specific festivals and locations, was the ‘Shooting Stars on Tour’ initiative, which decided to take some of this year’s lineup of new acting talent and present them at other European festivals.

The venture was kicked off in August with Haugesund in Norway and followed by EuropaCinema in Viareggio (in...
September) – where German actor Antonio Wannek attended the screening of Never Mind the Wall (Wie Feuer und Flamme) – and rounds off with the Thessaloniki Film Festival in Greece (15-24 November).

According to Renate Rose, the EFP members will look to see how this tour works and may then consider staging similar events in the future in such European capitals as London, Paris and Rome. In addition, there is a possibility of taking the Shooting Stars to festivals on the East and West coasts of the USA.

FUTURE PLANS

Apart from the aforementioned deliberations on an expansion of the Shooting Stars initiative, the EFP is also keen to be at the forefront of the expansion of the European Union and the MEDIA Plus eastwards.

Hungary and the Czech Republic are already EFP members and Rose traveled to the Warsaw Film Festival in October on the invitation of festival director Stefan Laudyn to have talks with members of the Polish film industry about Poland coming on board.

"I am interested to get more Eastern European countries into the network," Rose states, "at the same time, there is no hurry, though, and we don't want to have members who are only half-hearted about their involvement."

"The [EU] enlargement is going to be exciting," adds Claudia Landsberger. "Hungary worked out well although it is still early days as far as the Czech Republic is concerned. What is for sure is that this development is more important for Germany than for the rest of us further West or South in Europe."

In addition, the EFP would like to do more for the promotion of European cinema in the South American market by creating a showcase at the Buenos Aires Film Festival in April 2003.

And, on an organizational level, there are plans, for each of the EFP’s projects, that one of the member countries should assume the responsibility for liaising with the EFP on the preparations so that the members become more involved in the respective organization and development of projects.

TAKING STOCK

Looking back over the EFP’s first five years, Rose and Landsberger are both amazed at the speed with which the pan-European venture has developed and established itself.

"Our membership has more than doubled," Rose notes, "and at the beginning we had two events whereas there are now 7 or 8 each year."

Apart from helping to improve the promotion of European cinema, the EFP has also fostered a greater flow of information between the promotion agencies themselves.

"You are offered 20 countries in a really easy way on a plate. That’s an extra asset we didn’t really anticipate," adds Landsberger. "This exchange of know-how, where the agencies tap into other experiences. We learn the most from the French about promotion."

And that’s what the European Film Promotion is all about – offering a network to help people all over the world get connected to European cinema!

Martin Blaney
FRANKA POTENTE
SHOOTING STAR 1998

Franka Potente was the female lead opposite Benno Fuermann in Tom Tykwer’s *The Princess and the Warrior (Der Krieger und die Kaiserin)*, which had its world premiere at the 2000 Venice Film Festival and was her second collaboration with Tykwer after their international hit *Run Lola Run (Lola rennt)*. Since then, Franka has graduated to the international stage with a number of roles in English-language pictures: she starred opposite Johnny Depp in Ted Demme’s *Blow* and Matt Damon in Doug Liman’s *The Bourne Identity* as well as being cast alongside the legendary gangster duo in Lars Kraume’s 2001 comedy *I’m the Vaeter*. Back home this year, she made a cameo appearance in *Anatomy 2 (Anatomie 2)* (cf. p. 39), and appeared in a dual role as mother and cloned daughter for Rolf Schuebel in the thriller *Blueprint*. Franka is also part of a stellar cast – including Don Johnson, Madonna and Isabella Rossellini – in UK director Peter Greenaway’s new film *The Tulse Luper Suitcases*.

JORGEN VOGEL
SHOOTING STAR 1998

Known from *Life is All You Get (Das Leben ist eine Baustelle)* and *Silent Night (Stille Nacht)*, which were both shown in competition in Berlin, Juergen Vogel played the role of a priest seduced by a young girl in the Swiss-German production *Zornige Kuesse* by Judith Kennel which premiered at the Hof Film Days in October 2000. In 2000, he appeared in Romuald Karmakar’s *Manila* and alongside fellow Shooting Star Maria Schrader in Franziska Buch’s *Kaestner-adaptation Emil and the Detectives (Emil und die Detektive)*. He worked for the first time in the fall of 2000 with Ben Becker on Carlo Rola’s *Sass* (cf. p. 46), in which they played the legendary gangster duo from the Berlin of the 1920s who consistently hoodwinked the police and became folk heroes. He followed this with parts in the Austrian film *Nogo* and Ralf Schmerberg’s artistic documentary *Poem* as well as in Chris Kraus’ award-winning debut feature *Shattered Glass (Scherbentanz)*. In summer 2002, Juergen appeared as “Frederick the Great” opposite Vadim Glowna in Dominique de Rivaz’s *Mein Name ist Bach – Johann Sebastian Bach* as well as in Dorris Doerrie’s *Naked* (Nackt), shown in Venice in competition. He is currently in the cast of Margarethe von Trotta’s *The Women of Rosenstrasse (Rosenstrasse, cf. p. 31)*.

MORITZ BLEIBTREU
SHOOTING STAR 1999

In 2000, Moritz Bleibtreu starred in Oliver Hirschbiegel’s disturbing thriller *The Experiment (Das Experiment)* and followed this with the part of a small-time drug dealer posing as a pizza delivery man in Christian Zuebert’s directorial debut *Lammbock*. Bleibtreu was awarded the *Audience Award* and *Best Actor* for his performances in *The Experiment* and Fatih Akin’s *In July (Im Juli)* at the *German Film Awards* in June 2002. He was then cast by *OSCAR*-winning István Szabó in the director’s latest feature *Taking Sides* after the Hungarian filmmaker saw the young German actor’s work in Bakhtiar Khudoinazarov’s *Luna Papa*. Moritz played a German-American adjutant to Harvey Keitel’s investigating officer in the screen adaptation of Ronald Harwood’s play about the de-Nazification trial of conductor Wilhelm Furtwaengler in 1946. Moritz was reunited with director Fatih Akin again for *Solino*, which tells the story of the first Italian pizzeria opened in North Rhine-Westphalia. *Solino* was the opening film of this year’s Filmfest Hamburg at the end of September. In addition, he had a retrospective in his honor at the first BMW Festival of German Cinema held in Australia.

MARI SCHRADER
SHOOTING STAR 1999

Maria Schrader’s international breakthrough came with Max Faerberboeck’s *OSCAR*-nominated *Aimeé & jaguar*. Since then, she has played opposite US actor Giancarlo Esposito in Rajko Grlic’s German-UK-Croatian co-production *Josephine* – which had its world premiere at the Motovun Film Festival in August 2002. She also starred with Juergen Vogel in Franziska Buch’s *Erich Kaestner-update Emil and the Detectives*. Mana played alongside Goetz George, Vadim Glowna and Alexander Scheer in Lars Kraume’s 2001 comedy *Commercial Men*, and can now be seen in the cinemas opposite Sebastian Blomberg in *I’m the Father (Vaeter)*. In September, production began in New York and on location in Germany for Margarethe von Trotta’s new film *The Women of Rosenstrasse* which casts Maria opposite Katja Riemann.
AUGUST DIEHL
**SHOOTING STAR 2000**

At the end of 2000, August Diehl joined Adrien Brody (Bread & Roses) and Pam Grier (Jackie Brown) in New York for Peter Sehr’s contemporary film-noir *Love the Hard Way* which premiered at the Locarno International Film Festival in August 2001. In early 2001, August appeared opposite Christian Redl in the thriller *Tattoo* directed by Robert Schwentke. He also works extensively in the theater, and has received, among others, the Alfred Kerr Actor’s Award of Berlin’s ‘Theatertreffen’ for his performance in Luc Bondy’s staging of Anton Chekhov’s *The Seagull* and the Ulrich Wildgruber Prize in recognition of new acting talent. He had a cameo role in Stefan Ruzowitzky’s *Anatomy 2* – shot in Berlin and Munich this past spring – and was cast with Daniel Bruhl in Achim von Borries’ new feature *Die Liebe in Gedanken* (cf. p. 29) this summer. August is currently being reunited with Hans-Christian Schmid (who brought him to the cinema-going public’s attention in the computer hacker thriller *23*) on the production of his new feature *Lichter* (cf. p. 28).

BENNO FUERMANN
**SHOOTING STAR 2001**

Benno Fuermann appeared opposite fellow Shooting Star Franka Potente in Stefan Ruzowitzky’s *Anatomy* and Tom Tykwer’s *The Princess and the Warrior* before he was awarded the Bavarian Film Award for Best Young Actor for his performance in Martin Egler’s *Friends (Freunde)*. Before that, he played the young “Bubi Scholz” in Roland Suso Richter’s acclaimed *The Bubi Scholz Story*. He has since appeared in Matthias Glasner’s thriller *Staatsschifffahrtsdienst* for the television broadcaster ProSieben and Doris Doerrie’s “Naked”, which Constantin Film opened in German cinemas in September 2002 after its premiere in Venice.

HEIKE MAKATSCHE
**SHOOTING STAR 2001**

Heike Makatsch’s nomination as a Shooting Star in 2001 coincided with the screening of UK director Saul Metzstein’s *Late Night Shopping* in the Panorama section of that year’s Berlinale. However, her first ‘big’ international role came before then, in 1997, alongside Daniel Craig and Charles Berling in Peter Sehr’s *Obsession*. She has since then worked on Paul W. Anderson’s horror thriller *Resident Evil* and Doris Doerrie’s “Naked” in 2001/2002 and followed these films in 2002 with Stefan Ruzowitzky’s *Anatomy 2*, the sequel to his 2000 hit. She is now being lined up to star in Ed Herzog’s ‘feel good movie’ *Lively Up Yourself* which Egoli Tossell Film is planning to shoot on location in Germany and Jamaica this autumn, as well as in Richard Curtis’ upcoming romantic comedy *Love Actually*, alongside Hugh Grant and Emma Thompson.

ANTONIO WANNEK
**SHOOTING STAR 2002**

Awarded the Guenter Strack Award for Up-and-Coming Actors last year, Antonio Wannek was nominated as Germany’s Shooting Star in 2002 to tie-in with the Berlinale’s official competition selection of Dominik Graf’s *A Map of The Heart*. He was nominated in the Best Actor category at this year’s German Film Awards for his performances in *A Map Of The Heart* and Connie Walther’s *Never Mind The Wall*, as well as for the New Faces Award. He played lead parts in an episode of the Polizeiruf 110 crime series and a Father Brown two-parter. As part of the Shooting Stars tour, he attended the EuropaCinema Festival in the Italian resort of Viareggio in September for a screening of *Never Mind the Wall*.
EUROPEAN FILM PROMOTION – USEFUL CONTACTS

European Film Promotion e.V.
Friedensallee 14-16 · 22765 Hamburg/Germany
phone +49-40-3 90 62 52 · fax +49-40-3 90 62 49
email: info@efp-online.com · www.efp-online.com

Managing Director
Renate Rose

Board of Directors
Claudia Landsberger, President
Christian Dorsch, Vice-President
Giorgio Gosetti
Patrick Lamassoure
Thorfinnur Ómarsson

EFP’s Network of Participating Promotion and Export Agencies

Audiovisual Producers’ Association (APA), Czech Republic · Pavel Strnad
Národní Trída 28 · 110 00 Prague 1/Czech Republic
phone +420-2-210 53 02 · fax +420-2-210 53 03
email: apa@iol.cz · www.apa.iol.cz

Austrian Film Commission · Martin Schweighofer
Stiftgasse 6 · 1070 Vienna/Austria
phone +43-1-5 26 33 23 · fax +43-1-5 26 68 01
email: office@afc.at · www.afc.at

British Council · Paul Howson
11 Portland Place · W1B 1EJ London/Great Britain
phone +44-20-73 89 30 68 · fax +44-20-73 89 30 41
email: paul.howson@britishcouncil.org · www.britfilms.com

Danish Film Institute · Anders Geertsen
Gothersgade 55 · 1123 Copenhagen/Denmark
phone +45-33-74 35 50 · fax +45-33-74 34 45
email: anders@dfi.dk · www.dfi.dk

Export-Union of German Cinema · Christian Dorsch
Sonnenstrasse 21 · 80331 Munich/Germany
phone +49-89-59 97 87 0 · fax +49-89-59 73 89 30 41
email: paul.howson@britishcouncil.org · www.britfilms.com

Film Fund Luxembourg · Guy Daleiden
Maison de Cassal 5, Rue Large · 1917 Luxembourg
phone +352-4 78-21 62 · fax +352-4 22-09 63
email: guy.daleiden@filmfund.etat.lu · www.filmfund.lu

Finnish Film Foundation · Jaana Puskala
Kanavakatu 12 · 00160 Helsinki/Finland
phone +358-9-62 20 30 32 · fax +358-9-62 20 30 60
email: ses@ses.fi · www.ses.fi

Flanders Image · Annemie Degryse
Handelskaai 18 B2 · 1000 Brussels/Belgium
phone +32-2-219 32 22 · fax +32-2-219 34 02
email: annemie@flanders-image.com · www.flanders-image.com

Greek Film Center · Voula Georgakakou
10, Panepistimiou Avenue · 10671 Athens/Greece
phone +30-10-3 63 45 86 or 3 61 76 53 · fax +30-10-3 61 43 36
email: info@gfc.gr · www.gfc.gr

Holland Film · Claudia Landsberger
Jan Luykenstraat 2 · 1071 CM Amsterdam/The Netherlands
phone +31-20-5 70 75 75 · fax +31-20-5 70 75 70
email: hf@hollandfilm.nl · www.hollandfilm.nl

Icelandic Film Fund · Thorfinnur Ómarsson
Túngata 14 · 101 Reykjavik/Iceland
phone +354-5 62-35 80 · fax +354-5 62-71 71
email: iff@iff.is · www.iff.is

Instituto de la Cinematografía y de las Artes Audiovisuales (ICAA) · Pilar Torres Villavever
Plaza del Rey, 1, 3A · 28004 Madrid/Spain
phone +34-91-701 72 58 · fax +34-91-5 32 39 40
email: pilar.torre@icai.mcu.es · www.mcu.es/cine

Italian Cinema · Giorgio Gosetti
Via Aureliana 63 · 00187 Rome/Italy
phone +39-06-4 21 25 39 · fax +39-06-4 02 35 30
email: italcine@tin.it · www.italcinema.net

Magyar Filmunió · Éva Vezér
Városiiget Fasor 38 · 1068 Budapest/Hungary
phone +36-1-3 51 77 60 or 3 51 77 61 · fax +36-1-3 52 67 34
email: filmunio@elender.hu

Norwegian Film Institute · Sine Oppegård
Films Hus, Dromnings Gate 16, Boks 482 Sentrum
1005 Oslo/Norway
phone +47-22-47 45 75/00 · fax +47-22-47 45 97
email: nfi@nfi.no · www.nfi.no

Swedish Film Institute · Staffan Groenberg
Borgvägen 1-5, Box 27126 · 10252 Stockholm/Sweden
phone +46-8-6 65 11 00 · fax +46-8-6 66-36 98
email: staffan.gronberg@sfi.se · www.sfi.se

Swiss Film Center · Micha Schiwow
Neugasse 6, P.O. Box · 8031 Zurich/Switzerland
phone +41-1-2 72 53 30 · fax +41-1-2 72 53 50
email: info@swissfilms.ch · www.swissfilms.ch

Unifrance · Patrick Lamassoure
4. Villa Bosquet · 75007 Paris/France
phone +33-1-47 53 95 80 · fax +33-1-47 05 96 55
email: info@unifrance.org · www.unifrance.org

Wallonie-Bruxelles Images · Juliette Duret
15-17 Place Surlet de Chokier · 1000 Brussels/Belgium
phone +32-2-2 23 23 04 · fax +32-2-2 83 50 30
email: wbimages@skynet.be · www.cfwb.be/wbi
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!
Sandra Nettelbeck was born in 1966 in Hamburg and studied film (Screenwriting, Directing, Camera and Editing) at the San Francisco State University (1988-1992). Her graduation film, A Certain Grace (1992), won the Audience Award for Best Short Film at the San Francisco International Lesbian and Gay Film Festival. Coming back to Germany in 1992, she worked for a year at Spiegel-TV und Reportage, after that as a freelance editor for Premiere television. In 1995 came Loose Ends (Unbestaendig und kuehl), which she wrote and directed for ZDF’s Kleines Fernsehspiel, followed by Mammamia (1997), also for ZDF, which won the Max-Ophuels Award in 1998 for Best Film and Best Script. Then came Mostly Martha (2000/2001), which won the Audience Award at the Filmfestival Valencia 2001, Best Film, Best Screenplay, Best Actress, and Best Actor awards at the Festival des Films d’Amour 2002 in Belgium, Best Film at the Festival de Femmes 2002 in France, the Special Prize of the Jury and the Special Prize of the Student’s Jury at the Festival of European Films 2002 in Italy. In addition, the film was awarded the German Film Award 2002 for Best Actress (Martina Gedeck), and Best Screenplay at this year’s Nantucket Film Festival. And to top it all off, Mostly Martha has pulled in more than $2.5 million at the box office since its release in the US. Sandra Nettelbeck is presently working on Sergeant Pepper, (a feature film to be produced by Bavaria) which she will again be writing and directing herself, and has several projects in development. Sandra Nettelbeck lives in Berlin and Bordeaux.

TRUST YOUR INSTINCTS

A portrait of Sandra Nettelbeck

If America’s notoriously sharp-tongued and merciless film critics love a German movie, it’s time to pay attention to that magician. Usually, they slice German films into bits and pieces like the cook and heroine of Sandra Nettelbeck’s delicious film Mostly Martha does with the onions.

Germans can’t get away with anything: Drama, comedy, adventure, all of which are mostly labeled “wooden”, “unfunny”, “earnest”. Apparently, “Martha” conquered their hearts – and maybe even their tongues. The praise for the talented German filmmaker who has a sure hand, a distinctive style and a wicked sense of humor is enthusiastic: “Humorous and visually delicious”, raves USA Today; The San Francisco Chronicle finds the film to be “A Gem – one of the best movies about love to come along in months.” And star critic Elvis Mitchell of The New York Times practically fell in love with Martha’s transformation from a strict food disciplinarian to a sexy temptress “adorable and a confection close to perfection.” Needless to say, Mostly Martha collected seven international prestigious awards – and that’s not counting the ones for the actors. Pretty impressive for a young woman from Hamburg who started her movie career practically by accident and being in the right place at the right time. After taking a break from her law studies, she took a vacation from academia and went to America on a cross-country trip and fell in love. Not with a man, but with San Francisco, which happened to have an excellent film department at the State University. She applied for it, was accepted and stayed on to learn everything from scratch; writing, directing, editing – and watched hundreds of movies. Author and screenwriter Sabine Reichel talked to Sandra Nettelbeck in Los Angeles.

S.R. What do you love about American movies, and did you learn everything you wanted to?

S.N. I learned everything in San Francisco, especially scriptwrit-
ing. I had a great teacher. She always said: "If you want to break the rules, know the rules," and: "Don’t get it right, get it written." Her advice is still with me today. I love the American way of telling a story, I love the passion they do it with and the obsession with which they go after this profession. In spite of all the justified criticism of Hollywood, they have great reverence and respect for the art of filmmaking – something that hardly exists in Germany. Yet where my own filmmaking is concerned, European movies eventually influenced me more because they’re closer to home; films by the great European directors like Truffaut, Godard, Chabrol, the early Rivette, Rohmer.

S.R. It is always a depressing topic, but is something wrong with the German film? At least that’s what many people are thinking.

S.N. I’m not sure if or why the German film is ailing. All I know is that we have to make more, better films and fight really hard and not lower our standards. There are very few people in the German film industry who trust their instincts, or even have them. But there are some filmmakers I adore, and some producers who thrive to make good movies. So there is hope – and it’s really not that depressing as long as we can keep working and we can.

S.R. Do you remember the very first film you ever saw? Which films influenced you?

S.N. When I was four I saw a terribly frightening vampire movie, and when I was eight I saw Psycho and slept with the lights on for three years. I saw practically all the Hitchcock movies very early on, Truffaut and Westerns by Hawks and Ford, Kurosawa’s Seven Samurai … I am still fascinated most by personal films – when you feel that someone has something to tell us – and has the talent to do it in a truly original way. That’s why I loved Anderson’s film Magnolia so much – he has such talent, wisdom and genius that it took my breath away. I was both delighted and depressed after seeing it, asking myself “what the hell am I doing here?”

S.R. If you had all the money in the world – which movie would you want to make?

S.N. It’s not all about money. More time to shoot makes for better movies, and yes, that’s expensive - but if you get your priorities straight, you can do it. Cut the fees for example, spend more money on the movie, less on the talent, but give them an incentive by giving them percentages. For the film I want to make I don’t even need that much money, but I do need time. It would be a very personal, dark and tough film, about a woman’s struggle for survival, about her marriage, but also about her friendship with another woman. Who knows, maybe I will make that movie one day. Right now it’s my dream.

S.R. Your film Mostly Martha is doing very well in America. Would you like to make a movie there? Isn’t that every foreigner’s dream?

S.N. Of course I would love to make movies in America. Just as I would love to make a film in Denmark. You’d have to be really lucky to get all the right conditions in the US in order to make an original movie, but if that would happen, I’d do it in a second. And if it does, I hope I can handle it.

S.R. Is it still a struggle to be a writer, director and woman all in one? Any advantages or disadvantages?

S.N. Yes, definitely, it’s a struggle, although I wouldn’t say that it’s easy as a man either. It’s hard to make movies – and it’s supposed to be hard, that’s what makes it great, otherwise everyone would be doing it, right? An advantage is that it is easier for a woman to make a movie about women, and personally I think movies about women are more interesting than movies about men. A disadvantage is that it’s still harder for a woman to be respected on the set, or in business meetings, or in any kind of meeting where men are the majority (and most of the time they are). I never wanted to believe it but it’s the truth. Doesn’t matter too much though. You’ll get there one way or another if you want it badly enough.

CINEMA OF PASSION

A portrait of Eckhart Schmidt

When he was a young man, says Eckhart Schmidt, he had two photos in his wallet: pictures of Martine Carol and of Juliette Greco. The blond, sensual Carol was his sex symbol, while he viewed the melancholy Juliette Greco as his spiritual muse. This memory illustrates an important aspect of Schmidt’s character: the fact that he does not see movies and art, spectacle and poetry, classical music and rock ‘n’ roll as opposites, but as two sides of the same coin.

Schmidt has employed this artistic freedom – involving the unity of cinema, something which is still unusual in Germany – from the very beginning, since the 1960s. For example, “Kleist’s Penthesilea as a romantic comedy” is the phrase he uses to refer to his film Atlantis from 1969, a pop fairy tale about the battle of the sexes featuring Amazons and diminutive men. This film was rediscovered recently in the Munich Film Museum and has developed into a cult movie. In some ways it appears to anticipate the fantasy scenes from Almodóvar’s Hable con ella.

From the start, Schmidt has had a feeling for time, for atmospheres and trends. He has always reacted to fashion, music and youth culture. Eternally seeking, forever curious, Schmidt had already conjured up the zeitgeist of the “swinging sixties” in Jet Generation – before the phrase came to be on everyone’s lips. In Trance and Das Gold der Liebe, he perfectly captured the atmosphere of the 80s – so strangely fluctuating between melancholy and a shrill mood of departure – in a way otherwise achieved only by Almodóvar and Julian Temple. But
Eckhart Schmidt was born in Sternberg/Moravia in 1938. He went to grammar school in Ulm and then studied German, English, Philosophy and Psychology in Munich. He has lived in Munich since then, and the city has represented a focal point for his wide-ranging, often international activities. From 1960 to 1984, he wrote critiques and essays concerning film, television and music, including work for the Sueddeutsche Zeitung and Der Spiegel. He was one of the first in Germany to discover and write about directors such as Douglas Sirk, Raoul Walsh, Bud Boetticher and Jean Pierre Melville. In the late 1970s, he published the legendary culture magazine S!A!U! – with its punk tendencies, this was a genuine fan magazine for both high and low culture. Since 1961 he has worked as a director, author and advisor for television, involved in innumerable features, talk shows and series. His made his first short films, Nachmittag and Die Flucht, in 1964 and his first long feature film, Jet Generation – which could be read as a Munich-based homage to Antonioni’s Blow-up – during 1967/1968. He has been directing for the cinema regularly since 1981, beginning with Der Fan, a fascinating mixture of melodrama and horror film about a fan’s unfathomable love for her chosen star. Der Fan, with the (at that time) teeny-star Désirée Nosbusch in the title role, developed into a cult film not only in Germany, but also abroad (under the title Trance). Schmidt’s important feature films from the 1980s include The Story (1983), Loft (1984) and Das Wunder (1985). From early on, Schmidt experimented with video: in 1989 he made a production of Richard Wagner’s cycle of operas The Ring of the Nibelungen. In addition to such opera films, Schmidt has made feature films in Italy (Broken Hearts, 1996) and in the USA (Internet Love, 1998 and 24/7 Sunset Boulevard, 2001) as well as documentaries about Hollywood, L.A. and Las Vegas, with which he takes a close look at the boulevards of American dreams. Eckhart Schmidt is married to the actress Isi ter Jung.

Schmidt does not only feel the true pulse of the times, he is often even ahead of his time. During the 1960s, he not only turned away from the cinema of the older generation, he also rebelled against the affected behavior, the emphasis on “problems” of young filmmakers. Dating from 1968, “I would rather film a naked girl than a discussion of problems” is already an almost legendary quotation from Schmidt. During the 1980s, he rebelled against colorless, subsidized cinema with pulp phantasmagoria such as Alphacity. And in the 1990s, producing poetry for the cinema such as Undine and Broken Hearts, he anticipated the neo-romanticism of Tom Tykwer.

Schmidt always seems to find himself anew, to reinvent himself. He is an author filmmaker, an original auteur, the like of which is rare in Germany – perhaps one might think of Wenders, Achternbusch and Rudolf Thome. He has one great theme that he repeatedly varies, viewing it from new perspectives: the possibilities of love and the way these lead us to the verge of impossibility. In a certain sense, Schmidt is a pathfinder in the jungle of passions, a guide through the realm of longings and desire. Alexander Kluge once gave us a wonderful characterization of Schmidt’s film themes: referring to his wild love films, Kluge said that desire might be called a refined cannibalism. But Schmidt does not only have one theme: above all, he has a specific way of looking at the world, entering into the finest details. His style, with its tendency toward the extreme and an attractive desire for speculation, is characterized by a preference for ritual, style and ceremony over crude, theatrical “psychologizing”. He attempts to discover the secret from the surface, to recognize the truth in a moment.

Schmidt is an obsessive filmmaker with a wide-ranging oeuvre. Sometimes he even appears like a person driven, someone who simply must tell his romantic stories about love and death, whether this be on 35 mm film or video, whether as documentary or as fiction. Schmidt feels a lack of passion in German film. As he says, the skill and the technique are there, but the passion is sometimes missing, the deep-felt need to present a story.

During recent years, Schmidt has linked his documentary and feature film production in a fascinating way. In his documentaries about the boulevards and strips of Los Angeles and Las Vegas, and in the feature films Broken Hearts or 24/7 Sunset Boulevard, he does not attach much value to mere realism. Both the documentaries and the fictive films are more personal travelogues, authentic road movies about inner worlds, about dream worlds. It seems as if he – like someone obsessed – is searching for fragments of the magical, for the last myths of everyday life. So there is no doubt that in comparison to Schmidt, with his capacity for enthusiasm and delight in experimenting, even some young filmmakers appear to lack that certain vital spark of youth.

(Hans Schifferle – editor for the Sueddeutsche Zeitung) spoke to Eckhart Schmidt
10 Jahre großes Kino
der Gefühle und der Leidenschaft

Pierre oder der Kampf mit der Sphinx
Pola X

Schöne Venus
Venus Beauté (Institut)

Romanze
Romanze

Lola rennt

Unkostenbeitrag
11,50 €

Bestellservice
ARTE. Stichwort „10 Jahre ARTE-Spielfilme“, Postfach 1980, D-77679 Kehl
Telefon: 00 33 / 3 / 88 14 24 98
Fax: 00 33 / 3 / 88 14 23 50
E-Mail: presse@arte-tv.com

LEDL
FILM-SERVICE GMBH

FILMTRANSPORTS · FIRST CLASS SERVICE!
AIRFREIGHT WORLDWIDE: EXPORT · IMPORT · WAREHOUSE INT. COURIERSERVICE: WORLDWIDE „DOOR TO DOOR“ · TRUCKING SERVICE · OVERNIGHT · FESTIVALS FILMPRODUCTION · HANDLING

Head Office:
LEDL FILM-SERVICE GMBH · P.O.B. 231834
85327 Munich (Airport / Cargo-Center)
089/97 58 07-0 · Fax 089/97 59 52 82
muc@ledl-film.de

Berlin:
Air Cargo-Center · 13405 Berlin-Tegel
030/412 20 34 · Fax 030/412 20 94
ber@ledl-film.de

Frankfurt:
Cargo City Süd, Bldg. 638 C · 60549 Frankfurt
069/69 80 30 25 · Fax 069/69 80 30 24
fra@ledl-film.de

Hamburg:
Air Cargo-Center · 22335 Hamburg
040/50 75 15 73 · Fax 040/50 75 25 36
ham@ledl-film.de
PRODUCERS' PORTRAIT

EXPERIENCE AND DREAMS

A portrait of Fanes Film

It all began for Fanes Film in 1996 with Helmut Dietl’s Rossini. “So it is only logical,” says Fanes’ managing director Norbert Preuss, “that Fanes Film has now embarked upon a new project – as co-producer – which OSCAR prize-winner Florian Gallenberger (Quiero ser) has developed together with Helmut Dietl’s Diana Film.” The film, entitled Shadows in Time (Schatten der Zeit), will be Gallenberger’s first full-length feature film, “and we will be filming in Calcutta for around three months starting in January 2003. The film will be shot in Bengali and English, but mainly in Bengali.”

Fanes Film does not shy from the risk of working with a first-time director. “Certainly,” says Preuss, “I wouldn’t describe it as a preference. But The Experiment was also a director’s first cinema film, although one by a man who was certainly not a beginner; he had already made a lot for television.” The important thing for Fanes Film is to work together with directors who are open and willing to develop their projects together with the producer and the author. If the director is making his/her first film, “that is not a hindrance, and it doesn’t worry me,” says Preuss.

Fanes Film always views the film material as the essential thing. “It is a matter of bringing together the right material and the right director – and possibly other co-producers.” In the beginning there is the screenplay – but before that the idea, a treatment. “An idea has to interest me. It can be a film of considerable artistic quality, like Andrew Birkin’s The Cement Garden, or a film based purely on a marketing concept like Manta Manta.” The important thing is the correct relation between the budget and possible utilization. According to Preuss, who also lectures on budgeting questions in the department of production at Munich’s Academy of Television & Film (HFF/M): “There is no point in making a purely arthouse film for ten million Euros if I know that not more than two or three hundred thousand people are going to be interested in it. So, first of all you need to appreciate a project, but secondly you have to realize it in a way that means it has a chance of earning back what it cost. And those are the films that we make.”

These may look quite different in individual cases. Rossini was a German success. “Because it was so firmly rooted in Bavaria, it didn’t go down as well internationally. From the word go, I and my co-producer, Marc Conrad from Typhoon Film, considered

kinO 4
2002
The Experiment very suitable for international screening.” Joe Drake of Senator International was then able to sell the film in almost every country throughout the world. “I myself sold it to Japan, where it is now being shown extremely successfully. It was first screened in the USA this September, and in Italy it has already been seen by more than 300,000 viewers.”

The new project Blutlochzeit (Lune de guerre) is firmly directed towards the international market – a film that is again being produced together with their Cologne partner Typhoon and the Belgian producer Erwin Provooost (MMG NV) and will be directed by Dominique Deruddere. The film is being shot in English. In this case, the realization of the project is the ultimate responsibility of the Belgian partner. “But generally speaking, we usually deal with the realization ourselves,” says Preuss. He thinks it is important for Fanes Film to supervise the making of a film from the beginning of its development to the conclusion. “That’s the only way we can give our very best.”

Giving their very best is also the motto for projects which already have completely developed screenplays. The Calling by Richard Caesar was that kind of film, and Fanes Film supervised its realization for IMF/Constantin Film with Preuss acting as producer. “If the screenplay is interesting and the time is right, we do it, even though as far as we are concerned this kind of production is not the stuff our dreams are made of.”

The staff of Fanes Film have been given something to dream about by a young man called Dennis Gansel. He drew attention to himself at the HFF/M with his graduation film Das Phantom. After that, he enticed almost two million visitors to German cinemas with Girls on Top (Maedchen, Maedchen). Preuss: “He came to us with material of a completely different kind – Im Jahr der Schlanze. This is the story of an American who arrives in Italy during the “bleierne Zeit” and becomes involved in the political events centered around left-wing terrorism in Europe. It’s a first-class story which also reveals something about CIA activities at that time. I was only able to say to him: ‘Unfortunately, it’s the wrong time’. September 11th was just behind us.” But then – using the example of this project, which is to appear in English in 2004 – Preuss emphasizes just how important it is, particularly for a small independent producer, to cultivate long years of contacts in the field. “I would never have trusted myself to attempt this film if a distributor and a private TV station hadn’t suddenly indicated that they thought it was a great story. Now we want to press forward with this complex project because there are partners, and not only in the German sphere, who will stand by us during its realization. When you sense their interest, your own courage to promote a project grows.”

The partners don’t always have to stay the same. “I believe,” says Preuss, “that every film needs a specific distributor.” The Gallenberger film Shadows in Time will be distributed by Tobis. The Experiment was at Senator. Fanes Film cultivates close contacts with Columbia TriStar (Preuss was executive producer at Clausuen + Woebke/Deutsche Columbia Tri-Star for Stefan Ruzowitzky’s Anatomy and Gregor Schnitzer’s What to Do in Case of Fire / Was tun, wenn’s brennt) and Constantin. “The distributor has got to believe in a film. But above all, I believe that early on, in the later stages of development, you have to keep in close touch with the distributor. I think it is important to think about marketing early on – worldwide too, if you are filming in English as we are – and have preliminary talks and dialogues with the partners at an early date.”

Fanes Film’s dream project has always been the Fanes-Saga – “that is the reason we gave the company the name, it’s named after a place in the Dolomite mountains. We have received generous financial support for the development of this idea from the FilmFernsehfonds Bayern, and we already have a great screenplay by Andrew Birkin. But the budget would explode our normal framework to such an extent that it has remained no more than a project up until now.” But now that a fantasy film like The Lord of the Rings has proved so successful, Preuss itches to continue.

“Dolasilla – Prinzessin der Fanes is a project we want to continue to follow up. Whether we will succeed, and how many rights it may prove necessary to sell so that the film can be made at all, possibly by a major studio, is another question. But I think every producer needs that kind of dream project.”

Bodo Freundt (author & publisher of numerous books on film, and journalist for the Süddeutsche Zeitung, among others) spoke to Norbert Preuss

Fanes Film founder Norbert Preuss – born in Aachen in 1953 – gained his first international film experience in 1976 as an assistant location manager for the US production 21 Hours At Munich, with which the director Billy Graham presented a film version of the hostage drama during the 1972 Olympic Games. After time as a regular production manager at the advertising producers Kruse Film in Munich, longer periods of time living abroad and freelance work as a location manager, production manager and first assistant director for German and international productions (including Second Victory by Gerald Thomas; the TV-series Die Hausmeisterin by Gaby Zerhau; John Glen’s 007 - The Living Daylights, Jean-Jacques Annaud’s The Bear, The Neverending Story, Part 2 by George Miller; Willy Bogner’s Fire, Ice and Dynamite and Wolfgang Bueld’s Manta, Manta), Preuss was a permanent production manager at Constantin Film from 1992 to 1995, where he was responsible for the production of films such as Andrew Birkin’s The Cement Garden, Soenke Wortmann’s Maybe...Maybe Not (Der bewegte Mann) and The Super-Wife (Das Superweib), and Ralf Huettnér’s Voll Normaaal. He served as production manager for Charlie & Louise by Joseph Vilsmaier, made by Peter Zenk’s Lunaris Film. Since 1995, Norbert Preuss has been the managing director of his own production company Fanes Film GmbH, which made its debut in 1996 with Helmut Dietl’s cinema hit Rossini, for which both Norbert Preuss and Helmut Dietl acted as the producers. This co-production by Fanes Film together with Diana Film, BA Film and Bavaria Film received numerous awards, including the German Film Award in 1997 for Best Film. The permanent staff at Fanes Film consists of the film manager Christl Droxeus and the three partners Norbert Preuss, Philip Evenkamp and Rolf Thissen. Fanes Film sees its focus as being on the “development and realization of high-quality and artistically ambitious feature films together with corresponding partners.” Quite a few successful films have emerged with this motto in mind, including Am I beautiful! (Bin ich schoen!) by Doris Doerrie (Fanes Film with Constantin Film) or Oliver Hirschbiegel’s huge audience success and award-winning The Experiment (Fanes Film with Typhoon Film in co-production with Senator Film and SevenPictures). The most recent production was Doris Doerrie’s new film “Naked” (Nackt), a Fanes Film, Constantin Film and megahertz co-production, which premiered in competition at this year’s Venice Film Festival.

Fanes Film GmbH · Elisabethstrasse 50 · 80796 Munich/Germany · phone +49-89-2 72 56 11 · fax +49-89-2 72 22 62 · email: info@fanesfilm.de · www.fanesfilm.de
NEW GERMAN FILMS IN NEW YORK CITY

Under the motto KINO 2002: New German Films, the Museum of Modern Art (MoMA) in New York will once again be showing a series of current German films from 8 - 17 November 2002, this year at the Gramercy Theater in Manhattan. Organized together with the Export-Union, the event will open with a screening of Heinrich Breloer’s award-winning The Mans – Novel of a Century (Die Mans – Ein Jahrhundertroman) – which has been nominated for an Emmy in the category TV movies/mini-series – in the presence of screenwriter Dr. Horst Koenigstein.

The program will present a total of 15 new films, including: the features Bungalow by Ulrich Koehler, Epstein’s Night (Epsteins Nacht) by Urs Egger, A Map of the Heart (Der Felsen) by Dominik Graf, Grill Point (Halbe Treppe) by Andreas Dresen, I’ll Wait on You Hand and Foot (Ich werde Dich auf Haenden tragen) by Iain Dilthey – who will be in New York with his main actor Manfred Kranich to present the film – as well as The Days Between (In den Tag hinein) by Maria Speth, Getting My Brother Laid (Mein Bruder der Vampir) by Sven Taddicken and Caroline Link’s Nowhere in Africa (Nirgendwo in Afrika).

The program also includes five documentaries: Stanislaw Mucha’s Absolut Warhola, as well as the 1927 experimental classic Berlin: Die Sinfonie der Grossstadt by Walther Ruttmann and Thomas Schadt’s current remake Berlin Symphony. Directors Robert Fischer and Gerd Conradt will also attend to present their films Fassbinder in Hollywood and Starbuck – Holger Meins.

The event will close with a special screening of the English dubbed version of the German box office smash Manitou’s Shoe (Der Schuh des Manitu) by Michael "Bully" Herbig. Further information available at www.moma.org.

Also showing in New York within the framework of the 40th New York International Film Festival at the Lincoln Center is the short Hammerbrook by Elmar Freels.

FILMFOERDERUNG HAMBURG INTRODUCES TWO NEW EVENTS

With two new event series, the FilmFoerderung Hamburg is looking to extend its services: in mid-October, the first of ten different events, hosted by the FilmFoerderung Hamburg and the Law Offices Unverzagt von Have, on the topic of film and Law took place at the “Hamburger Botschaft”. Various seminars about legal questions, team contracts, the financing of film projects, co-productions, film insurance policies, film music, as well as the problem of insolvency will be offered on a regular basis under the label Hamburger Filmworkshops.

There was also positive reaction to the new series Film im Gesprach (”Film Talks”) – a cooperation between the FilmFoerderung Hamburg and the renowned Abaton cinema. The first two films in the series were Mike Higgis’ Timecode and Ottokar Runze’s In the Name of the People (Im Namen des Volkes, 1974). At the center of the series are unusual film projects, with a short introduction by film critics or the directors personally, as well as professional lectures offering examples from different films. The topics for the next “Film
nights” are already scheduled: the film specialist and journalist Vinzenz Hediger will hold a lecture about trailers, while the graphic designer Ute Storm will speak about the development of title designs. Exact event dates and further information can be found at www.ffhh.de.

**SECOND HAMBURG SCREENPLAY FAIR**

From 7 - 8 November 2002, the FilmFoerderung Hamburg will again host, in cooperation with the Association of Media and Cultural Work, the second annual Hamburg Screenplay Fair. Ten authors have been selected this year to present their material to a professional audience of editors and producers. Communication trainer Sibylle Kurz will support the invited authors with a pre-pitch training session. Two of last year’s presented projects are already well on their way to realization: Annie Pein’s project Hilde is being supported by the FilmFoerderung Hamburg and produced by Neue Impuls Film, with Hermine Huntgeburch set to direct. And Udo Engel is currently negotiating with partners for his script Ziegenpeter.

**NEW PR MANAGER AT THE EXPORT-UNION**

After nine years as PR manager, Susanne Reinker is leaving the Export-Union at the end of October for a sabbatical year to pursue further career interests. Her successor Mariette Rissenbeek will take over the position at the beginning of November. No stranger to the field, Mariette Rissenbeek has lengthy experience in a multitude of areas in the film industry including distribution, licensing, sales and acquisition for Tobis and Alamode, as well as in production for Ziegler Film and Hofmann & Voges. As an independent producer, she also produced Mika Kaurismaeki’s film Highway Society.

Contact details for all Export-Union employees and foreign representatives can be found at www.german-cinema.de under “About Us”.

**MSH SUPPORTS QUALITY PROJECTS**

Interesting documentaries, films with international flair, and promising new talents – the projects submitted to the MSH Filmfoerderung in Schleswig-Holstein cover a broad film spectrum.

After two annual submission deadlines, the MSH funding committee then makes its funding decisions. And “the quality of the submitted projects continues to increase,” says managing director Roland Schmidt.

Schmidt and the six-member advisory committee look for projects dealing with topics with which viewers can identify, clear target groups, and economically promising perspectives. “We are an economically-oriented film funder,” adds Schmidt.

The committee recently selected 13 projects to support with over €400,000 – that is almost a third of the entire production costs of just over €1.5 million. Among the projects to receive funding is Wilfried Hauke’s documentary, Schwestern des Lebens, about the three close friends and Scandinavian film stars Liv Ullman, Bibi Andersson and Gitta Noerby.

Another promising production will be Jana Marsik’s short Rosamond. Already acknowledged for her excellent camera work, this will be Marsik’s directorial debut: a modern fairy tale about two teenagers looking for happiness and meaning in life.

**FFF BAYERN CONTINUES PROMOTION COMMITMENT IN EASTERN EUROPE AND GETS VISITORS FROM QUÉBEC**

For the past six years, FilmFernsehFonds (FFF) Bayern has been active in promoting German films in Eastern Europe and has staged film weeks in Poland, Russia, the Ukraine, Slovenia, Romania and Slovakia. This commitment continues and includes three events taking place this autumn: In October, Budapest was the venue for “OctoberFILMFest”, a showcase of “Movies Made in Bavaria” in cooperation with the Bavarian State Chancellery. A German-Hungarian co-production panel as well as meetings with Hungarian distributors, sales agents and film funding institutions accompanied the film program with highlights like Nowhere in Africa (Nirgendwo in Afrika), The Experiment (Das Experiment), The Slurb (Das Sams), Epstein’s Night (Epsteins Nacht) and Vaya con Dios. In November, Cracow will host a Bavarian film week for the sixth time. Its program is headed by a screening of the award-winning TV production The Manns – Novel of a Century. The Cracow film week is followed by a film presentation in Zagreb in cooperation with the local Multi Media Center, which is part of the cultural program Bayerischer Kulturherbst.

Not only does the FFF Bayern go abroad, it also receives international visitors: In October, a delegation of film producers from Québec took part in a two-day program in Munich that included a guided tour through the Bavaria and ARRI film studios, discussions about the respective home markets and export matters as well as get-togethers with Bavarian producers, sales agents and TV representatives.

kino 4
2002

kino news
21
GROWTH STABLE IN THE FIRST HALF OF FILM YEAR 2002

The German economy may be on shaky ground – but the film industry is holding strong. Despite skeptical forecasts that the boom from the strong film year 2001 would slow down, exactly the opposite has occurred. Cinema attendance in Germany is up 8%, with approximately one million more cinemagoers in the first half of 2002, as compared to the year before – thus ranking Germany among the top winners in Europe, where the development of the cinema market is very different from country to country.

A total of approximately 81 million cinemagoers spent €447 million at the theaters – with blockbuster films like Harry Potter, The Lord of the Rings, and Star Wars helping to boost German cinema market figures. But the interest in German films has also continued to grow – 11 million viewers (one million more than in 2001) went to see German films and German co-productions in the first half of 2002.

WAVE OF GERMAN FILMS IN POLAND

Fourteen German films and the short film program NEXT GENERATION 2002 were presented in a special section at the 18th Warsaw International Film Festival at the beginning of October. The German Panorama opened with Andreas Dresen’s Grill Point (Halbe Treppe), with producer Peter Rommel and lead actor Axel Prahl on hand to present the film.

Markus Mischkowski and Kai Maria Steinkuehler were in Warsaw too with their film Westend, which also participated in the festival’s official competition. Other films in the program included: A Map of the Heart (Der Felsen) by Dominik Graf, Jan Hendrik Krueger’s short The Whiz Kids (Freunde), newcomers Almut Getto with Do Fish Do It? (Fickende Fische) and Henner Winckler with School Trip (Klassenfahrt). Peter Sehr’s Love the Hard Way, Doris Doerr’s new film “Naked” (Nackt), Matthias Keilich’s debut Neither Fish, Nor Fowl (Nicht Fisch, nicht Fleisch), NOWHERE IN AFRICA (Nirgendwo in Afrika) from Caroline Link, Oskar Roehler’s Suck My Dick, and Christian Petzold’s Something to Remind Me (Toter Mann). Andres Veiel and Stanislaw Mucha also attended to present their documentaries Black Box Germany (Black Box BRD) and Absolut Warhola.

Tom Tykwer also traveled to Poland in September for a retrospective of his films. Organized by the Export-Union in cooperation with the Polish distributor SPI International Polska (SPInka), the Nuremberg House in Cracow and the Goethe-Institutes in Warsaw and Cracow, seven of Tykwer’s films went on tour in four different Polish cities. Together with scriptwriter Krzysztof Piesiewicz, Tykwer personally presented the premieres of Heaven in Warsaw and Cracow. Other films in the retrospective included: The Princess and the Warrior (Der Krieger und die Kaiserin, 2000), Run Lola Run (Lola rennt, 1998), Winter Sleepers (Winterschlaefer, 1997), Deadly Maria (Die toedliche Maria, 1993), and the shorts Epilog (1991) and Because (1990).

NOWHERE IN AFRICA OPENS THE 7TH FESTIVAL OF GERMAN CINEMA IN PARIS

The Export-Union of German Cinema presented the 7th Festival of German Cinema at the Cinéma L’Arlequin in Paris at the beginning of October. The event opened with Caroline Link’s Nowhere in Africa, with lead actor Merad Ninidze on hand to present the film.

A varied selection of German films including ten feature films, a retrospective of Marlene Dietrich and Hildegard Knief, two documentaries, a silent film and the NEXT GENERATION 2002 short film program were shown to the Parisian public.

In addition to the opening film, the main program included: Baader by Christopher Roth, Grill Point by Andreas Dresen, Love the Hard Way by Peter Sehr, The Slurb by Ben Verbong, Sass by Carlo Rola, Sophieii! by Michael Hofmann, Something to Remind Me by Christian Petzold, I’m the Father by Dani Levy and The Longing by Iain Dilthey.

The actors Susanne-Marie Wrage and Manfred Kranich (The Longing), as well as the directors Michael Hofmann, Dani Levy, Carlo Rola, Christopher Roth and Peter Sehr attended the festival to introduce their films to the French professionals and general public. The producers Stefan Arndt (I’m the Father), Ulrich Limmer (The Slurb) and Till Schmerbeck (The Longing) were also on hand for discussions after their films.

The retrospective was dedicated to Hildegard Knief and Marlene Dietrich and presented a total of eight films featuring Knief in The Murderers Are Among Us (1946) and The Sinner (1951), and Dietrich in The Blue Angel (1930) and Marlene Dietrich – Her Own Song (2001), among others.

The sidebar Soirée documentaires featured Berlin, Symphony of a City in the 1927 original version by Walther Ruttmann and Thomas Schadt’s re-creation Berlin Symphony (2002).

Fritz Lang’s Woman in the Moon (1929), presented with live musical accompaniment, and the short film program NEXT GENERATION 2002, introduced by up-and-coming director Andreas Samland, rounded off the festival’s extensive program.

On the occasion of its tenth anniversary, the cultural channel ARTE presented seven further films co-produced by ARTE, including Sandra Nettelbeck’s Mostly Martha and Caroline Link’s Beyond Silence.
The program also included: Andreas Dresen’s Grill Point (Halbe Treppe), Sandra Nettelbeck’s Mostly Martha (Bella Martha), Hans Weingartner’s The White Sound (Das weisse Rauschen), Michael Gutmann’s Herz im Kopf (Heart over Head), newcomer Aiman Getto’s Do Fish Do It! (Fickende Fische), Dennis Gansel’s Girls on Top (Mädchen, Maedchen), Vanessa Jopp’s Engel + Joe, Hannes Stöehr’s Berlin is in Germany, Christian Petzold’s The State I Am In (Die Innere Sicherheit), Roland Suso Richter’s The Tunnel, as well as the documentary Black Box Germany (Black Box BRD) by Andreas Veiel. In addition, the Montiz Bleibtreu Retrospective also presented the three films Lammbock by Christian Zuebert, In July (Im Juli) by Fatih Akin and Rainer Kaufmann’s Talk of the Town (Stadtgespräech).

One of the event’s highlights was the closing night presentation of Fritz Lang’s restored silent classic Metropolis, which was also shown in Perth after the festivals in Sydney and Melbourne.
MFG SCREENPLAY AWARD 2003

For the fifth time, the MFG Filmfoerderung will award its Screenplay Award with prize money in the sum of €25,000. Completed scripts for fictional feature films may be submitted until 2 December 2002. A pre-requisite is that the story takes place in or that the author lives in the state of Baden-Württemberg. The material may already have been filmed, however not before summer 2002.

Of the scripts submitted (the authors’ names will remain anonymous to the jury), three will be nominated and presented with their authors at the awards ceremony during the Berlinale 2003. All nominated writers will receive a promotional award of €1,000.

Please send submissions with an author’s filmography (and producer’s filmography, if applicable), project status and proposed shooting date, along with five anonymous copies of the script to:

MFG Filmfoerderung
"Drehbuchpreis"
Breitscheidstrasse 4 · 70174 Stuttgart/Germany
phone +49-7 11-90 71 54 04
fax +49-7 11-90 71 54 50
email: frey@mfg.de

FOCUS ON GERMAN CINEMA IN RIO DE JANEIRO

A total of 34 German films and co-productions were shown this year at the Festival Do Rio BR 2002 (26 September - 10 October 2002), one of the biggest film festivals in Latin America. This year’s country focus was dedicated to Germany and presented a cross-section of new German films, including:


The World Panorama section of the festival also presented the German-international co-productions Laissez-passer by Bertrand Tavernier and Peter Bogdanovich’s The Cat’s Meow, while the Midnight Movies section showed Stanislaw Mucha’s Absolut Warhola and Oskar Roehler’s Suck My Dick. Donatello and Fosco Dubini’s The Journey to Kafiristan and Monika Treut’s Warrior of Light were shown in the Frontiers sidebar. The section Future Generation, targeting a younger audience, hosted Stefan Fjeldmark and Michael Hegner’s international co-production Help, I’m a Fish! And the Gay World section screened Rosa von Praunheim’s Queens Don’t Cry as well as Gabriel Baur’s Venus Boyz.

Apart from detailed filmographies, users can investigate, for over 40 female filmmakers, additional documents such as photos, posters, summaries, film reviews, biographies and interviews. The databank can be accessed at: www.deutsches-filminstitut.de/f_films.html.

For further information, please contact:
Deutsches Filminstitut - DIF · Kerstin Hertl
phone +49-69-96 12 20 11 · fax +49-69-62 00 60
e-mail: herlt@deutsches-filminstitut.de

DIF INTRODUCES NEW WOMEN FILMMAKERS DATABANK: "F_FILMS: FEMALE FILMWORKERS IN EUROPE"

The German Film Institute (DIF) in Frankfurt is proud to introduce a new databank concentrating on the works of women filmmakers in Europe. Supported by the Department of Women and the Department of Culture in Frankfurt/Main, and together with the European Coordination of Film Festivals / Working Group Women and Film, the DIF presents a new databank offering information about women directors, screenplay writers, cinematographers and producers across Europe. With references to over 4,200 film titles, the two main points of emphasis are the female pioneers of the era of the silent movie and the young European cinema. Large parts of the study “Filmpionierinnen in Deutschländ” by Gabriele Hanch and Gerlinde Waz contribute to the databank and show that the history of German film wasn’t written entirely by men.
www.german-cinema.de

more than 100 news items
more than 200 festival portraits
more than 500 German films
more than 1000 other useful things
to know about German Cinema
**90/99**

**Original Title** 90/99  
**Type of Project** Feature Film  
**Cinema**  
**Genre** Drama  
**Production Companies** Modesto Film, Munich, Constantin Film, Munich, Bavaria Filmverleih und Produktion, Munich  
**With backing from** Filmförderungsnstalt (FFA), FilmFernsehFonds Bayern, Filmstiftung NRW  
**Producer** Bernd Krause  
**Director** Marco Petry  
**Screenplay** Marco Petry  
**Director of Photography** Axel Block  
**Editor** Barbara von Weiterhausen  
**Music by** Karma (Tom Dams & Lars Dorsch)  
**Principal Cast** Matthias Schweighoefer, Tim Sander, Axel Stein, Denis Moschitto  
**Format** 35 mm, color, cs  
**Shooting Language** German  
**Shooting in** Cologne and surrounding area, October - December 2002  
**German Distributor** Constantin Film Verleih GmbH, Munich

**Contact:**  
Modesto Film · Bernd Krause  
Enhuberstrasse 3a · 80333 Munich/Germany  
phone +49-89-64 99 38 18 · fax +49-89-64 99 31 43  
email: charlotte.anselm@bavaria-film.de

90/99 tells the story of a group of contemporary young people, growing up in well-to-do small-town comfort, in an environment of financial security and stability. Following the wild party of youth, they now stand hung over and aimless at life’s cross-road.

Felix is training to be a police officer but unsure whether he’s made the right choice. Maybe it would be better to return to the studies he had started but failed to finish. When he returns home, he realizes the carefree life of the past has vanished, never to be repeated. His friends have gone their own way, have their own problems to deal with, and compensate for the banality of their lives in quite different ways.

Soeren, training to become a property dealer, wants a life of comfort and quality. He supplements his income by smuggling drugs from Holland. Schmidt is the macho of the group. Unable to express himself verbally and unsuccessful with women, he compensates with alcohol and occasional outbursts of violence.

Hausschild, friendly and easygoing, lacks goals and opinions. A colleague of Soeren’s, in his drug-befuddled spare time he hangs around with Schmidt.

And finally there is Simona, the youthful love of Felix’s life, but now together with Soeren. Also unsatisfied with her life, she once again leans towards Felix for the self-confirmation she needs. It is only through the accidental death of a friend that the characters are shaken awake and able to return to their values. For Felix, it means he is finally able to make his way in a new but still uncertain future, away from where he grew up.

“We have had Generation X,” says producer Bernd Krause, “and now we have Generation Planless; young people without a plan. Like American Graffiti defined this feeling for the rock’n’roll generation, we (myself and Petry’) want to define it for today’s. The title itself refers to the decade and the year, the 1990s and 1999.”  

90/99 is the first feature to come from Krause and Petry’s jointly founded Modesto Film, the two having known each other since film school in Munich. Overseeing the project for Bavaria Film is Uschi Reich, whose extensive credits include the hit children’s film, Emil and the Detectives (2000), and whose latest, Bibi Blocksberg, the classic tale of a young witch, is currently pulling in audiences of all ages.

**Der Ausnahmezustand – Berlin, 17. Juni ‘53**

**Original Title** Der Ausnahmezustand - Berlin, 17. Juni ‘53  
**Type of Project** TV Movie  
**Genre** Drama, History  
**Production Company** teamWorx, Berlin  
**With backing from** Filmboard Berlin-Brandenburg, Filmstiftung NRW, Mitteldeutsche Medienforderung  
**Producers** Nico Hofmann, Ariane Krampe  
**Director** Peter Keglevic  
**Screenplay** Holger Karsten Schmidt  
**Director of Photography** Hans-Guenther Buecking  
**Editor** Moune Barius  
**Principal Cast** Sebastian Koch, Hans-Werner Meyer, Matthias Habich, Christoph Waltz  
**Format** Super 16 mm, color  
**Shooting Language** German  
**Shooting in** Berlin and surroundings, October - November 2002

**Contact:**  
teamWorx Produktion fuer Film und Fernsehen GmbH · Gesa Toennesen  
Mommenstrasse 73 · 10629 Berlin/Germany  
phone +49-30-88 56 59 65 · fax +49-30-88 56 59 12  
email: info@teamworx.de · www.teamworx.de
Running through Berlin is the boulevard known as “Strasse des 17. Juni”, dedicated to those who lost their lives when, on that day in 1953, Soviet tanks brutally and bloodily crushed a popular uprising against the communist government. What started as a series of protests against continually raised work quotas, simultaneous reductions in rations and falling standards of living, quickly escalated into a call for free, fair and secret elections, the release of political prisoners and, finally, the resignation of the government itself. A state of emergency was declared and the military given orders to shoot to kill.

Set against this historical background, Peter Keglevic’s film tells the story of two brothers, the Kaminskis; one of whom lived in the western zone of the city, the other in the east. Jürgen is a freelance journalist living in West Berlin, his brother Wolfgang a loyal member of the SED (the ruling party in the eastern zone) and a senior government official. Waiting to receive secret information from an eastern contact, Ruediger Krohn, Jürgen instead witnesses his kidnapping and forced removal to the eastern zone. Krohn’s information: a list of names to be placed under “special observation” should a state of emergency be declared. Fatally, it contains those of his brother, Wolfgang, and father, Otto.

Peter Keglevic is one of Germany’s most prolific directors and authors, working in both film and television. Among his many works are the features Bella Donna (1982) and Der Bulle und das Maedchen (1985). His Die Roy Black Story (1997) won him a Golden Lion (RTL) while Dance with the Devil (Der Tanz mit dem Teufel, 2001) was his first cooperation with teamWorx and broadcaster SAT.1.

Founded in 1998 by Nico Hofmann, Ariane Krampe and Wolf Bauer, teamWorx has established itself among Germany’s leading film and television production companies. Among the company’s award-winning productions are The Tunnel (Der Tunnel), which won the 2001 German Television Award for Best Film, Ende der Saison which took four Adolf Grimme Awards and Dance with the Devil which also gained four Adolf Grimme Awards. Forthcoming productions include a re-telling of the zeppelin disaster story, Die Hindenburg, to be filmed by Roland Suso Richter; director of The Tunnel.

Contact:
Ziegler Film GmbH & Co KG
Neue Kantstrasse 14 · 14057 Berlin /Germany
phone +49-30-3209050 · fax +49-30-3227353
email: info@ziegler-film.com
www.ziegler-film.com

Shooting is underway on the two-parter Im Schatten der Macht which charts the last days of Willy Brandt’s chancellorship in May 1974 after his personal assistant Guenter Guillaume was exposed as a spy for East Germany.

The Guillaume affair is regarded as one of the biggest political scandals in the history of the Federal Republic and has not lost its fascination almost 30 years later. Screenwriter-director Oliver Storz has created an absorbing scenario of Brandt’s last days in office and delivers a multi-layered and sensitive portrait of a politician who was a legend in his own lifetime.

Among the questions being raised are: how could an agent become such a close adviser to the Federal Chancellor? What was their relationship like? How did those people closest to Brandt and his political allies react to the scandal? What prompted him, the symbol of entente, to give up his post?

While Michael Mendl has been cast in the pivotal role of Brandt, Barbara Rudnik as his wife Rut, Dieter Pfaff as Foreign Minister Hans Dietrich Genscher, Markus Boysen as Helmut Schmidt, Rudolf Kowalski as Egon Bahr, and Juergen Hentsch as Herbert Wehner, the part of Guillaume has been taken by none other than Brandt’s own son Matthias Brandt who personally suggested himself for the role to the producers.

According to Brandt junior, he is probably the one least fazed by the idea of him playing the man who brought about his father’s departure from high, and points out that he hardly knew Guillaume.

Meanwhile, Storz has stressed that, unlike Ziegler Film’s docu-drama Der Verleger about the life of publisher Axel Springer, this project will have more fictional elements and alienation techniques – the actors will provide a commentary on events in some of the scenes and a handheld camera will be used at certain points to break the illusion.
Das Konto

Original Title: Das Konto
Type of Project: two-part TV Movie (fiction)
Genre: Thriller
Production Company: Objectiv Film, Hamburg

Director: Markus Imboden
Screenplay: Martin Pristl
Director of Photography: Rainer Klausmann
Editor: Martin Pristl
Music by: Florian Appl
Principal Cast: Heino Ferch, Julia Jaeger, Juergen Schornagel, Hermann Beyer, Franziska Petri
Format: 16 mm, color, 16:9

Shooting Language: German
Shooting in: Hamburg, Paris, Zurich, April - July 2002

World Sales:
DEGETO FILM GMBH · Hans-Wolfgang Jurgan
Am Steinernen Stock 1
60320 Frankfurt/Germany
phone +49-69-1 50 93 50 · fax +49-69-1 50 93 39
email: degeto@degeto.de

Lichter

Original Title: Lichter
Type of Project: Feature Film
Genre: Drama
Production Company: Claussen + Woebke Filmproduktion München, in co-production with ZDF, Bayern, Filmfoerderungsanstalt (FFA)

Director of Photography: Bogumil Godfrejow
Screenplay: Hans-Christian Schmid
Editor: Hansjoerg Weissbrich, Bernd Schlegel
Principal Cast: Herbert Knapp, August Diehl, Henry Huebchen, Janek Rieke, Maria Simon, Ivan Schwedow, Zbigniew Samowski
Format: 35 mm, color

Shooting Language: German, Polish, Russian
Shooting in: Frankfurt/Oder and Slubice, September - October 2002

German Distributor: Prokino Filmverleih GmbH, Munich

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

There you are, happily married with an attractive, loving wife and daughter. Your career in senior management is going perfectly: in fact, you’re tipped for the very top. When Muehlhausen arrives, you find yourself framed for murder, your good friend is similarly killed and you’re on the run across Europe, hiding from the police and bad guys alike, desperately trying to find out who and what is behind it all.

This is what awaits Michael Muehlhausen (Heino Ferch from The Tunnel and Comedian Harmonists) when, one evening, he receives a call from a colleague, Dirk Osterwald (Michael Gwisdek), the chief chemist at food manufacturer, who asks him to come by. When Muehlhausen arrives, he finds Osterwald shot dead. He panics and flees the scene. The next morning, the police are waiting at his office and the chase begins: the body count and pressure mount, nothing is what it seemed.

“‐We wanted to make a great event film for a large audience,” says producer Benjamin Benedict, “a thriller with a strong plot. It’s a current story; economic crime and food manufacturing. And it’s a human story with an interesting character, the theme being what happens when you have to decide between love and justice.”

“I’m essentially interested in characters who react under great pressure,” says Heino Ferch, “and we’ve tried to portray someone who reacts as a normal person would, not like James Bond. This way the story remains credible and authentic like in Michael Mann’s film, The Insider.”

Markus Imboden (Ein Dorf sucht einen Mörder) directs Martin Pristl’s script from Uwe Schwartzer’s novel of the same name (Das Konto translates as “The Account”). Objectiv Film was founded by veteran producer Katharina M. Trebitsch in 1980, becoming the first company in what is today’s Trebitsch Group, which produces an average of 65-70 programming hours a year, including TV movies, series, documentaries and theatrical features. With films such as Donna Leon’s Commissario Brunetti, and now Das Konto, the Trebitsch Group continues to live up to its motto: Quote mit Qualität (translation: “Ratings with Quality”). Among the international awards the company has collected are the Telestar, the Adolf Grimme Award, the Emmy, the Silver Screen Award and the Goldene Kamera, to name a few. And in 1999, Ms. Trebitsch was honored by the German government with the Bundesverdienstkreuz for her services to the industry.
After such films as *It's a Jungle Out There* (Nach fuennen im Urwald, 1995), *23* (1998), *Crazy* (2002) and *Heart Over Head* (Herz im Kopf, 2001), Munich-based production outfit Claussen + Woebke embarked in September on its eighth collaboration with writer-director Hans-Christian Schmid with his new feature *Lichter* at locations on both sides of the German-Polish border in Frankfurt/Oder and Slubice. According to Jakob Claussen, the idea for this latest project came to the director after he had moved to Berlin and became interested in the surrounding region and the issue of the European Union’s enlargement eastwards. Working again with his regular scriptwriting partner Michael Gutmann, Schmid has delivered five interconnected stories playing on both banks of the River Oder showing people searching for happiness, love and their own place in life.

“There are very serious themes here and a greater political relevance than in Hans-Christian’s films, with the exception of 23,” Claussen declared. “We address the bigger issues through small, personal and emotionally moving stories. The aim is for a kaleidoscope of the various ways that human fates can be influenced and shaped.” At the same time, Schmid and Gutmann have not let the film’s serious nature allow them to neglect injecting an element of humor and hope into the storylines.

Backing for the €2.5 million production was raised through a combination of regional film funds (Filmboard Berlin-Brandenburg, Filmstiftung NRW, FilmFernsehFonds Bayern), the German Federal Film Board (Filmförderunganstalt, FFA), the German Film Award prize-money for Crazy, broadcasters ZDF and ARTE, and the producers’ own funds.

Apart from being Claussen + Woebke’s second production in the Berlin-Brandenburg region this year after *Stefan Ruzowitzky’s Anatomie 2* (cf. p. 39), Lichter also sees director Schmid being re-united here with the talented young actor August Diehl who was “discovered” by casting director Nessie Nesslauer for the main role of “Karl Koch” in the computer hacker conspiracy thriller 23.

Following his highly acclaimed cinema debut, England! Achim von Borries is now working on a project based on a true story from the 1920s, surrounding a group of high-school students from a Berlin suburb. And he has assembled a stellar cast of young talent to tell it: Daniel Bruehl (No Regrets/Nichts Bereuen, The White Sound/Das Weisse Rauschen), August Diehl (23), Jana Pallaske (Engel + Joe) and Anna Maria Muehe (Big Girls Don’t Cry/Grosse Maedchen weinen nicht).

“This,” says von Borries, “is a film about love and rebellion, the search for happiness, the very depths of emotion, excess and guilt. It’s a film about young people, late puberty and becoming an adult, the consequences of actions; here, the death of two school students.” For Achim von Borries and his co-author, Hendrik Handloegten, the meaning behind the events of 1927 are as relevant today as then: says von Borries, “This desperate revolt by young people against the world of their parents, the actual “unreachablness” of this adult world, together with the deep insecurity in the time of upheavals between the two World Wars, the egocentricity of our heroes’ view of the world, it all struck me as modern or, better said, timeless.”

Producer Stefan Arndt, the founder and creative head of X Filme, surely needs no introduction. The films to his credit speak for themselves: Dani Levy’s Silent Night (Stille Nacht, 1995), The Giraffe (Meschugge, 1998), I’m the Father (Vaeter, 2002); Wolfgang Becker’s Life Is All You Get (Das Leben ist eine Baustelle, 1996); Sebastian Schipper’s Gigantic (Absolute Giganten, 1999); and Tom Tykwer’s Winter Sleepers (Winterschlaefer, 1997), Run Lola Run (Lola Rennt, 1998), The Princess and the Warrior (Der Krieger und die Kaiserin, 2000) and this year’s Berlinale opener, Heaven (2001). Co-author Hendrik Handloegten, who once ran Berlin’s Eiszeit cinema before studying at the German Film & Television Academy, also wrote the script for the X Filme production Liegen Lernen (cf. p. 30) which he is due to direct. With a pedigree like this, you can expect Die Liebe in Gedanken to make a powerful impact, both emotionally and critically, on the big screen.
Hunting a phantom, Helmut, says Handloegten, is “a great romantic, despite his errors. He is chasing an illusion and is incapable of accepting the beauty and love which is offered him.”

For his actors, assembled with the expert help of casting agent Nessie Nesslauer, Handloegten has nothing but praise. “With Fabian Busch (Helmut), and I wanted one actor, not two, we found exactly the right man who can play an eighteen- as well as a thirty-year-old. The rest of the cast is also a dream. I can’t imagine any better. We didn’t have to make a single compromise.”

He also has high praise for producer Maria Koepf. “She is one of the few producers I’ve met who gets to grips with the content. She’s always alert, totally concentrated and doesn’t miss a thing. That’s good.”

Original Title Liegen Lernen
English Title Learning to Lie
Type of Project Feature Film
Cinema Genre Romantic Comedy
Production Company X Filme Creative Pool, Berlin
With backing from Filmstiftung NRW, Filmboard Berlin-Brandenburg, Filmförderungswerk (FFA)
Producer Maria Koepf
Director Hendrik Handloegten
Screenplay Hendrik Handloegten
Director of Photography Florian Hoffmeister
Editor Elena Bromund
Principal Cast Fabian Busch, Susanne Bormann, Birgit Minichmayr, Fritzi Haberlandt
Format 35 mm, color, 1:1.85
Shooting Language German
Shooting in Duesseldorf, Berlin, Essen, Cologne, Witten, August - October and December 2002
German Distributor X Verleih AG, Berlin

Contact:
X Filme Creative Pool GmbH · Britta Knoeller
Buelowstrasse 90, Hinterhaus
10783 Berlin/Germany
phone +49-30-23 08 33 11 · fax +49-30-23 08 33 22
email: britta.knoeller@x-filme.de
www.x-filme.de

Dry humor, disarming honesty and a large portion of irony were the ingredients, which made Liegen Lernen (translation: Learning to Lie Down), Frank Goosen’s cult novel, such a popular hit. And these are also the qualities writer-director Hendrik Handloegten brings to his version of the story of love in the times of German Chancellor, Helmut Kohl.

Without helping himself to handfuls of 1980s clichés, Handloegten (whose television film, Paul is Dead, won him, among others, the Max Ophuels Award 2000 and the Adolf Grimme Award 2001, and who also co-wrote Die Liebe in Gedanken – cf. p. 29), offers us a precise portrait of the time: laconic, but avoiding the trap of tipping over into nostalgia and teary-eyed reminiscence. “I’ve long been interested in doing a literary adaptation,” says Handloegten, “and in Liegen Lernen I found a great, truthful story told in an unpretentious way. It was refreshing and called for immediate realization!”

Liegen Lernen tells the story of Helmut Hermes, an average West German, from 1982 to 1998. His big problem: he cannot forget his first, great love, which ended unhappily. Unaware, he looks for the ideal of his original experience in every other woman with whom he has a relationship. He fails to realize how far his memory has moved from reality and how he always makes himself and the women more and more unhappy.

Mon Paradis – Der Winterpalast

Original Title Mon Paradis – Der Winterpalast (aka Der Sommer der Valentina)
Type of Project Documentary
Genre Art
Production Company Egoli Tossell Film, Berlin
Producers Jens Meurer, Karsten Stoeter
Director Elfi Mikesch
Screenplay Elfi Mikesch
Director of Photography Elfi Mikesch
Editor Heide Breitel
Music by Brian Eno, Gerhan Popow, Karawane
Format Digital Video, color, 16:9
Shooting Language Russian
Shooting in St. Petersburg, May 2001

Contact:
Egoli Tossell Film AG · Karsten Stoeter
Burgstrasse 27 · 10178 Berlin/Germany
phone +49-30-24 65 65 0 · fax +49-30-24 65 65 24
email: contact@egoliTossell.com
www.EgoliTossell.com

It’s just a coincidence that Berlin-based production house Egoli Tossell Film was in St. Petersburg on two occasions last year for a film shoot: once for camerawoman/director Elfi Mikesch’s documentary Mon Paradis – Der Winterpalast and then again for Alexander Sokurov’s Cannes competition entry Russian Ark.

In fact, the two films will be presented at the end of next year along with documentary impressions of St. Petersburg by

Adam Uljanov
Frank Mueller as part of a thematic evening on the Russian city and the Hermitage Museum commissioned by the European cultural channel ARTE.

During preparations for this thematic evening, Egoli Tossell Film in-house producer Karsten Stoeter learned that Mikesch was planning a documentary about the babushkas in the Hermitage who supplement their meager pensions by keeping a beady eye on the paintings and the museum visitors.

Mikesch had already been to St. Petersburg to find the right people for her portrait, but Egoli Tossell could facilitate access to the Hermitage thanks to its contact with the local production company Hermitage Bridge Studio.

"It was Elfi’s idea to concentrate on these old people who come from poor circumstances, but yet feel very important looking after the paintings in the Hermitage," Stoeter explains, "and it is also a film about the way art is perceived."

The film centers on five individuals who are connected, according to Mikesch, by "a mysterious, almost ‘family’ relationship to the Hermitage, the palace, the heart of St. Petersburg.” There’s Adam Uljanov, a master in the art of living, who loves Shakespeare, old gramophone players and the Hermitage. Then we have Juna Sek, the passionate guardian of the museum’s bronze treasures, and Alefina Kashtanova, the director of the Hermitage’s sixth sector. And finally there are Yuri Shuisky and Aleftina Kashtanova, the director of the Hermitage Bridge Studio.

International known for her work as a camerawoman on films by Rosa von Praunheim, Werner Schroeter, and Monika Treut, Mikesch’s credits as a director include Mind The Gap (Verrueckt bleiben, verliebt bleiben, 1996) and The Markus Family (Die Markusfamilie, 2000).

Mikesch had already been to St. Petersburg to find the right people for her portrait, but Egoli Tossell could facilitate access to the Hermitage thanks to its contact with the local production company Hermitage Bridge Studio.

"It was Elfi’s idea to concentrate on these old people who come from poor circumstances, but yet feel very important looking after the paintings in the Hermitage," Stoeter explains, "and it is also a film about the way art is perceived."

The film centers on five individuals who are connected, according to Mikesch, by “a mysterious, almost ‘family’ relationship to the Hermitage, the palace, the heart of St. Petersburg.” There’s Adam Uljanov, a master in the art of living, who loves Shakespeare, old gramophone players and the Hermitage. Then we have Juna Sek, the passionate guardian of the museum’s bronze treasures, and Alefina Kashtanova, the director of the Hermitage’s sixth sector. And finally there are Yuri Shuisky and his son Ilya who wander through the palace’s chambers as if in a daydream.

Internationally known for her work as a camerawoman on films by Rosa von Praunheim, Werner Schroeter, and Monika Treut, Mikesch’s credits as a director include Mind The Gap (Verrueckt bleiben, verliebt bleiben, 1996) and The Markus Family (Die Markusfamilie, 2000).

Next year – 2003 – will mark the 60th anniversary of a little-known case of resistance to the Nazi dictatorship in which some 6,000 German women protested at the planned deportation of their Jewish husbands to the death camps from a collection center in the “Rosenstrasse” in the heart of Berlin in 1943.

While filmmaker Pierre Sauvage and the Chambon Foundation are planning a documentary record of these historical events, based on the evidence gathered by historian Nathan Stolzfus for his book on the Rosenstrasse protest, internationally-renowned German director Margarethe von Trotta is now realizing a long-cherished dream to make a feature film about this hidden chapter of German history.

Von Trotta had had no luck in getting the project off the ground until two years ago when she mentioned the subject of the project to producer Richard Schoeps of Studio Hamburg, who had an international success with another story set before and during the Third Reich in Rolf Schuebel’s Gloomy Sunday (1999).

"I was convinced by the moving story which instills courage,” Schoeps declares. "It is not a film about the Holocaust, but is about the courage to stand up for one’s beliefs in a difficult time.”

As von Trotta points out, "for many years, people told us that resistance under the Nazis was impossible and highly dangerous. The women of the Rosenstrasse showed resistance – and they were successful."

The €6 million production – featuring “Shooting Stars” Maria Schrader, Juergen Vogel, and Dutch actor Fedja van Huet – centers on three women whose lives are bound together by this unique historical event. In the present, the young New York journalist Hannah is researching the mysterious past of her mother and when she comes to Berlin, she meets an old woman called Lena who tells her about the women’s uprising …

**Rosenstrasse**

**Original Title** Rosenstrasse  **English Title** The Women of Rosenstrasse  **Type of Project** Feature Film  **Cinema** Drama  **Genre** Production Company Studio Hamburg Letterbox  **Production** Hamburg in co-production with Tele Muenchen, Munich, Get Reel, Amsterdam, Studio Hamburg Produktion fuer Film und Fernsehen, Hamburg With backing from FilmFernsehfonds Bayern, FilmFoerderung Hamburg, Filmboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA), BKM, EURIMAGES, Dutch Film Fund, Cobo Fund  **Producers** Richard Schoeps, Henrik Meyer, Markus Zimmer  **Co-Producers** Errol Nayci, Volkert Strykken  **Director** Margarethe von Trotta  **Screenplay** Margarethe von Trotta, with collaboration from Pamela Katz  **Director of Photography** Franz Rath  **Editor** Corina Dietz  **Production Designer** Heike Bauersfeld  ** Casting** Sabine Schroth  **Principal Cast** Katja Riemann, Maria Schrader, Fedja van Hoet, Jutta Lampe, Doris Schade, Juergen Vogel, Martin Feifel, Nina Kunzendorf  **Format** Super 35 mm, color, 4:3

**Language** German  **Format** Super 35 mm, color, 4:3  **Shooting Language** German  **Shooting** in Hamburg, New York; Studio Babelsberg, Potsdam and Munich, September – December 2002  **Distributor** Concorde Filmverleih GmbH, Munich

**PR Contact:**

Wolfgang W. Werner PR Leopoldstrasse 35 · 80802 Munich/Germany phone +49-89-3 83 86 70 · fax +49-89-38 38 67 11 email: wwwernerpr@aol.com

Next year – 2003 – will mark the 60th anniversary of a little-known case of resistance to the Nazi dictatorship in which some 6,000 German women protested at the planned deportation of their Jewish husbands to the death camps from a collection center in the “Rosenstrasse” in the heart of Berlin in 1943.

While filmmaker Pierre Sauvage and the Chambon Foundation are planning a documentary record of these historical events, based on the evidence gathered by historian Nathan Stolzfus for his book on the Rosenstrasse protest, internationally-renowned German director Margarethe von Trotta is now realizing a long-cherished dream to make a feature film about this hidden chapter of German history.

Von Trotta had had no luck in getting the project off the ground until two years ago when she mentioned the subject of the project to producer Richard Schoeps of Studio Hamburg, who had an international success with another story set before and during the Third Reich in Rolf Schuebel’s Gloomy Sunday (1999).

"I was convinced by the moving story which instills courage," Schoeps declares. "It is not a film about the Holocaust, but is about the courage to stand up for one’s beliefs in a difficult time.”

As von Trotta points out, "for many years, people told us that resistance under the Nazis was impossible and highly dangerous. The women of the Rosenstrasse showed resistance – and they were successful."

The €6 million production – featuring “Shooting Stars” Maria Schrader, Juergen Vogel, and Dutch actor Fedja van Huet – centers on three women whose lives are bound together by this unique historical event. In the present, the young New York journalist Hannah is researching the mysterious past of her mother and when she comes to Berlin, she meets an old woman called Lena who tells her about the women’s uprising …

**MB**
The 1977 kidnapping and subsequent murder of businessman Hanns Martin Schleyer was one of the most spectacular political crimes in the history of the Federal Republic of Germany. The video pictures sent by his captors, the left-wing terrorist organization, the Red Army Faction or RAF, remain burned into the popular imagination, even today. But what actually happened still remains shrouded in mystery, and efforts to research Schleyer’s career have often drawn a blank.

With Schleyer: Ein deutsches Leben, author-director Lutz Hachmeister presents, for the first time, a factually accurate yet dramatically moving account of the man whose fate shook the nation.

Schleyer, the son of a conservative judge from Offenburg, was one of the young, radical, Nazi functionaries of the 1930s. Following post-war internment, his career took off when he joined Daimler Benz in 1951. The man who was to earn the nickname, the ”Boss of Bosses”, drew the RAF terrorists like a “magnet”, according to convicted kidnapper Stefan Wisniewski. Yet in an article written in 1975 for Stern magazine, reporter Kai Hermann described how he found it difficult “not to find Schleyer spontaneously sympathetic.” Herman wrote: “he does not lie, does not gloss over things, makes no excuses. He has an unbroken relationship with his past.”

For his portrait of Schleyer and the accompanying book, Hachmeister approached various archival sources, members of the Schleyer family, those who shared his career path, as well as his friends. Assistants and colleagues from Daimler Benz, various industrial associations and his negotiating partners from the unions; all take their turn in describing the man they knew. Hachmeister has also acquired extensive audio-visual material from the 1960s and 70s. Finally, the film will show which picture the RAF-kidnappers had of Schleyer and what they really knew about his biography.

Lutz Hachmeister was media editor of the Berlin newspaper, Der Tagesspiegel. Among his TV-documentaries are Hotel Provencal for the broadcasters ZDF and ARTE and Das Gefaengnis for WDR and BR. He is currently working on the four-part documentary series The Riviera for ZDF. He also teaches Media History at the Institute for Journalism at Dortmund University.
Stratosphere Girl

Original Title: Stratosphere Girl  
Type of Project: Feature Film  
Genre: Action/Adventure, Coming-of-Age Story

Production was underway in Cologne, Hamburg and Berlin this summer on a feature film—September—exploring how the lives of eight “totally normal” people in Germany were changed by the events of that fateful day in September.

As the film’s director Max Faerberboeck—whose first feature was the award-winning Aimee & Jaguar—observes, he never had intended to make a film about September 11th and had been just as paralyzed with fear and helplessness as everyone else. However, a remark by an acquaintance about how his life had been changed by September 11th prompted Faerberboeck to take up the challenge of bringing the atmosphere in Germany in those weeks between the attacks on the World Trade Center and the US bombing of Afghanistan to the screen.

Faerberboeck took the unusual step of setting five young writers, some with no experience of working for film or television, to develop specific storylines which he then worked into a final screenplay.

Financing for the project was put together by Martin Hagemann of zero film who set up a new production company (nf2) with Faerberboeck to produce the film. “We were initially putting money into the project without knowing if it would actually get off the ground,” Hagemann recalls. The German public funders, though, were very supportive—Filmstiftung NRW even giving more money than had actually been applied for—and Telepool, for instance, came onboard as a co-producer as well as taking on the world sales chores.

As Hagemann points out, “the film is not an omnibus film of five separate stories. The narrative strands run parallel and weave in and out of each other.” Moreover, although documentary material will be integrated into the film’s action and the omnipresent television coverage will always be running somewhere in the background, the film’s makers stress that they are not making a documentary.

“It is an experiment,” Faerberboeck declares, “our aim is to try to evoke the feeling of that time last autumn.”

MB
被盗的遗嘱

THE TESTAMENT OF DR. MABUSE

Professor Baum, psychiatrist and owner of a nerve clinic, gives lectures about his favorite subject – the brain of the former hypnotist and counterfeiter Dr. Mabuse, who now resides in an asylum and spends his days creating elaborate ways of throwing the world into an abyss of terror. His plans are carried out by one of Professor Baum’s employees. The police inspector Lohmann investigates the cases but remains powerless, until one day he receives a tip which leads him to the name Dr. Mabuse. Lohmann discovers that Mabuse is already dead, but the crimes continue. A string of clues then leads him back to Professor Baum, who has planned an attack on a chemical factory. At the last minute, Lohmann is able to prevent a catastrophe. The police follow Baum back to his clinic and find him in Mabuse’s old room, destroying all of his plans and instructions.

Genre: Thriller
Category: Feature Film Cinema
Year of Production: 1933
Director: Fritz Lang
Screenplay: Thea von Harbou
Director of Photography: Fritz Arno Wagner
Editors: Lothar Wolff
Music by: Hans Erdmann, Franz R. Friedl, Walter Sieber
Production Design: Emil Hasler, Karl Vollbrecht
Producer: Seymour Nebenzahl
Production Company: Nero-Film, Berlin
Principal Cast: Oskar Beregi, Paul Bernd, Gustav Diessl, Paul Henckels, Oskar Hoecker, Rudolf Klein-Rogge, Wera Liessem, Theo Lingen, Theodor Loos, Karl Meixner, Hadrian Maria Netto, Klaus Pohl, Rudolf Schuendler, Camilla Spira, Otto Wernicke
Length: 122 min, 3,334 m
Format: 35 mm, b&w, 1:1.37
Original Version: German
Dubbed Version: English
Subtitled Versions: English, French, Spanish, Italian
Sound Technology: Mono
German Distributor: Filmverleih Die Lupe, Goettingen

Fritz Lang, born in 1890 in Vienna, was more than just a great director. He was a man who staged himself and his life, who created the legend of his person, who wanted his private life to remain invisible in order to further launch his desired public image. He celebrated his first success during the Weimar Republic, reacting to the massive political and social changes of the time and integrating them into his work. He left Germany in 1933, emigrating via France to the United States in 1934, where he continued to tie political aspects into his work. His best known films from his work in Germany include: Spiders (Die Spinnen, 1919), The Plague in Florence (Die Pest in Florenz, 1919), Madame Butterfly (Harakiri, 1919), The Wandering Image (Das wandernde Bild, 1920), Kaempfende Herzen (1920/21), The Weary Death (Der muide Tod, 1921), Das indische Grabmal (1921), Die Nibelungen (1922-24), Metropolis (1925/26), The Spy (Spione, 1927/28), Woman in the Moon (Frau im Mond, 1928/29), The Testament of Dr. Mabuse (Das Testament des Dr. Mabuse, 1933), and many more.

World Sales:
Atlantic-Film S.A. · Martin Hellstern
Muenchhaldenstrasse 10 · 8034 Zurich/Switzerland
phone +41-1-4 22 38 32 · fax +41-1-4 22 37 93
email: info@praesens.com · www.praesens.com
Kings of the Road focuses on the relationship that develops between two men – movie projector repairman Bruno and suicidal Robert – as they travel in a truck on the dusty roads along the border between East and West Germany. Lonely and introspective, they both long for the company of women. By the end of their journey, they derive comfort from the fact that "in the course of time" (the literal translation of the film's German title), their lives have taken on some shape and significance.

Kings of the Road is a quiet, almost lyrical film that disdains psychological motivation, suspense and dramatic tension.

In a Munich suburb: Marie belongs to Erich, Paul sleeps with Helga, Peter lives on Elisabeth’s money and Rosy sells her body to Franz. The appearance of Jorgos, a Greek immigrant worker, brings commotion into the dull, placid life of the various couples. It is not necessary to have any particular reason: the Greek’s mere presence is sufficient to turn the latent xenophobia into aggression. Jorgos draws out all their prejudices. This is particularly true of the men. Erich, Paul, Peter and Franz jointly attack Jorgos and brutally beat him in the hope that their victim will disappear from sight. The women’s behavior is more contradictory. Elisabeth sees the stranger as a lodger who can be squeezed without difficulty and whom she is not willing to lose. Marie has left Erich and struck up a friendship with the harmless Jorgos, who dreams of taking her back to his country. In the end, Paul and Helga decide to get married and Erich joins the army. Although the film does not say what becomes of the new couple Jorgos and Marie, the Greek’s chances of becoming integrated in this society look slim.

Genre Drama Category Feature Film Cinema Year of Production 1969 Director Rainer Werner Fassbinder Screenplay Rainer Werner Fassbinder Directors of Photography Rainer Werner Fassbinder, Dietrich Lohmann Editor Rainer Werner Fassbinder Music by Peer Raben Executive Producer Peer Raben Production Company Antiteater-X-Film, Feldkirchen Principal Cast Harry Baer, Rudolf W. Brem, Rainer Werner Fassbinder, Hannes Gromball, Irm Hermann, Hans Hirschmueller, Doris Mattes, Peter Moland, Katrin Schaaake, Hanna Schygulla, Elga Sorbas, Lilith Ungerer Length 88 min, 2,416 m Format 35 mm, color, 1:1.37 Original Version German Subtitled Versions English, French, Spanish Sound Technology Mono International Festival Screenings Mannheim 1969 International Awards FIPRESCI Award, Evangelical Award and Simone-Dubreuilh Award Mannheim 1969, Television Award from the German Academy of Performing Arts 1969, German Film Critics’ Award 1969, 5 German Film Awards in Gold 1970 German Distributor Basis Film Verleih GmbH, Berlin

Rainer Werner Fassbinder was born in 1945 and died in 1982. He was one of the most significant directors of the “New German Cinema”. In just 13 years, between 1969 and 1982, he made 44 films, including Katzelmacher (1969), The Bitter Tears of Petra von Kant (1972), Despair (1978), The Marriage of Maria Braun (1979), Lili Marleen (1981), Lola (1981), and Querelle (1982), among others. He wrote 14 plays, revised six others and directed 25. He wrote four radio plays and 37 screenplays and worked on a further 13 scripts with other writers. Fassbinder’s films are among the most valid social documents produced between the late 60s and early 80s in Germany; his plays are among the most performed of any post-war German dramatist.

World Sales:
Rainer Werner Fassbinder Werkschau Kurfuerstenstrasse 17 · 10785 Berlin/Germany phone +49-30-2 61 84 84 · fax +49-30-2 65 02 14 or +49-89-89 40 47 64 email: info@fassbinderfoundation.de · www.fassbinderfoundation.de
The four-mast boat, the “Padua”, sails into Hamburg’s harbor. Jens, Fiete and Karl go on land to visit their old friend Hannes, one of their former colleagues aboard the Padua. Hannes now works as a singer at a club, the “Hippodrom”.

Just as the four friends are celebrating their reunion, Hannes receives a call that his brother is in the hospital dying. Feeling a sense of obligation, he takes over the responsibility for looking after his brother’s ex-girlfriend Gisa. Attracted to Hannes, she moves in with him, but he only sees her as the girl his brother left behind. When Gisa starts dating someone else, Hannes becomes jealous and finally notices his own attraction to her.

Jens and Fiete try to convince him to join them once again aboard the Padua. Faced with his realization, Hannes has to make a decision …


World Sales: Transit Film GmbH · Loy W. Arnold, Mark Grunenthal  Dachauer Strasse 35 · 80335 Munich/Germany  phone +49-89-5 99 88 50 · fax 49-89-59 98 85 20  email: transitfilm@compuserve.com · www.transitfilm.de
A modern love story – as unusual as life itself.

Angst is the story of a sensitive film director, Robert, and his beautiful girlfriend Marie, a doctor in a children’s clinic. Their different attitudes toward life lead the two to constant fights and conflicts.

When Robert finds out that his father is terminally ill, he feels guilty for not having taken more care of him. Marie tries to help, but when his father dies, Robert falls into a downward spiral of despair. He looks for solace in his work and in one-night stands with prostitutes. When Marie finds out that Robert has betrayed her, she leaves him. However, her love for Robert and her realization that to love someone also means one must be able to forgive, offer hope for a new beginning between the two.

Genre Drama Category Feature Film Cinema Year of Production 2002 Director Oskar Roehler Screenplay Oskar Roehler Director of Photography Hagen Bogdanski Editor Uli Schoen Music by Martin Todsharow Production Design Birgit Kniep-Gentis Producers Eberhard Junkersdorf, Dietmar Guentsche, Bernd Burgmeister Production Company Neue Bioskop Film, Munich, in co-production with TV-60 Filmproduktion, Munich, in cooperation with BR, Munich Principal Cast Marie Baeumer, André Hennicke, Vadim Glowna, Herbert Knaup, Catherine Flemming, Ralf Bauer Casting Simone Baer Length 95 min, 2,599 m Format 35 mm, color, cs Orig-inal Version German Subtitled Version English Sound Technology Dolby SR With backing from Filmboard Berlin-Brandenburg, FilmFernseFonds Bayern, Filmförderunganstalt (FFA) German Distributor X Verleih AG, Berlin

Oskar Roehler was born in 1959, the son of writers Gisela Elsner and Klaus Roehler. He grew up in London, Rome and Nuremberg and made his first short film She LA in 1994. He had his directorial debut in 1995 with Gentleman, which was shown at the Munich Filmfest the same year. He followed this two years later with In With the New (Sylvester Countdown) which won the Hypo-Bank Young Director’s Award ex aequo with Martin Walz’s Liebe Lügen in Munich. Roehler has been a screenwriter since 1990, with Ex (1995) and Terror 2000 (1992), and is the author of the novel Das Abschnappuniversum. He has lived in Berlin since the early 1980s and also works as a freelance journalist and author. For No Place To Go (Die Unberührbare, 2000) he received the German Film Award in 2000. His other films include: Greedy (Gierig, 1998), Latin Lover (TV, 1999), Suck My Dick (2000), Fahr zur Hoelle Schwester (TV, 2002), and Angst (Der alte Affe Angst, 2002).

World Sales: CINEPOOL - A Dept. of Telepool Europäisches Fernsehprogramm Dr. Cathy Rohnke, Wolfram Skowronnek Sonnenstrasse 21 · 80331 Munich/Germany phone +49-89-55 87 60 · fax +49-89-55 87 62 29 email: cinepool@telepool.de · www.telepool.de
Working-class medical graduate Jo has just arrived in Berlin eager to begin his internship at a large, reputable clinic. The paltry pay and endless overtime hours do not dishearten him as much as the realization that he cannot provide his patients the help and human warmth they deserve and need. Most important to him is his goal to become a research physician: to find a cure for his brother Willi, who, strapped in a wheelchair, suffers from a severe muscle disease.

Things take an unexpected turn when a nurse asks him to perform an unauthorized operation on the daughter of a colleague. Despite his initial rejection, he agrees when he sees the child’s serious condition. The operation is successful and Jo’s involvement comes to the attention of the charismatic Professor Mueller-Larousse. Larousse reads Jo’s dissertation, expresses interest in his research, and invites Jo to the weekly gatherings of his “research salon”.

Now as a member of Larousse’s elite, his workday changes like night and day. The stress disappears, but in its place comes a compromising situation that challenges not only Jo’s scruples, but almost costs him his life and career …

Genre: Thriller
Category: Feature Film
Cinema Year of Production: 2002
Director: Stefan Ruzowitzky
Screenplay: Stefan Ruzowitzky
Director of Photography: Andreas Berger
Editor: Hans Funck
Music by: Marius Ruhland
Production Design: Ulrika Andersson
Producers: Andrea Willson, Jakob Claussen, Thomas Woebke
Production Companies: Deutsche Columbia Pictures, Berlin, Claussen + Woebke Film, Munich
Principal Cast: Barnaby Metschurat, Herbert Knaup, Heike Makatsch, Roman Knizka, Frank Giering
 Casting: Nessie Nesslauer
Studio Shooting: Bavaria Studios, Geiselgasteig
Length: 96 min, 2,626 m
Format: Super 35 mm, color, cs
Original Version: German
Sound Technology: Dolby SR, SDDS, SRD

With backing from FilmFernsehFonds Bayern, Bayerischer Bankenfonds, Filmfoerderungsanstalt (FFA), Filmboard Berlin-Brandenburg
German Distributor: Columbia TriStar Film GmbH, Berlin

Stefan Ruzowitzky was born in Vienna in 1961. He studied Theater and History and attended film courses and seminars by such industry figures as Syd Field, Zdenek Mahler and Vilmos Zsigmond. In the first half of the 1980s, he worked in the theater as a director and wrote radio plays for the Austrian broadcaster ORF. From 1987, Ruzowitzky worked as a freelance director and author for television, commercials and music videos. In 1996, he made his feature directorial debut with Tempo, which won the Max Ophuels Award in 1997. His second feature, The Inheritors (Die Siebteilbauern, 1997), was sold to 50 countries and shown at numerous film festivals around the globe, winning many prizes including a Tiger Award in Rotterdam. The Inheritors was Austria’s entry for the OSCAR for the Best Foreign Language Film in 1999. Since then, he has made the successful thriller Anatomy (Anatomie, 2000), All the Queen’s Men (2001) and Anatomy 2 (Anatomie 2, 2002).
It’s been so many years now, yet Boran, alias Felix Novak, will never forget …

The man he killed, his escape from jail, the accident he believed was fatal to his wife and young son. Now, after living more than 20 years as a fugitive along the canals of the Spreewald, he learns that he has a grandchild, Clara, who is in trouble. He finds her, flees with her to his hut and forces the fiercely rebellious girl to confront her actions as he tries to put together the puzzle of their history. It emerges that his wife survived the accident, but has been paralyzed ever since. Her brother Martin Rogatzki, a police inspector, has been caring for her – and he intends to make Boran pay for it.

After getting wind of Boran’s whereabouts, he and Inspector Akim re-open the case against him and head for the Spreewald, where they find a tight-knit community that refuses to betray Boran. While Rogatzki tenaciously pursues his personal vendetta, Akim falls in love with a young local woman who opens his eyes to Boran’s integrity, to his beneficial influence on Clara, and to the mercy that he deserves …

Genre Drama Category Feature Film Cinema Year of Production 2001 Director Alexander Berner Screenplay Claus C. Fischer, based on an idea by Alexander Berner Directors of Photography Peter Steuger, Torsten Lippstock Editor Ueli Christen Music by Chris Heyne Production Design Monika Bauert Producers Bettina Reitz, Nico Hofmann Production Company teamWox, Berlin/Munich, in co-production with Senator Film Produktion, Berlin, Digital Editors, Munich, UFA, Babelsberg, Comet Film, Bottrop Principal Cast Matthias Habich, Henry Huebchen, Lisa Martinek, Caroline Teska, Mehmet Kurtulus, Dagmar Manzel Length 98 min, 2,906 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby Surround International Festival Screenings Ophuels Festival Saarbruecken 2002, Viareggio 2002 With backing from Filmboard Berlin-Brandenburg, FilmFernsehFonds Bayern, Filmoerderungsanstalt (FFA), Filmfonds Babelsberg ILB German Distributor Senator Film Verleih GmbH, Berlin Alexander Berner was born in 1966 in Munich. After training as a graphic designer in London, he edited numerous documentaries, music videos and advertising spots. In 1989, he filmed Inheritance, a musical portrait about a multi-cultural rock band in the USA. He then returned to Germany and made the trailers to such films as Bille August’s The House of Spirits, Doris Doerrie’s Happy Birthday! (Happy Birthday Tuerke!) and Soenke Wortmann’s Maybe...Maybe Not (Der bewegte Mann). Also active as a film editor, he has edited Bernd Eichinger’s A Girl Called Rosemarie (Das Maedchen Rosemarie), Thomas Jahn’s Knockin’ on Heaven’s Door, and most recently, Paul Anderson’s Resident Evil, among others. In 1996, he received a German Film Award for his editorial work on Joseph Vilsmaier’s Brother of Sleep (Schlafes Bruder). Boran (2001) is his directorial feature debut.
And above us the indifference of the stars. It is this indifference that makes us search for love.

The writer Pia and the painter Gil live by the Rio Negro deep in the Amazon jungle. One night, during a lunar eclipse, Pia is murdered. Her death plunges Gil into a world of shadows. He leaves the town by the river and does not return to the house he shared with Pia until two years later.

There, Pia is present in the flood of memories that keep coming back to him, and also lives on deep in his heart. This love, the comfort it brings him, and the girl Elsa lead him out of the darkness and back into the light, back to life. And he will meet Pia’s murderer.

Eclipse is a love story set against the background of a crime: compelling, poetic, and delicately told.

Genre Drama Category Feature Film Cinema Year of Production 2002 Director Herbert Broedl Screenplay Herbert Broedl Director of Photography Volker Tittel Editor Katrin Koester Music by Roman Bunka Production Design Sérgio Silveira Producers Peter Stockhaus, Herbert Broedl Production Companies Peter Stockhaus Film, Hamburg, Baumhaus Film Broedl, Hamburg Principal Cast Matheus Nachtergaele, Betty Gofman, Paulo Vespúcio Length 86 min, 2,560 m Format 35 mm, color, 1:1.85 Original Version Portuguese Subtitled Versions English, German Sound Technology Stereo International Festival Screenings Rio 2002 With backing from FilmFoerderung Hamburg

Ernest Hemingway wrote his Parisian stories on the table of a sidewalk café. Niko prefers to pen his Berlin tales on the counter of a funky bar behind the shark tank. What better place for a writer to pick up a girl? Along comes Sonja, who wants to know how the horny tale he’s now working on will end. So she invites Niko to finish his erotic tale over a drink at her apartment! There’s only one catch: Martin, her ex-husband, still hasn’t moved out of the place. So what, says Sonja – we’ll just change the ending of the story ... to a menage à trois.

**Genre** Erotic  
**Category** Short  
**Year of Production** 2002  
**Director** Dito Tsintsadze  
**Screenplay** Dito Tsintsadze  
**Director of Photography** Lorenz Haarmann  
**Editor** Stephan Krumbiegel  
**Music by** Dito Tsintsadze  
**Production Design** Thilo Mengler  
**Producer** Tanja Ziegler  
**Production Company** Ziegler Film, Berlin, in co-production with WDR, Cologne


The Californian desert, somewhere between Death Valley and Los Angeles. She – pert, forward, a ball of fire – has just thrown her mobile away after an angry tête-à-tête with her (ex-) boyfriend. He – rugged, handsome, the independent outdoor type – is hitching a ride back to LA and knows a good bet when he sees one.

A road movie with ploys and fantasies, arm-wrestling and one-upmanship, Did You Ever ... is a throwback to the Pat & Mike, Tracy & Hepburn screwball comedies.

**Genre** Erotic  
**Category** Short  
**Year of Production** 2002  
**Director** Justin Leonard Stauber  
**Screenplay** Justin Leonard Stauber  
**Director of Photography** Konstantin Kroening  
**Editor** Anja Schweppenstette  
**Music by** Eckart Gadow  
**Production Design** Michael Voelker  
**Producer** Tanja Ziegler  
**Production Company** Ziegler Film, Berlin, in co-production with WDR, Cologne

Justin Leonard Stauber was born in 1966 in Mannheim. He studied Philosophy and Film in Freiburg and Cologne from 1987-1993 before receiving a scholarship to the Sorbonne’s Film Institute in Paris in 1993-1994. He then participated in a trainee program at Warner Bros. in California from 1995-1996. Active as a writer and director, his films include: The Happy Ending (short, 1999), the trailer to Fire Rider (2000), I Don’t Do No Drugs (short, 2000), Bird on the Head (short, 2000), Rebecca and Frank (short, 2000), Die letzte Nacht (short, 2001), Did You Ever ... (short, Zwischenspiel ..., 2002), as well as numerous music videos in the US and Germany.

---

**World Sales:**
Atlas International Film GmbH · Dieter Menz, Stefan Menz, Christl Blum  
Rumfordstrasse 29-31 · 80469 Munich/Germany  
phone +49-89-10 97 50 · fax +49-89-22 43 32  
email: mail@atlasfilm.com · www.atlasfilm.com · www.erotictales.de
Ghettokids is the story of two foreign children in a socially explosive neighborhood in Munich. Christos lives with his mother and two brothers in extremely crowded quarters, and idolizes his older brother, Maikis. But his real home is the central station, where the occasional trick and petty theft puts a little cash in his pockets.

Hanna, a new teacher, comes to their school and, after initial problems, realizes how important her work for the neighborhood is. The two brothers slowly begin to take interest and develop trust. But this doesn’t last long. Maikis is the victim of a gang feud and lands in jail. Christos begs Hanna to intervene on his brother’s behalf, and Maikis is actually released.

A happy end? It almost looks like it, but for ghetto kids there are no fairy tales where people live happily ever after …

Genre Drama  Category TV Movie (fiction)  Year of Production 2002  Director Christian Wagner  Screenplay Gabriela Sperl  Director of Photography Juergen Juerges  Editor Patricia Rommel  Music by Fabian Roemer  Production Design Su Proebster  Producer Bernd Burgemeister  Production Company TV-60 Filmproduktion, Munich, in cooperation with ARTE, Paris

Principal Cast
Guenther Maria Halmer, Toni Osmani, Barbara Rudnik, Ioannis Tsialas

Casting Lore Bloessl, Heike Ulrich  Length 87 min, 954 m  Format 16 mm, color, 1:1.78  Original Version German  Subtitled Versions English, French

Sound Technology Dolby SR

International Festival Screenings Munich 2002, Montreal 2002

Christian Wagner was born in 1959 in Immenstadt. He made his first Super 8 film Der Prophetor during high school. He then went on to study German Literature, Theater and Psychology in Munich. In 1995, he began teaching at the Film Academy Baden-Wuerttemberg in Ludwigsburg. His other films include: Wallers letzter Gang (1988) – which won the Bavarian Film Award in 1988 and the German Film Award in 1989, Zug (1990), Transatlantis (1994), Zita – Geschichten ueber Todsuenden (1998), Zehn wahnsinnige Tage (2000), and Ghettokids (2002).

World Sales:
CINEPOOL - A Dept. of Telepool Europaeisches Fernsehprogramm
Dr. Cathy Rohrke, 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

kino 4 2002 new german films 43
Kiss and Run is the story of Emma and Max, who live and love on a tower block estate in Frankfurt.

Emma is really an actress, but works in a video shop because she isn’t getting any roles. She comforts herself with the thought that a lot of famous actors were discovered late. But how late is “late”? At midnight, she will be twenty-five. Ancient.

Max is a committed anarchist. Harold and Maude is his favorite film, in keeping with his continual suicide attempts. He idolizes the porno star John C. Holmes and hangs out in the video shop all day.

But today, Emma gets stuck in the lift with Max, and she knows she is going to have to do something about her miserable existence. She’s about to miss an important audition and Max is driving her mad. To top it all off, she finds out that the video shop is going to be closed down to make way for a suntan studio, and she looks forward to having a bleak birthday …

Genre Love Story, Romantic Comedy
Category Feature
Film Cinema
Year of Production 2002
Director Annette Ernst
Screenplay Maggie Peren
Director of Photography Sebastian Eßchmidt
Editor Andrea Mertens
Music by Thomas Mehlhorn, Al Lucas
Production Design Anne Metzen
Producers Sebastian Popp, Robert Malzahn
Production Company Stoked Film, Frankfurt, in co-production with ZDF, Mainz, TVT Postproduction, Berlin
Principal Cast Maggie Peren, Ken Duken, Anja Herden, Hinnerk Schoenemann
Special Effects TVT Postproduction, Berlin
Studio Shooting IMAGE Filmstudio, Frankfurt
Length 87 min, 2,556 m
Format 35 mm, color, 1:1.85
Original Version German
Sound Technology Dolby Digital THX
International Festival Screenings Hof 2002
International Awards Script Prize Baden-Wuerttemberg 2000
With backing from BKM, Filmboard Berlin-Brandenburg, Hessische Filmförderung, MFG Baden-Wuerttemberg, Kuratorium junger deutscher Film

Annette Ernst was a television speaker and director’s assistant for the theater before she began her own film career. She has written the screenplays for the TV movie Schmetterlingskuesse (1998), the feature film Die Bürgermeisterin (2000), and eight episodes of the series Fabrixx (2000), among others. In 1999, she founded the production company Luna Park 64 in Frankfurt. Her films include: Wer hat Angst vorm Weihnachtsmann (short, 1996), Die Aufschneider (short, 1999), and the feature Kiss and Run (2002).
Christiane and Sandra want to write a book about the “world of magic”. At an esoteric summer workshop, they meet three other women and decide to work together on the project. They take a year to research the subject, with each woman delving into a special area: shamanism, witchcraft, ritual magic, chaos magic, and other geomancy practices.

A comedy which spares no aspect of the “magical sciences”. But the world of magic has its own set of laws.

Genre Comedy Category Feature Film Cinema Year of Production 2002 Director Roland Reber Screenplay Roland Reber Directors of Photography Roland Reber, Mira Gittner Editor Mira Gittner Music by Wolfgang Edelmayer Production Design Mira Gittner Producers Ute Meisenheimer, Mira Gittner, Marina Anna Eich Production Company wtp international, Geiselgasteig Principal Cast Mira Gittner, Marina Anna Eich, Ute Meisenheimer, Claire Plaut, Patricia Koch Casting wtp international, Geiselgasteig Special Effects Mira Gittner Length 95 min, 2,599 m Format Digi-Beta Blow-up 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Stereo

Roland Reber has worked as a director and actor in theaters in Bochum, Zurich, Essen, Dusseldorf and for the Ruhr-festspiele Recklinghausen after finishing his Acting studies in Bochum in the 70s. He has written more than 20 theater plays and scripts as well as text and lyrics. In 1989, he founded the Welt Theater Projekt (within the framework of the World Decade for Cultural Development of the United Nations and UNESCO) and worked as director, writer and head of WTP in India, Moscow, Cairo, Mexico City and in the Caribbean. He has also been a cultural advisor to different countries and institutes and received the Cultural Prize of Switzerland and the Caribbean award Season of Excellence as a director and writer. He was awarded the Emerging Filmmaker Award 2001 in Hollywood and the President’s Award 2000 in Ajijic/Mexico, among others, and was named Producer of the Year by the Bavarian Film Center for his direction of the feature The Room (Das Zimmer, 2001). His other films include: Ihr habt meine Seele gebogen wie einen schoenen Tänzer (1977), Die kleine Heimat (TV, 1978), Manuel (short, 1998), Der Fernsehauftritt (short, 1998), Der Koffer (short, 1999), Compulsion (Zwang, short, 2000), Sind Maedchen Werwoelfe? (short, 2002), and Pentamagica (2002).
They were two brothers. Loved by the people, hunted by the cops. Berlin in the Golden Twenties. Social unrest and joblessness share the city with incredible wealth and decadence – it is a time when everything is possible! This is the world of the working-class brothers Franz and Erich Sass, who started out in life as poor but honest men and ended up becoming Berlin’s most notorious gangsters.

After carrying out a series of robberies which leave the police wringing their hands in frustration, Franz and Erich Sass become Berlin’s most celebrated heroes. The newspapers report admiringly and the brothers are the talk of the town. As their fame grows, so does their fortune. Exhilarated by their success, the brothers plan a final, daring coup: Berlin’s richest and most highly-guarded bank, where the Nazis also have 15 million Reichsmarks campaign funds deposited. Although they get away with the loot, they are apprehended at the Danish border. As their trial proceeds, the suspense mounts. Could this really be the end for the daring duo? To everyone’s surprise, Franz and Erich are acquitted by the jury. But the Nazis won’t let anybody get away with stealing from them …

**Genre** Drama  
**Category** Feature Film  
**Cinema** Year of Production 2001  
**Director** Carlo Rola  
**Screenplay** Uwe Wilhelm, Holger Karsten Schmidt  
**Director of Photography** Martin Langer  
**Editor** Friederike von Normann  
**Music by** Georg Kleinebreil  
**Producer** Oliver Berben  
**Production Company** MOOVIE-the art of entertainment, Berlin, in co-production with Constantin Film, Munich, Taurus Produktion, Munich, Roxy Film, Munich  
**Principal Cast** Ben Becker, Juergen Vogel, Henry Huebchen, Kann Baal, Otto Sander, Jeanette Hain  
**Casting** Drews Casting Studio, Berlin  
**Special Effects** Spezialeffekte Gerd Voll, Effective, Flash Art  
**Length** 110 min.  
**Format** Super 35 mm, color, cs  
**Original Version** German  
**Subtitled Versions** English, French, Spanish  
**Sound Technology** Dolby Digital 6-Channel  
**International Festival Screenings** Berlin 2002 (German Cinema), Viareggio 2002, Tokyo 2002 (in competition)  
**With backing from** Filmboard Berlin-Brandenburg, FilmFernsehfonds Bayern, Filmstiftung NRW, Filmförderungsgesellschaft (FFA), BKM  
**German Distributor** Constantin Film Verleih GmbH, Munich  

**Carlo Rola**, born in 1958 in Germany, began his Law Studies in Frankfurt in 1976 and earned a living working as a stuntman at the theater. Starting in 1981, he decided to focus fully on the theater and opera, and was a director’s assistant, working with, among others, Hans Neuenfels, Ruth Berghaus and Peter Stein for various productions in Hamburg, Frankfurt and Berlin. His debut as a director was in Frankfurt in 1983 with the English-language performance of *A Streetcar Named Desire*. Also at this time, he was the production manager of numerous feature films and TV movies. In 1994, he was an instructor for Promotional Film at the “Konrad Wolf” Academy of Film & Television in Potsdam-Babelsberg, in 1999 he was an instructor for Direction at the German Film & Television Academy (dffb) in Berlin. Since then, he has directed over 60 national and international commercials, trailers and music videos. In 1996, he founded MOOVIE—the art of entertainment together with Oliver Berben in Berlin, where he has lived for 20 years.
Rebecca comes from a good home, but still sees little sense in life. She feels left out from her father’s new family, she’s had an abortion, she’s tried to commit suicide, and she hates life in the city. In this miserable condition, she meets Lukas, a gentle, but at the same time, strong-willed and good-looking young man. Lukas and his friends live in a commune out in the woods. They share their drugs and bodies, and beg for or steal whatever they have to in order to get by. Rebecca falls in love with Lukas and soon feels more comfortable in the commune than she does at home. Together, they develop a criminal energy that knows no boundaries and leads them to cold-blooded murder …

Genre Drama, Thriller  
Category Feature Film Cinema  
Year of Production 2002  
Director Dmitri Astrachan  
Screenplay Karsten Laske, M. Klaschka  
Director of Photography Tatyana Lognov  
Music by Paul Wuthe  
Production Design Vladimir Denisov  
Producer Artur Brauner  
Production Company CCC-Filmkunst, Berlin, in cooperation with Gran Film, Minsk  
Principal Cast Nikolai Kinski, Julia Palmer-Stoll, Robert Grober, Frederic Welter, Natja Jamaan, Johannes Rapp, Oliver Tautorat  
Casting Patricia Kastner  
Length 92 min, 2,600 m  
Format 35 mm, color, 1:1.66  
Original Version German  
Sound Technology Dolby

Dmitri Astrachan was born in 1957 in Leningrad, today St. Petersburg. He graduated from the Leningrad State Institute for Theater, Music and Cinema, having majored in Playwriting. From 1982-1987, he was artistic director of the Sverdlovsk Youth Theater. In 1987, he became head of the famous Bolshoi Theater. Four years later, he was invited to lead the St. Petersburg Academic Comedy. In 1995, he left the theater to concentrate on film production. His award-winning films include: Get Thee Out! (Isidi, 1991), You Are the Only One (Du bist fuer mich die einzige, 1993), Everything Will Be All Right (Alles wird besser, 1993), From Hell to Hell (Von Hoelle zu Hoelle, 1996), Apokalypse 99 – Anatomie eines Amoklauefers (1998), Kasachstan Lady (1999), and The Devil Who Called Himself God (Der Teufel der sich Gott nannte, 2002), among others.
The Export-Union of German Cinema is the national information and advisory center for the export of German films. It was established in 1954 as the “umbrella” association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company.

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

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

The Export-Union itself has nine permanent staff:
- Christian Dorsch, managing director
- Susanne Reinker, PR manager (until 31 October 2002)
- Mariette Rissenbeek, PR manager (as of 1 November 2002)
- Stephanie Weiss, project manager
- Angela Hawkins, publications editor
- Andrea Rings, assistant to the managing director
- Cornelia Klimkeit, PR assistant
- Nicole Kaufmann, project coordinator
- Petra Bader, office manager
- Ernst Schrottenloher, accounts

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

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

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

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

**The focus of the work:** feature films, documentaries with theatrical potential and shorts that have been invited to the main sections of major festivals.
ARRI Media Worldsales
please contact Antonio Exacoustos jun.
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, Christl Blum
Run福德strasse 29-31
80469 Munich/Germany
phone +49-89-21 09 75-0
fax +49-89-22 43 32
email: mail@atlasfilm.com
www.atlasfilm.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: bavaria.international@bavaria-film.de
www.bavaria-film-international.de

Beta Cinema
Dept. of Beta Film GmbH
please contact Dirk Schuerhoff
Robert-Buerkle-Strasse 3
85737 Ismaning/Germany
phone +49-89-99 56 23 45
fax +49-89-99 56 27 03
email: DSchuerhoff@betacinema.com
www.betacinema.com

cine aktuell
Filmsgesellschaft mbH
please contact Ralf Faust, Axel Schaarschmidt
Werdenerstrasse 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 +49-89-39 10 25
fax +49-89-33 10 89
email: info@cine-international.de
www.cine-international.de

CINEPOOL – Dept. of Telepool
Europäisches Fernsehprogramm-Kontor GmbH
please contact Dr. Cathy Rohnke, Wolfram Skowronnek
Sonnenstrasse 21
80331 Munich/Germany
phone +49-89-55 87 60
fax +49-89-55 87 62 29
email: cinepool@telepool.de
www.telepool.de

Dieter Wahl Film
please contact Dieter Wahl
Postfach 71 10 26
81460 Munich/Germany
phone +49-89-55 87 60
fax +49-89-55 87 62 29
email: wahlfilm@arri.de

Exportfilm Bischoff & Co. GmbH
please contact Jochem Strate, Philip Evenkamp
Isabellastrasse 20
80798 Munich/Germany
phone +49-89-55 87 60
fax +49-89-55 87 62 29
email: philipevenkamp@csi.com

german united distributors
Programmvertrieb GmbH
please contact Silke Spahr
Richardstrasse 6-8a
50667 Cologne/Germany
phone +49-221-92 06 90
fax +49-221-9 20 69 69
email: silke.spahr@germanunited.com

Kinowelt Medien AG
Kinowelt World Sales
A Division of Kinowelt Lizenzverwertungs GmbH
please contact Jochen Hesse, Stelios Ziamnis
Infanteriestrasse 19/Bldg. 6
80797 Munich/Germany
phone +49-221-1 39 22 22
fax +49-221-1 39 22 24
email: info@medialuna-entertainment.de
www.medialuna-entertainment.de

Progress Film-Verleih GmbH
please contact Christel Jansen
Burgstrasse 27
10178 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 +49-30-80 48 60
fax +49-30-88 04 86 11
email: office@road-movies.de
www.road-movies.de

RRS Entertainment Gesellschaft fuer Filmliizenzen 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

Transit Film GmbH
please contact Loy W. Arnold, Mark Grunenthal
Dachauer Strasse 35
80335 Munich/Germany
phone +49-89-59 98 85-0
fax +49-89-59 98 85-20
email: transitfilm@compuserve.com
www.transitfilm.de

Uni Media International
Filmtvriebsgesellschaft mbH
please contact Irene Vogt
Schaefflerstrasse 3
80333 Munich/Germany
phone +49-89-59 58 46
fax +49-89-54 50 70 52
email: UniMediaInt@t-online.de

Waldleitner Media GmbH
please contact Michael Waldleitner, Angela Waldleitner
Muenchhausenstrasse 29
81247 Munich/Germany
phone +49-89-55 53 41
fax +49-89-59 45 10
email: media@waldleitner.com

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

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

Verband Deutscher Filmexporteure e.V./
Association of German Film Exporters
please contact Lothar Wedel
Tegernseer Landstrasse 75, 81539 Munich/Germany
phone +49-89-6 62 49 70, fax +49-89-6 92 09 10
email: mail@vdfe.de, www.vdfe.de

Filmförderung Bayern GmbH
Sonnenstrasse 21, 80331 Munich/Germany
phone +49-89-5 44 60 20, fax +49-89-54 46 02 21
email: filmförderung@fff-bayern.de
www.fff-bayern.de

FilmFoerderung Hamburg GmbH
Friedensallee 14–16, 22765 Hamburg/Germany
phone +49-40-3 98 37-0, fax +49-40-3 98 37-10
email: filmfoerderung@ffhh.de
www.ffhh.de

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

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

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

China & South East Asia
Lukas Schwarzacher
Flat F, 18/F, Tonnochy Tower A
272 Jaffe Road
Wanchai
Hong Kong SAR/China
phone +8 52-97 30 55 75
fax +1-2 40-255-71 60
email: lukas.schwarzacher@german-cinema.de

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

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

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

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

United Kingdom
Iris Kehr
Top Floor
113-117 Charing Cross Road
London WC2H 0DT/Great Britain
phone +44-20-74 37 20 47
fax +44-20-74 39 29 47
email: iris.kehr@german-cinema.de

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

USA/West Coast
Corina Danckwerts
Capture Film, Inc.
2400 W. Silverlake Drive
Los Angeles, CA 90039/USA
phone +1-3 23-6 68-01 12
fax +1-3 23-6 68-08 53
email: corina.danckwerts@german-cinema.de

IMPRINT

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

ISSN 0948-2547

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

© Export-Union des Deutschen Films

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

Editors
Angela Hawkins, Susanne Reinker

Production Reports
Martin Blaney, Simon Kingsley

Contributors for this issue
Martin Blaney, Bodo Fruendt, Sabine Reichel, Hans Schifferle

Translations
Lucinda Rennison

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

Art Direction
Werner Schauer

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

Financed by
the office of the Federal Government Commissioner for Cultural Affairs and the Media.

Printed on ecological, unchlorinated paper.