AT TOKYO
In Competition
SANTA SMOKES

WHAT WOMEN SHOULD WANT & THE ATTRACTION OF OPEN WOUNDS
Portraits of Ula Stoeckl & Andres Veiel

IN A CLASS OF HIS OWN
Portrait of Artur Brauner

SPECIAL REPORT
Politics in German Film: Some New Trends
focus on politics in german film

SOME NEW TRENDS

directors’ portraits

WHAT WOMEN SHOULD WANT
A portrait of Ula Stoeckl

THE ATTRACTION OF OPEN WOUNDS
A portrait of Andres Veiel

producer’s portrait

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More than a decade after the unification of the two German states, which has led to far-reaching change and a new self-image in today’s Federal Republic, it is possible to observe a boom in films addressing political themes. This increased interest in political material opens up questions about the continuity and developments of politics in German films.

NEW BEGINNINGS

After the complete control over the film industry exercised by the state propaganda of National Socialism and the National Socialist state’s obsessive self-portrayal in film, the development of cinema films after 1945 was firmly defined by reference to the political past, as indeed was political culture as a whole. After the Second World War, an important aspect of film work in the German Democratic Republic (GDR) — and after some delay, that of the Federal Republic of Germany (FRG) as well — was to establish a conscious distinction from National Socialist film.

At the East German DEFA Studios, founded in 1946, a number of formally excellent “antifascist films” were made which concerned themselves with the intellectual and social roots of National Socialist rule, for example Wolfgang Staudte’s Rotation (1949). By contrast to the DEFA films, in “West German” cinema World War II and the reality of post-war Germany was handled in a rather “apolitical” way, showing individual destinies or a general humanism. During the years of the emerging “economic miracle”, there was a boom in films that took over the traditions of the Ufa Studios, conveying a revisionist image of Germany and its history, such as the Heimatfilm of the 1950s.

From the early sixties onwards, an ostentatious turning away from problematic traditions and continuities of previous German cinema also became an aspect shaping the identity of the New German Film in West Germany. The manifesto published by 26 young filmmakers within the framework of the 8th West German Short Film Festival in Oberhausen in 1962 led to a new film movement with a lively interest in questions concerning the more recent German past and a critical examination of the German present. The New German Film contributed to debates on intellectual renewal and social change and departure during the sixties, and it signified a re-politicization of West German film work.
A PLACE FOR THE POLITICAL

When considering the relationship between film and politics, initially our attention is naturally drawn to films with an explicit reference to politics in the narrower sense. Their political relevance is clear without any further context. But this does not explain film’s method of functioning. Films that do not focus on any aspect of the state system can also lead to wide-scale controversy, establish agreement and trust, arouse emotions and trigger arguments. Essentially, these potential effects of film arise through features it shares with, or which differentiate it from other images and texts circulated in the mass media. The majority of the films mentioned also share principles and presumptions that structure the understanding and discussion of a film. These discursive contexts outside of film itself are defining factors in the political dimension of films. They cannot be seen only as individual products, however outstanding some of these are, for they receive their political significance in the context of criticism, reception and public standpoints. (Stauff, 1998).

According to political philosopher Jaques Rancière, the political is a de-regularization of the presumed, it lends new form to the space for what must be done, seen and counted. It follows that the political is the practice of the exception, making visible what one does not see, making audible what one does not hear, and countable what is not counted. (Jaques Rancière, 2003). In the spirit of Rancière, therefore, particularly cinema can be understood as a potential place for the political.

ON THE WAY TO THE BERLIN REPUBLIC

The collapse of the GDR in November 1989 and the subsequent process of unification brought far-reaching changes in all social fields, not only in the "new states". The new definition of the Federal Republic towards a "Berlin Republic" led to intense debates about the changing significance of the nation and people’s relation to their own history and identity. It was before this background that a revival of entertainment cinema could be observed. The trends of restoration already emerging in the 80s – which should also be viewed in connection with a changed policy of film promotion under Helmut Kohl’s conservative government – intensified in the years after reunification. The result was a turn towards conventional genre patterns including the stabilizing function of classical narration.

With respect to form and theme, some of the economically successful romantic comedies focusing on love, partnership and shallow role conflicts recall West German post-war cinema. During the 90s, political ambitions in the fictional field were to be found almost exclusively in stories that thematized the political past of the Federal Republic. It is possible to discern three thematic fields here: a continuing investigation into National Socialism, an attempt to come to terms with the German reunification in film, and the dramatization of the Red Army Faction (RAF).

NEW VIEWS OF NATIONAL SOCIALISM: LOVE & EVERYDAY LIFE

Films were produced during the 60s and 70s, in both the GDR and the FRG, that attempted to analyze the conditions of National Socialism and its continuity in contemporary society. The following examples were also outstanding in their cinematic form: the DEFA film The Affair Gleiwitz (Der Fall Gleiwitz, 1961, Gerhard Klein), reflecting on the aesthetics of fascism; Zwischen zwei Kriegen (1978, Harun Farocki), tracing the support given to the NS system by German industrialists; Not Reconciled or Only Violence Helps Where Violence Rules (Nicht versoehnt, 1965, Jean-Marie Straub/Danièle Huillet, cf. p. 37), examining the continuity between the German past and present; and Yesterday Girl (Abschied von Gestern, 1966, Alexander Kluge), shedding light on the rejection of this insight in post-war German society.

By contrast, many of the currently produced films set in the framework of National Socialism make use of conventional genre film. Ranging from melodrama to nostalgic studies of milieu, personal destinies – rather than societal trends – are frequently the center of interest. Before a historical setting, some recent German films indulge themselves in mainstream values such as nostalgia, glamour and great emotions.

While many films of the New German Film era were concerned with the continuing effects of history in the present, such as Fassbinder’s post-war trilogy The Marriage of Maria Braun (Die Ehe der Maria Braun, 1979), Lola (1981) and Veronika Voss (Die Sehnsucht der Veronika Voss, 1982), or Herbert Achternbusch’s The Last Hole (Das letzte Loch, 1981), the political past often becomes a remote world.
it becomes somewhat nebulous, as in the films of Joseph Vilsmaier, whose historical settings are primarily intended as visual spectacle and result in a distancing from political questions. In addition, his Comedian Harmonists (1998) points to a development symptomatic of other currently produced films on the theme of anti-Semitism and the Holocaust. The desire that they appear to be based on—a desire for the reconciliation of the “self” and the “other”, “German” and “Jewish”, (a differentiation still made by a lot of German feature films)—is expressed in stories of romantic love such as Aimée & Jaguar (1999, Max Faerberboeck), a love story between two women before the background of National Socialist persecution; The Giraffe (Meschugge, 1998, Dani Levy) in which love overcomes the dynamics of established roles as victim and perpetrator, or the film that recently received an award [to Katja Riemann for Best Leading Actress] in Venice, Rosenstrasse (2003, Margarethe von Trotta), which investigates German wives’ commitment on behalf of their German-Jewish husbands.

By contrast to the more pleasing fictional forms, other documentary works have indeed led to political scandal: in particular Jammed – Let’s Get Moving (Stau – Jetzt geht’s los, 1992, Thomas Heise) about radical right-wing youths in the East German town of Halle, and Beruf: Neonazi (1993, Winfried Bonengel), a portrait of the neo-Nazi Bela Ewald Althans. Both films gave rise to stormy discussions. The documentary method of showing figures without comment and focusing on conflicts by interrelating images had an enormous political effect, for previously, Neonazi speech had only been audible in the German media in conjunction with distancing strategies. Romuald Karmakar’s The Himmler Project (Das Himmler Projekt, 2000) also triggered great controversy. Karmakar had the German actor Manfred Zapatka recite a speech originally delivered by Heinrich Himmler in 1943. The audience is thus compelled to listen to this monologue, aware that its past listeners were indeed well-informed about the atrocities of the Holocaust.
UNIFICATION: FOOD FOR FILM

The larger-scale feature films made about unification immediately after events in the early nineties were primarily conventional comedies with no political interest such as Go Trabi, Go (1990, Peter Timm) or Superstau (1991, Manfred Stelzer). Christoph Schlingensief was the only director to pick up a chainsaw and a meat cleaver in face of the jubilation over unification. The German Chainsaw Massacre (Das deutsche Kettensägenmassaker, 1990) describes the brutality of the first hours of reunification as a cannibal act: “They came as friends and were turned into sausage.” During the first years in the documentary field, primarily east German documentary filmmakers concerned themselves with the problems of radical social change and the new system. Volker Köpp, for example, completed his Maerkische Trilogy (1990-1991), Thomas Heise made Eisenzeit (1991), followed by, as already mentioned, Jammed – Let’s Get Moving (1992).

After the German cinema film had lost its interest in the political upheavals in Germany for several years, in 1999, ten years after the fall of the Wall, films concerning the GDR and the consequences of reunification came to fore. Sun Alley (Sonnenallee, 1999, Leander Haussmann) and Heroes Like Us (Helden wie wir, 1999, Thomas Brussig) relate the collapse of the GDR from the "eastern perspective". This was a perspective which had seldom been adopted in feature films, with the exception of the last, rarely considered DEFA productions such as Letztes aus der DaDa eR (1990, Joerg Foth), Banale Tage (1992, Peter Welz) or Jana und Jan (Jana und Jan, 1992, Helmut Dziuba). In Sun Alley, Haussmann recounts the life of a group of friends as a revue of the strangeness of Socialism, the climax being the disappearance of the border. In Heroes Like Us, the opening of the Wall is also the final, high point of the protagonists’ youth, told as a time-lapse film using a wide range of film material – documentary, animation, Super8, public and private film recordings. These private stories demonstrate a distance towards the political system and the contexts of political action after the "end of the great Utopias" and the experience of ten years of unification.

By contrast, No Place to Go (Die Unberuehrbare, 1999, Oskar Roehler) tells of the trauma of the collapse of the GDR from a "western perspective". This film about the last days of the writer Gisela Elsner (based on the character of the director’s own mother) visualizes something of the ensuing depression, the reverse of the euphoria triggered by the fall of the Wall as was presented in Federal German television. It is a brilliant visual realization of the doubts in political Utopias and political isolation at the end of the Cold War.

Films like Heroes Like Us and Sun Alley are indicative of the tendency to turn the GDR into a museum that began directly after its collapse. Looking back to everyday life in the GDR as a cabinet of curiosities is a part of the “success story reunification”. The period following the Second World War is reorganized with a view to the end of the GDR, and the “fall of the Wall” always represents the happy and meaningful conclusion to this history as a symbol of reunification. This “finitzation” results in a leveling out of differing perspectives on history and different political positions. Political and historical events are often presented as the result of action by individuals. The political processes are personalized and reduced to simple, basic constellations. In the context of the changes successfully brought about by groups of the GDR population, there is a remarkable lack of media constructions showing politics as the sphere of individual or collective self-determination. This “nostalgia” has no interest in grasping and visualizing structural constellations and political processes, it is more a romantic review and an act of self-assurance. Realities in eastern Germany after the new states had joined the FRG may also be seen in a more interesting form as the finely sketched background to films such as Forget America (Vergiss Amerika, 2000, Vanessa Jopp) or alaska.de (2000, Esther Gronenborn).
The recent blockbuster *Good Bye, Lenin!* (2003, Wolfgang Becker) now questions the media images of the reunification in a new way. In order to spare his bedridden mother, Alex simply permits the GDR to survive, at least on a small scale. Everything – from East German pickles to news bulletins – is “reproduced”, after all, images themselves are only produced and are thus open to a second, quite different interpretation. All at once, the reunification also appears in a new light.

**HISTORICIZING THE RED ARMY FACTION: RAF GOES POP**

The 20th anniversary of the *Deutscher Herbst* in 1997 and the official disbanding of the Red Army Faction in 1998 led to tremendous attention being focused on German terrorism in media discourse.

Witnesses to the times of the Bleierne Zeit, filmmakers of New German Film like Fassbinder, Kluge, Schloendorff or von Trotta realized a series of films – as well as their joint film *Germany in Autumn (Deutschland im Herbst, 1977)* – such as *The Lost Honor of Katharina Blum (Die verlorene Ehre der Katharina Blum, 1975)*, Volker Schloendorff and Margarethe von Trotta), *Knife in the Head (Messer im Kopf, 1978)*, Reinhard Hauff), *The Third Generation (Die dritte Generation, 1979)*, Rainer Werner Fassbinder), or *Marianne and Juliane (Die Bleierne Zeit, 1981)*, M. von Trotta). These films may be understood as political statements on the radicalization of the times and its significance for Federal German reality. Especially in the films of the 70s, there was reference to the return of a suppressed German history without which the force of the conflicts between the state and its opponents could not be explained – or so it seemed to contemporary observers.

The series of recent films investigating political radicalism began with *The Legends of Rita (Die Stille nach dem Schuss, 1999)*, Schloendorff), the story of a west German female terrorist who goes underground, taking on a new identity in the GDR during the seventies. After German reunification, she loses her security. Schloendorff draws the protagonist as a victim of the circumstances – in both parts of Germany. The question of political motives gives way to his interest in a biography which – in this constellation – could only have been conceivable in a divided Germany.

A second fictive post-terrorism drama entered the cinemas with *The State I Am In (Die Innere Sicherheit, 2000)*, Christian Petzold). In dense pictorial language, it tells the story of a couple who have lived in the underground for 20 years and of their daughter, who wants to escape this life in hiding. In its specific narrative form, the film considers questions of guilt and attrition less than it does the consequences of a decision made long ago, and of a society that does not permit dialogue of any kind. Besides this, Petzold thematizes the continuing effects of the past, narrating historical events in passing. Only a few suggestions compel us to
reconstruct the reasons, contexts and the past of the ex-terrorists for ourselves, and perhaps even to ask whether they could still have any significance for the present (Lettenwitsch/Mang 2002).

Black Box BRD (2001, Andres Veiel) was the first documentary film on the theme of German political terrorism to enjoy a successful response in the cinemas and to trigger discussion. Veiel (cf. p. 13) compares and contrasts two biographies: Wolfgang Grams, a member of the RAF, and Alfred Herrhausen, the manager of the powerful Deutsche Bank. As a result of a change in perspective towards biographical narrative, the apparently immutable opposition between the two protagonists does not seem quite so immutable. The outcome is a moment of uncertainty that can be productive, yet first and foremost, it levels out political positions. It seems that in the present Berlin Republic political conflict has largely forfeited its claims to definition.

Two other productions joined the trend towards portraying individual destinies: Starbuck: Holger Meins (2001, Gerd Conradt), also a documentary portrait, and Baader (2002,
first films about the experience of emigrating to Germany made by a Turkish-born director was *40 Square Meters of Germany* (*40 qm Deutschland*, 1986) by Tevfik Baser.

After the radical isolation of the first generation and the drama between integration and return faced by the second, the third generation of those now living in Germany with a Turkish background has started a search for new role models – whereby no obvious solutions present themselves. Films describing the impossibility of reversing the cultural melting process, showing a life lived in at least two cultures have emerged. These include Kutlug Ataman’s *Lola & Bilidikid* (1998), Yüksel Yavuz’ *The April Children* (*Aprilkinder*, 1998) and his most recent *A Little Bit of Freedom* (*Kleine Freiheit*, 2002), or Thomas Arslan’s trilogy *Geschwister* (1996), *Dealer* (1998), and *A Fine Day* (*Der schoene Tag*, 2000) which all describe a generation developing its own completely new way of life in two cultures and in two languages, and yet inevitably retains the scar caused by this break with the parents’ generation.

Beyond the dreams of complete adaptation on the one hand and the vision of a return to Turkey on the other, a “culture of métissage” emerges (Seesslen, 2000). The films do not only relate the complicated inner life of a new culture in German society, but also point to this society’s structural development into a hybrid with many more facets and fragments, and begin to portray this development as a form of enrichment. Many of these films are therefore political, not only through a concern with racism or situations of social conflict as problems of immigration, but also as problems inherent to the inner state of modern German society.
A VIEW FURTHER AFIELD

Wider political contexts, forms and consequences of globalization or political-theoretical reflections may be found more often in German documentary film work of recent years. As such, a tremendous wealth of form developed particularly during the 90s. In this context, four current German productions should be mentioned: *War at a Distance* (Erkennen und Verfolgen, 2002, Harun Farocki), an essay about the connections between production processes and war (technology), which complements Farocki’s consistent film work on the relation between images and politics; *Jericho – Verschwoerung* (2002, Agenten Kollektiv, Robert Bosshard & Friedhelm Schrooten), a documentary fragment that thematizes the “Middle East conflict” in a radically different way and becomes a plea against any kind of nationalism expressed with a liberating irony; *Die Helfer und die Frauen* (2003), a film presented by Karin Jurschick examining the trade with women as a consequence of the presence of international organizations. Jurschick casts light on the structure of the phenomenon with all its complexity and minor scenes – a production demonstrating what first-class television is capable of, in a political sense. And finally, *Tarifa Traffic* (2003, Joakim Demmer) shows a political tragedy beyond politics. In quiet images, the film tells the story of the thousands of immigrants who attempt to illegally cross the straits between Morocco and Spain each month, and the inhabitants of the surfer paradise Tarifa, for whom it has become almost a daily routine to find dead bodies on the beach. A film ballad evincing the new Europe …

Hilde Hoffmann, member of the staff at the Institute for Media Sciences, Ruhr-University of Bochum

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Directors’ Portraits

Ula Stoeckl was born in Ulm/Germany. After studying languages in France and England, she studied film at the then newly founded department of film at the Hochschule fuer Gestaltung (HfG) in Ulm. Her teachers during the five years from 1963 to 1968 included Alexander Kluge and Edgar Reitz. After several short films, she wrote and directed her first long feature film The Cat Has Nine Lives (Neun Leben hat die Katze) in 1968. This was followed by Stories of a Dumpsterkid (Geschichten vom Kuebelkind, 1970) and The Golden Thing (Das goldene Ding, 1971), both made together with Reitz. After some mid-length features for television, in 1974 she made the feature film A More Than Perfect Couple (Ein ganz perfektes Ehepaar), again directing her own screenplay and acting as her own producer. More TV films were followed by A Woman with Responsibilities (Eine Frau mit Verantwortung, screenplay by Jutta Brueckner) in 1977. Her most successful film to date was The Sleep of Reason (Der Schlaf der Vernunft), released in 1984, for which she also wrote the screenplay and which she co-produced. For almost twenty years now, Stoeckl has been teaching Directing, Womens Studies and Film Studies, first in Australia, then at the German Film & Television Academy (dffb) in Berlin from 1994-1998, and in the USA since 1985. For many years, she served on the selection committee for the Berlinale’s official competition and since 2002 for the Biennale in Venice. At present, she is a professor at the School of Film and Digital Media of the University of Central Florida in Orlando.

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What Women Should Want

A portrait of Ula Stoeckl

She has made more than twenty films when you add them all up, and one of them (Stories of a Dumpsterkid) consists of 25 episodes of varying lengths. Twenty films, and each of them – like an act of rebellion – wrung from the apparent impossibility of the material ever becoming a film. Like Alexander Kluge and Edgar Reitz, Ula Stoeckl belongs to the bedrock of “New German Film”, where she represents the female, the maternal line. When she presented her first feature film in 1968, a film people later recognized as “the first feminist film”, she was almost a decade ahead of feminism and thus of the times themselves. There was no need for direct talk of politics in The Cat Has Nine Lives, for it was an eminently political film in which five women search for success and happiness, as if the need for this had been laid down by the constitution. “I think,” she says about it, “that for the first time I broke through something that countered men’s ways of looking at things, although at that time I was influenced by the male perspective myself, and even reproduced it.”

Because she understood how to stand up to the male viewpoint, this “feminist before feminism” initially earned the mistrust of politically committed women, but later enjoyed a fame that extends far beyond Germany. So it was not by chance that she – who found recognition abroad, particularly in France and the
USA, earlier than in her home country – was a highly appreci- ated adviser of the first Festival International des Films de Femmes at Sceaux (Paris). Her films had been shown and had won awards at more than seventy festivals all over the world. In 1984 she also received the German Film Award and the German Film Critic's Award for The Sleep of Reason. But surely the finest award, the greatest honor she has received is the Konrad-Wolf Award from the Academy of the Arts in Berlin.

The Attraction of Open Wounds was a necessary title for this strangely composed, exuberantly developing film with its waves of association, fantasy and metaphor telling the stories of beautiful women. Immediately, it became Ula Stoeckl’s signature – as she herself needed nine lives and more in order to survive the bankruptcy of the film’s distributor just two months before the film was due to be released. As to why and how she carried on, she says “You shouldn’t stop believing in what you want to do. Everything is subject to change, and I rely firmly on that, again and again.”

Stoeckl is brave and has an almost incredible vitality, so she has never really let anyone bring her down. There were in- numerable projects that came to nothing because no one listened to her suggestions about how to finance them. But then, despite the circumstances, she did make A More Than Perfect Couple, a satire on melodrama and the beautiful lie of sexual equality, and Erika’s Passions (Erikas Leidenschaften, 1976) about the foolish hope that women could get on better with other women than with men. For Stoeckl does not let her female view, the female view, make her blind to insight. She is on the women’s side, because she is a woman, and because everything that she does comes from her utterly personal consciousness, from – and in her case this is no contradiction – her intellectual feeling or emotional intelligence.

“After thousands of years of patriarchy,” she knows, “women first have to learn that they can want something, for themselves, independent of men.” That is also the theme of The Sleep of Reason, her perhaps most fascinating film, made entirely in the spirit of the Goya title with its ambiguity. A female Italian doctor – named Dea (and thus, of course, Medea) – is married to a German pharmaceutical chemist and dreams of liberation by giving birth, during “the sleep of reason”, to the monstrous: to the murder of the unfaithful Jason and her wayward daughters, of her rival, of the mother who fails to understand her and finally of killing herself.

Feminism, or so one could read the film, has not solved the problem of the incompatibility of the sexes, generations and cultures. However, it has pulled back the covers to reveal this problem, defining it more clearly. That is not the least contribution made by Ula Stoeckl, and it is one that extends far beyond the world of cinema.

Peter W. Jansen (one of Germany’s most renowned film historians and film critics) spoke to Ula Stoeckl:

Documentary filmmaker Andres Veiel maintains that he is most interested in open wounds. That does not necessarily mean much. In an age when every kind of human suffering, sorrow and failure is cynically exploited, any TV show greedy for scandal, blood and tears could claim the same. But Veiel’s interest in open wounds is quite different. Not only does he attempt, by means of long conversations and a persistent search for the right image, to penetrate beyond the first and most obvious description of a wound. He also – by means of suggestive but not manipulative montage – dares to convey his own view of things, which goes far beyond the presentation of whatever facts he has found out in the course of his research. He aims to employ research as more than a clip to stretch open a wound, making more and more of it visible. His films are conceived as possible reconciliation and healing on the basis of open, public discourse.

Veiel succeeds in breaking through to what has not been told previously; he sets thought processes in motion for both viewers and protagonists, but there is always a price to pay for these achievements. Not only research for new films, burrowing into other people’s lives, represents a strain for this director. Veiel’s older films never let go of him, either. He doesn’t just shoot his works, he adopts themes. Or rather, they adopt him. Today he still receives invitations to screenings of his old films, and to debates and conferences on topics which he has investigated.

One example is Veiel’s film The Survivors, a very personal piece of research which was released in the cinemas in 1996. Three schoolmates from his graduation year 1979 committed suicide. and Veiel set out to discover the reasons, to find out whether these deaths resulted from private collapse or whether the problem concerned his entire generation. Even today, Veiel is often invited to attend debates addressing the problem of suicide.

This underlines the quality of his works. It indicates their power, which also stems from the fact that Veiel does not want to give
Andres Veiel, who was born in Stuttgart in 1959, did not study filmmaking. He is a trained psychologist, “with some crossing over the borders into philosophy, journalism and ethnology,” as he says himself. After his diploma, he actually intended to start on a doctorate, but after some practical work in the psychiatric wing of a prison, where he staged a theater play together with inmates, he changed his attitude towards the subject. “I noticed the huge difference between what was in the patients’ files and what I experienced with them myself.” This was followed by years of “terrific uncertainty”, of searching and crisis. In the mid 1980s, Veiel met Krzysztof Kieslowski at seminars on direction held at the Kuenstlerhaus Bethanien in Berlin, and the latter encouraged him in his decision to follow the difficult path of a filmmaker.

He had to knock on a lot of doors before he found an editor with courage enough to accept the responsibility for a first film project by Andres Veiel: A Winternight’s Dream (Winternachtstraum, 1992) portrays an ageing actress who embarks on a production of Marat by Peter Weiss together with a group of laymen in an old people’s home. Veiel’s cinema debut Balagan (1993) accompanies a Jewish-Palestinian theater group that questions the Israeli handling of the Holocaust. He received the Adolf Grimme Award for his film The Survivors (Die Uberlebenden, 1996) which investigates the decision to commit suicide made by three former schoolmates. Black Box BRD (2001) – which compares and contrasts the biographies of the terrorist Wolfgang Grams and the Red Army Faction (RAF) victim Alfred Herrenhausen – received the German Film Award. Andres Veiel lives in Berlin.

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All the answers, to explain everything, to make every aspect clear and unambiguous. “It is not a matter of developing a clear, linear, stringent picture with no contradictions,” he said of his most explosive film to date, Black Box BRD. “However, it does mean having the courage to leave empty spaces, and not always wanting to establish the vector from A to B. I want to use the evidence to consider people from all sides and thus leave some space for the viewer’s own projections as well.”

But the welcome long-term echo of his films also creates problems for Veiel. He has to make sure that he does not interrupt the work on new projects too often and for too long. The market is impatient and wants new films quickly, while a name still reverberates in the audience’s memory. But Veiel’s method is careful, thorough work that subjects his initial judgments to repeated scrutiny. It is no coincidence that his current project, Die Spielenden, is a long-term observation of a group of young people training to be actors. This film will also concern parents and children, each generation’s expectations of the other, the discrepancy between different plans for life – one of Veiel’s great themes.

Again and again, his films succeed in making social analyses by telling individual stories. They document a spirit of the times. But Veiel’s method is careful, thorough work that subjects his initial judgments to repeated scrutiny. It is no coincidence that his current project, Die Spielenden, is a long-term observation of a group of young people training to be actors. This film will also concern parents and children, each generation’s expectations of the other, the discrepancy between different plans for life – one of Veiel’s great themes.

They retain an intimate character despite their politically explosive content and their social horizon. Veiel knows that in this way his works are often a pointer to his own person. He subjects himself to the interpretation of audiences and critics, and he works out his own problems and conflicts in his stories of generations, his way of following up other lives led in conformity, opposition or even running amok. In his films, Veiel wants to make permeable the boundaries between thinking and feeling, the political and the private, insight gained and emotional shock. It is only fitting, therefore, that he also abolishes the boundary between the viewer and the viewed.

Thomas Klingenmaier (film critic for the Stuttgarter Zeitung) spoke to Andres Veiel.
NEED WE SAY MORE?

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Born in Lodz/Poland in 1918 the eldest son of a Jewish timber wholesaler, Artur "Atze" Brauner survived the Holocaust and the Second World War with his parents and four siblings while 49 of his relatives perished in Nazi death camps. Directly after the end of the war, the 28-year-old Brauner came to Berlin and founded his production company Central Cinema Company (CCC) to produce Morituri (1948), a film with a heavily autobiographical character that was intended as a memorial to the victims of German racial hatred and intolerance. However, the film was a financial and personal fiasco for the young producer who saw that cinema at that time was "no place for coming to terms with the past" and decided to give the audience what it clearly wanted by concentrating on outright commercial entertainment. Subsequently, CCC became one of the leading production houses in the post-war years working with such icons of German cinema as Hans Albers, Heinz Ruehmann, Maria Schell, O.W. Fischer, Karl-Heinz Boehm, Curd Juergens, Romy Schneider, Gert Froebe, Hardy Krueger and many, many more. Around 300 productions have been handled by CCC to this day, including The Plot to Assassinate Hitler (Der 20. Juli, 1955), The Indian Tomb (Das indische Grabmal, 1959), Diabolical Dr. Mabuse (Die Tausend Augen des Dr. Mabuse, 1960) and Witness Out of Hell (Zeugin aus der Hoelle, 1967) to name just a few. Since the 80s, Brauner has concentrated on political and socio-critical films like The White Rose (Die Weisse Rose, 1982) by Michael Verhoeven, A Love in Germany (Eine Liebe in Deutschland, 1983) by Andrzej Wajda, The Rose Garden (1989) by Fons Rademakers, and Europa Europa (Hitlerjunge Salomon, 1990) by Agnieszka Holland, which was named Best Foreign Film in the USA on several occasions and received the Golden Globe in this category in 1992. He also received numerous German Film Awards, Golden Bears, and Golden Screens and was awarded the Golden Camera for his life’s work and outstanding achievements for German cinema at this year’s Berlinale. Brauner is the holder of the First Class Order of the Federal Republic of Germany and has an honorary doctorate from the Interamerican University of Humanistic Studies in Florida.

KINO: Mr. Brauner, did you always want to be a producer?

ARTUR BRAUNER: I wanted to be an actor and be Tarzan carrying the girl on my arm and flying through the jungle with the little monkeys, fighting off the nasty beasts and people. With time, that wore off because I didn’t have Tarzan’s stature and the blonde girl wasn’t at my side. So, at nineteen, I took part in expeditions for documentaries about the treasures of the Middle East, then the Second World War came. When I was later in the position to produce films, I wanted to make the film Morituri about the victims of National Socialism, not Jewish victims, but also German, Canadian, French and Polish ones as well. But I ran up debts of some 240,000 to 250,000 Marks on the production of the film at a time when people only had 40 Marks each to get by on. I didn’t want to leave the city as a debtor, so I started to make films which the audience wanted to see. Once I had cleared myself of the debt, I made another film, The Plot to Assassinate Hitler, about the German victims and had a great success with the awarding of the German Film Award, which wasn’t easy at the time. I found myself right at...
the top on a giant Ferris wheel and couldn’t get off and that’s how I have come to produce 257 films.

**KINO:** And what would you say are the essential qualities for a successful producer?

**BRAUNER:** There are producers who call themselves producers because they find or acquire a story idea and then go to a director. They approach a writer with a novel or a play to adapt, and the author doesn’t see the producer for months on end. When he is finished, the producer collects the script and doesn’t get in touch again for months until he gets an answer from the studio. When they have got to that point, a contract is drawn up, but the only important thing for the producer is the fee and the credits. With me, on the other hand, I analyze and discuss every scene, every plot and conflict with the writer. I have initiated the ideas for 38 films, of which the majority have now been shot. I work very closely with the writers and directors, lead actors, distributors and broadcasters. I see that as my responsibility and obligation, it’s a bit like following from the embryo to the grown-up child who then gets married and leaves the family home.

**KINO:** Drawing from your many years of experience and observation, how have the international and German film industries developed over the years?

**BRAUNER:** In the course of the decades one can see that we suffer from not having enough international stars. There was a period of 10-15 years where we had them like Elke Sommer, Gert Froebe, Hardy Krueger, Curd Juergens, Maria Schell, and Romy Schneider. Nowadays, we don’t have many “stars” that we can sell internationally. Similarly, we don’t have writers that are on an international level. If we had both of these, then there would be no problem in the financing of films as you see in other countries like France or England. That’s where we are at a disadvantage.

**KINO:** Did you therefore produce many of your films in English?

**BRAUNER:** Yes, a large number were shot in the English language, but we couldn’t do this with Babij Jar or Europa Europa because those films live from the fact that you have the original language spoken with subtitles. If you have a straightforward entertainment film, it is best to shoot in English and make sure you have actors who can speak perfect English. You have to appreciate that the Americans are as allergic about the sound as they are about the images. If the sound isn’t 100%, you’ll have to re-dub and do the sound mix again – that’s something we’ve experienced in America.

**KINO:** Has financing your films become easier with time or is it always a struggle?

**BRAUNER:** The way we have done financing up until now has been, I’d say, a catastrophe. Earlier, I’d think up a story, get in touch with my secretary who was with me for 40 years. I’d say ‘Ms. Lepie, we are going to Munich by car. I will dictate the story to you in the car’. We arrived in Munich to meet Ilse Kubaschewski’s advisers at Gloria Verleih. I read it out to them aloud and either they shook their heads or said yes. If they were in agreement, we’d say in the contract which director it was to be and suggest people for the cast – you always had to suggest blonde women because that’s what they always expected. When we had that, we had to agree on the production costs and it all came onto one piece of paper. I just had this one sheet but I could sleep in peace and go ahead with hiring the people.

In a very short time, I was therefore able to produce 100 films, but today, you have to apply to this film subsidy board and to that one and another one and you have 13 producers all making decisions on whether they accept the project. I had reckoned 100% with the support of the German Federal Film Board (FFA) for my Schindler project with Frank Beyer as director and Klaus Mara Brandauer to star. We began building sets near Moscow and were getting ready to shoot and when I received the negative reply. The same happened with From Hell to Hell (Von Hoelle zu Hoelle, 2000); so one is no longer independent, you are always reliant on these gentlemen at the subsidy boards.

**KINO:** Do you have a formula for success?

**BRAUNER:** I think you can only reach a formula for success either if you have really popular directors like Spielberg, Kubrick or Coppola or someone like Soenke Wortmann here in Germany, and if you have two or three big names in the cast like Katja Riemann and Goetz George. But if you had the guarantee that every film which has a great cast will also be a great success, then we’d only have successes. That’s not always the case, unfortunately. If you don’t have any stars in your film, the danger is much greater that you won’t have a success, that the film slips into television and isn’t even shown in the cinema. And then there are films which you know from the outset that they won’t be successful and these are the ones I have been producing recently about the victims of National Socialism. I knew that they would make losses but I accept this. The only thing one can expect are artistic success with prizes, Golden Globes or an OSCAR nomination but no success at the box office. This was even worse for Babij Jar because none of my nightmares could have predicted that nobody at all would go to see the film. That is proof for me that the German audience has not developed for the better politically. I am extremely disappointed for everyone who worked on the film after all the publicity.

**KINO:** But you won’t change your mind about making these kind of films? You want to continue producing films about the Nazi terror?

**BRAUNER:** I don’t let things change my mind because I am not concerned here with financial matters or with earning money. I invest money here in products which will continue to be shown in 100, 200 years after us; otherwise they wouldn’t be made. I have consciously gathered them together in a cycle of 20 films and I will then be able to take my leave with a good conscience. I will be happy to have been in this world where I have not left the millions of victims unforgotten. That is the greatest joy, satisfaction and fulfillment. And so I am now preparing my last or perhaps next-to-last film entitled The Last Train (Der Letzte Zug) about the last train to leave Grunewald in early 1943 for Auschwitz. I have thought up the story of this transport of six days and six nights, 120 people packed together in a container without any space to move. The most infernal tragedy one could ever imagine.
If the general cinema-going public hadn’t been aware of Florian Lukas beforehand, they couldn’t avoid him in this year’s German blockbuster Good Bye, Lenin! where some of the funniest scenes had him as Dennis, the satellite dish installer doubling up as budding filmmaker in his spare time to help Daniel Bruehl’s Alex to continue the semblance of the old German Democratic Republic with clever “adaptations” of old East German news bulletins.

It may be that Florian has been one of German cinema’s best-kept secrets even though insiders have long regarded him as one of the most interesting young acting talents around, whether in films like Janek Rieke’s Haertetest, Helke Sander’s Dazlak, Sebastian Schipper’s directorial debut Gigantic (Absolute Giganten, 1999) which earned him a Bavarian Film Award as Best Newcomer Actor. He also received a New Faces Award and another distinction at the Sochi International Film Festival for his performance in Schipper’s film. He then appeared in Otto Alexander Jähnries’ Zoom (2000) and had guest appearances in Franziska Buch’s Erich Kaestner-adaptation Emil and the Detectives (Emil und die Detektive, 2000), in Dennis Gansel’s hit comedy Girls On Top (Maedchen Maedchen, 2001), and in Hans Christoph Blumenberg’s Planet of the Cannibals (Planet der Kannibalen, 2001). After Wolfgang Becker’s box office hit Good Bye, Lenin, 29-year-old Lukas appeared with Fabian Busch in Hendrik Handloegten’s Learning to Lie (Lügenlernen, 2003, cf. p. 43), began shooting Hendrik Hoelzemann’s drama Kammerflimmern (cf. p. 30) in Cologne in September, and is returning to the stage this autumn for rehearsals of Heiner Mueller’s Der Auftrag to be directed by actor Ulrich Muhe at Berlin’s Freie Volksbühne.

Florian Lukas (photo © Stephan Rabold)

STAYING ON THE BALL

A portrait of Florian Lukas

If the general cinema-going public hadn’t been aware of Florian Lukas beforehand, they couldn’t avoid him in this year’s German blockbuster Good Bye, Lenin! where some of the funniest scenes had him as Dennis, the satellite dish installer doubling up as budding filmmaker in his spare time to help Daniel Bruehl’s Alex to continue the semblance of the old German Democratic Republic with clever “adaptations” of old East German news bulletins.

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The acting profession was not something that Florian had always dreamed of following. True, he had been fascinated by actors when watching television or going to the cinema and thought that he might like to have a go at it himself one day. “I just started working in the theater to try it out and then made my first film [Banale Tage] at the age of 17,” he recalls. “I was still at school when I was discovered in the theater but first wanted to finish high-school. Then the offers started coming from the Berliner Ensemble and other theaters, and I tried at the same time to get accepted at drama school, but that never worked.”

In 1994, he had a chance to begin studies at the “Konrad Wolf” Academy of Film & Television (HFF/B) in Babelsberg, “but it was really too late to start again from the very beginning,” he says. Moreover, he was then offered the chance to play the lead in Ex, a low budget film by Mark Schlichter, “which seemed more important to me especially since you were (and still are) prohibited from doing any work in the first two years of studies.”

Florian has no regrets about making this decision, although he admits that he is interested in the filmmaking process as a whole and does not want to restrict himself to acting alone. “For some time now I have thought about setting up my own production
company and perhaps directing. I think that would be an interesting goal to aim for. To assume more responsibility and pursue my own project is something I could really see myself doing in the middle term.”

Over his dozen or so years of acting Florian has wandered between parts for television and for cinema, but has not harbored any kind of reservations towards either medium. “In television you can find really good people and projects which are often better than projects for the cinema,” he explains, adding that “the pressure and influence from the commissioning editors is greater in television; one has considerably less freedom than on a feature production. Generally speaking, the directors enjoy more freedom with feature films unless it is a project which must be a surefire commercial success. As an actor, you also feel this freedom, say, on certain casting decisions where they try new directions off the beaten track both for themselves and for the audience. I must say that I am really guided by the quality of the scripts rather than having a particular preference for one medium over the other. I’d rather play a smaller role in an interesting project than a larger role in a project I can’t identify with. The identification factor is crucial for me because I don’t see acting as just doing a job, there has to be some kind of emotional connection to the part and to the project and thus also to the people you are going to be working with.”

A cursory glance at Florian’s filmography might lead one to think that he has specialized on supporting roles, but he counters that he did not consciously want to make a career out of playing supporting roles: “I have done them not because they are small, but because they are interesting, the quantity then plays a secondary role. Parallel to this is the fact that it is then a challenge to emphasize certain features with the smaller parts and not just be someone making an appearance. That’s something I like because you don’t have much time or space to transport certain things. That doesn’t mean to say that I am averse to taking on larger parts though!”

“Actually, until now I have found a happy medium between quality projects and a private life which is also very important for me. At the moment, they balance each other out, and so it is really a nice feeling that even with a relatively small part in Good Bye, Lenin!, one could nevertheless have quite a big success. It has been rather encouraging that people reward and acknowledge this [Florian received a German Film Award in June for his role] and that the public has so much enjoyment from the performance.”

And the same goes for Florian’s role in Hendrik Handloegten’s Learning to Lie – which opened in German cinemas at the beginning of September – where he is the best friend of the central hero played by Fabian Busch: “my part here has an important dramaturgical relevance which I like because I can be a kind of pivotal point for the story to turn around.”

The success of Good Bye, Lenin! has not turned Florian’s head to make him expect the offers to start flooding in: “the projects don’t automatically get better than they were before and you have just as long-winded and careful selection processes before you find the right one. It could be that you have to wait six months for another interesting offer. At the same time, the success of Lenin gives a certain self-confidence and the feeling that other good projects are around the corner.”

Moreover, the continuing international triumph of Good Bye, Lenin! could draw foreign producers’ attention to Florian and perhaps lead to offers to appear in productions outside of Germany. That’s something he could well imagine doing at some point in his career although he is not planning to become proactive and set off for Hollywood or elsewhere to gain a foothold in another country’s film industry. “If attractive offers come my way, that would be a great opportunity for me to work on an international production,” he says.

On a private, human level, the popularity of Lenin! – it has been seen by over 6.2 million cinematgoers in Germany alone – means that Florian has become a “public figure” in a way. “People recognize you now, which didn’t happen before and the reactions are always positive. The feedback [to the film] in the street and at the screenings in the cinemas has been remarkable. I was a guest at two open-air screenings with 5,000 people in Munich and 10,000 in Berlin and that was, frankly, rather amazing!”

However, he treads very carefully when it might be suggested that he deserves the label of “star”: “it appears to be a German phenomenon that people worship stars who represent a certain kind of mediocrity, who are stronger role models for a wide public than people who can do something special. In the entertainment world, if you took the sporting analogy, you’d have to take the worst defender as a star or the slowest runner or the one who has the best hairdo but always comes in fourth. It seems to have something to do with German history that people are so skeptical. I would like to be a star if it meant you could have an influence on the projects and had a greater choice of projects, but it’s all just for a short time in Germany. So, I’d rather be a kind of “half star” which guarantees me continuity in work and I can avoid becoming burnt-out and worn-out.”

At the same time, he seeks a dialogue with his audience and has taken the matter literally into his own hands by setting up his own website – www.florian-lukas.de – with a diary-like news page providing information about his latest projects as well as a guest book for fans to enter into direct communication. “I put my reply online when it seems appropriate to make it public, but I also write directly to the people and have often had some really interesting correspondence,” Florian notes. “It’s a nice way of getting direct feedback because I don’t do much theater where you would have that relationship. But the website shows me how many people follow my work. Sometimes, they criticize those projects which they consider as not being so successful, so it is a really good motivation to enter into a dialogue with the audience to be able to stay on the ball!”

Florian recalls that his wife was rather miffed at the amount of time he spent in front of the computer when he first launched the website, but he now returns at irregular intervals to add new items whenever something turns up which he thinks could be of interest to his fans. “It’s really a hobby that I enjoy and, what’s more, it also has a professional objective,” he says.

Meanwhile, after some five years’ absence from the stage, Florian will be treading the boards again this November as rehearsals begin for a new production of the late German writer Heiner Mueller’s Der Auftrag under the direction of Ulrich Muehe. Florian has never been one who could warm to the finicky world of the theater, but he gladly accepted the offer when Muehe approached him. “I worship Ulrich Muehe because he was one of my role models when I began as an actor at the beginning of the 90s. I liked the idea when I saw that he was going to direct for the first time and that it would be staged as an independent production for just three months. I had never expected to get such an offer or imagined that he could have such faith in me.”

Martin Blaney spoke to Florian Lukas
“GOOD BYE, LENIN!”—RUNS FOR THE OSCAR

The Export-Union once again this year called together a nine-man independent jury to select the one German film to be submitted for the next Academy Award for Best Foreign Language Film.

The jury selected X Filme Creative Pool’s blockbuster Good Bye, Lenin! saying that “[director] Wolfgang Becker has succeeded in taking a explosive piece of German post-war history and translating it into a modern film language with great lightness and emotionality.”

In addition to the over 6 million admissions in Germany, nine German Film Awards and numerous other international prizes this year, Good Bye, Lenin! was released in France in September, and made it into the top 3 of the French charts on the first weekend.

The Academy of Motion Picture Arts and Sciences (AMPAS) will nominate 5 films from all international submissions on 27 January 2004 to continue in the running for the prestigious OSCAR.

FFA HALF-YEAR REPORT & NEW DIGITAL CINEMA REPORT

For the first half of 2003, the German film industry reported with 71.3 million cinemagoers an 11.3 percent decrease in ticket sales (2002: 80.4 million), and with an intake of €414.5 million a 12.5 percent reduction in turnover (2002: €474 million) in comparison with the same time frame from the previous year. With these results, the continuing increase in ticket sales since 2000 has come to a halt. However, with the help of the blockbuster success of Good Bye, Lenin!, the domestic German market was able to book with a total of 11.3 million admissions a 3 percent increase in market share, rising from 13.1 percent in the first half of 2002 to 16.1 percent in 2003, thus presenting the best figures of the past six years.

FROM BAVARIA TO EUROPE: FFF BAYERN EXPANDS NETWORKS

There is a (film) world outside Munich: A lot of Bavarian towns and regions offer beautiful locations and comprehensive services for film productions. In order to shift the production focus from Bavaria’s capital to the rest of the Free State, the FFF Film Commission took the initiative to tie a number of interesting regions into a special network. The Location Network Bavaria is committed to make permit procedures easier and support shootings and their preparations. The network’s first
The 2003 Arthouse Trade Show team

Stoelzl’s €

More than 3,000 cinemagoers also contributed to the event’s return in 2004!

environment during the fair. And once again, they promised to

atmosphere, the excellent organization and the optimal working

the impressive quality of the seminars and films, the relaxed

short time span, become the most important and largest event

market and the development of film charts, making it clear that

Arthouse Trade Show in Leipzig. Some 40 distributors presented over 50 new films, and more than 670 accredited participants (distributors, film theater owners, and filmmakers) came to Leipzig to exchange ideas, discuss and argue about the future of digital cinema and intensifying the position of the arthouse segment of the market, and to marvel at next season’s products.

But not only Bavaria is of concern to FFF Bayern: On the occasion of this year’s Munich Media Days, it structured and organized the European Film Summit. Distinguished representatives of the European film industry, among them OSCAR-winning director Caroline Link, Paris-based producer Cedemir Kolar (No Man’s Land), Viviane Reding (EU Commission, Brussels), Thilo Kleine (CEO Bavaria Film, Munich), producer Riccardo Tozzi (Rome) and Frederic Sichler (CEO Studio Canal, Paris), discussed aspects of cultural identity and models of European co-operations as well as financing strategies and possible tax advantages.

MDM SUPPORT FOR THIRD ARTHOUSE TRADE SHOW IN LEIPZIG

“It was exciting, wild and sensational!” says Eva Matlok, managing director of AG Kino, about the record-breaking success of the third annual Arthouse Trade Show in Leipzig. Some 40 distributors presented over 50 new films, and more than 670 accredited participants (distributors, film theater owners, and filmmakers) came to Leipzig to exchange ideas, discuss and argue about the future of digital cinema and intensifying the position of the arthouse segment of the market, and to marvel at next season’s products.

After the fusion of the AG Kino and the Guild of German Arthouse Theaters, the new board of directors announced the implementation of a new and original label for the arthouse market and the development of film charts, making it clear that the Arthouse Trade Show in Leipzig has, within a very short time span, become the most important and largest event for the arthouse segment in Germany. The participants praised the impressive quality of the seminars and films, the relaxed atmosphere, the excellent organization and the optimal working environment during the fair. And once again, they promised to return in 2004!

More than 3,000 cinemagoers also contributed to the event’s success and were able to see loads of new films before their release in Germany, including audience favorites Berlin Blues (Herr Lehmann) by Leander Haussmann and Philipp Stoezl’s Baby. The Mitteldeutsche Medienfoerderung (MDM) supported the trade show this year with an impressive €38,700.

HAMBURG FACES

They all love, live and work in Hamburg: directors Fatih Akin and Max Faerberboeck, and the actors Fritzzi Haberlandt, Peter Lohmeyer, Barbara Auer, and Nina Petri, among others. And their view of Hamburg has been captured by the photographer Simon Puschmann: eighteen perspectives of the city from 18 famous faces. Not postcards, but photos from different scenic scopes of action – many already well-known, yet at the same time mysteriously new.

The portraits and unusual location shots, produced on 8 x 10 Polaroids, and interviews with the local artists were exhibited for the first time in September and October in Hamburg at the Levantehaus Galerie. Eva Hubert, executive director of the FilmFoerderung Hamburg, was enthusiastic about the positive reaction to the exhibit and announced that the photo series will be expanded and sent on tour to promote Hamburg as an attractive shooting location.

KINO 2003: 25 YEARS OF GERMAN CINEMA AT THE MOMA

This year marks the 25th anniversary of the close cinematic cooperation between the Export-Union and New York’s Museum of Modern Art (MoMA). Alongside the regular, current program (KINO 2003 New German Films), the MoMA will also show a retrospective with a further 25 films from well-known German directors from 6 November 2003 - 19 January 2004. The extensive program will open with Rosenstrasse by Margarethe von Trotta, who will be in attendance with lead actress Maria Schrader. Other films in the program include: the Export-Union’s short film series Next Generation 2003, being shown for the first time in New York, Angst (Der alte Affe Angst) by Oskar Roehler, Fuehrer Ex by Winfried Bonengel, the documentary Hello Dachau! (Gruesse aus Dachau!) by Bernd Fischer, Thank God I’m in the Film Business (Ich bin, Gott sei Dank, beim Film) by Lothar Lambert, the short The Curve (Die Kurve) by Felix Fuchsteiner, My Last Film (Mein letzter Film) by Oliver Hirschbiegel, September by Max Faerberboeck, Solino by Fatih Akin, The Longing (Das Verlangen) by Iain Dilhidy, and the TV 2-parter The Publisher (Der Verleger) von Bernd Boechl.

The retrospective will present an impressive selection of German films of the past decades and the list of directors reads like a “who’s who” of recent German film history, including films by: Percy Adlon, Doris Doerrie, Andreas Dresen, Rainer Werner Fassbinder, Dominik Graf, Reinhard Hauff, Werner Herzog, Romuald Karmakar, Fred Kelemen, Caroline Link,
Jeanine Meerapfel, Ulrike Ottinger, Rosa von Praunheim, Roland Suso Richter, Helke Sander, Helma Sanders-Brahms, Volker Schloendorff, Peter Sehr, Werner Schroeter, Jan Schuette, Margarethe von Trotta, Tom Tykwer, and Wim Wenders.

THIRD FESTIVAL OF GERMAN CINEMA IN BUENOS AIRES

Around 5,000 cinemagoers attended the third Festival of German Cinema in Buenos Aires from 4 - 10 September. Thirteen new German feature films and one documentary were shown, with every third screening being a sell-out at the Village Cinema Recoleta. Serious interest has already been registered by distributors for five of the films.

The Argentine media was also very interested in the festival program. Winfried Bonengel, who was there in person to present his film Fuehrer Ex to the press and public, was impressed by the overwhelming response: "Around sixty journalists attended the festival’s press conference. And the film critics are very fascinated by the new German cinema."

The festival opened with Solino by Fatih Akin with lead actor Barnaby Metschurat in attendance. Also screening were: Baby by Philipp St嚣zl, the documentary Bellaria – As Long As We Live! (Bellaria – so lange wir leben!) by Douglas Wolfsperger, Elephant Heart (Elefantenherz) by Zueli Aladag, Do Fish Do It? (Fickende Fische) by Almut Getto, Good Bye, Lenin! by Wolfgang Becker, Grill Point (Halbe Treppe) by Andreas Dresen, "Naked“ (Nackt) by Doris Doerrie, Sass by Carlo Rola, As Far As My Feet Will Carry Me (Soweit die Fuesse tragen) by Hardy Martins, Tattoo by Robert Schwentke, Shattered Glass (Scherbentanz) by Chris Kraus, and Westend by Markus Mischkowski and Kai Maria Steinkuehler.

Until now, the event has been staged every two years, but due to the great success of this year’s festival, the Export-Union is proud to announce that the Festival of German Cinema in Buenos Aires will be held annually from the coming year.

NEW SHORT FILM PUBLICATIONS

The German Short Film Association (AG Kurzfilm) is currently preparing a short film catalogue, due to have its international premiere at Clermont-Ferrand in January 2004. The catalogue will provide an updated and detailed overview of the best German shorts in 2003, as well as important contact addresses to the German short film scene – from film schools and festivals to producers and distributors. Further information about the work of the German Short Film Association is available under www.ag-kurzfilm.de.

The Dresden-based Trick-filmstudio and its films have earned a name for themselves in German film history. The company, formed in 1955, closed its doors in 1992, however the memory of the DEFA’s children’s and animation films lives on. The German Institute for Animation Film has now published an extensive compendium of information about the work of the DEFA, entitled Die Trick-Fabrik. For more information, please contact the German Institute for Animation Film, Sabine Scholze, phone +49-3 51-3 11 90 41.

In 2004, the world’s oldest short film festival – the Oberhausen International Short Film Festival – will be celebrating its 50th birthday with a bash. The festival has always been on the cutting edge of the short film scene, presenting new developments and often getting caught up in critical cross-fire. To commemorate the festival’s work, an anniversary publication with essays and discussions about the history of the festival and short films will be published. More information about the upcoming festival and the new book is available at www.kurzfilmtage.de.

BMF FESTIVAL OF GERMAN CINEMA IN AUSTRALIA

In cooperation with the local Goethe-Institutes and BMW Australia, the Export-Union presented the second annual BMW Festival of German Cinema in Melbourne and Sydney (21 - 31 August). Around 8,000 predominately young cinemagoers enjoyed the festival’s extensive program: 14 current features, the Export-Union’s short film series Next Generation 2003, and the silent classics The Cabinet of Dr. Caligari (Das Cabinet des Dr. Caligari) by Robert Wiene and The Last Laugh (Der letzte Mann) by F.W. Murnau, both accompanied by a live musical performance from Aljoscha Zimmermann and his ensemble.

Among the festival’s highlights were the sold out screenings of
Wolfgang Becker’s Good Bye, Lenin! and the award-winning TV 3-partner The Manns – Novel of a Century (Die Manns – Ein Jahrhundertroman) by Heinrich Breloer. Other audience favorites included Tomy Wigand’s The Flying Classroom (Das fliegende Klassenzimmer), Solino by Fatih Akin, Sas by Carlo Rola, and Dani Levy’s I’m the Father (Vaeter).

VISIT FROM THE NORTH IN NRW

The Danish director Lars von Trier wrote a screenplay for his colleague and fellow countryman Thomas Vinterberg that will not only be shot in Copenhagen, but also in North Rhine-Westphalia (NRW). Vinterberg will be with his cameraman Anthony Dod Mantle and team in Recklinghausen and Bergkamen at the end of October to stage Dear Wendy. The story about the grotesque love that the pacifist Dick has for his pistol named Wendy is an international co-production with the Cologne-based production outfit Pain Unlimited, with Bettina Brokemper (Heimat Film) serving as producer for the project.

At the end of August, the Icelandic director Fridrik Thor Fridriksson visited NRW to shoot scenes in Leverkusen, Duesseldorf and Cologne for his new film Niceland. This international co-production with Cologne-based Tradewind Filmproduktion deals with the deep love of the mentally-handicapped couple Jed and Chloe and stars Martin Compston, Gary Lewis, Gudrun Bjarnodattir, Timothy Lang and Asta S. Olafsdottir. International sales are set to be handled by Bavaria Film International.

MADE IN GERMANY AT THE AFI FEST 2003

After the successful cooperation with the AFI Fest in 2002, the Export-Union and its partners are happy to collaborate with the festival once again this year to present the fourth annual MADE IN GERMANY Festival of German Cinema in Los Angeles (6 - 16 November). MADE IN GERMANY will introduce ten new German productions within the framework of this year’s AFI festival, with Soenke Wortmann presenting his latest film The Miracle of Bern (Das Wunder von Bern) as opening film. During the festival, Ralf Schmerberg’s extraordinary film Poem will have its world premiere in Los Angeles, and Adam & Eve (Adam & Eva) by Paul Harather, Distant Lights (Lichter) by Hans-Christian Schmid, and Wolfsburg by Christian Petzold will all have their North American premieres. Angst (Der alte Affe Angst) by Oskar Roehler, Rosenstrasse by Margarethe von Trotta, A Little Bit of Freedom (Kleine Freiheit) by Yvets relaxation, The Flying Classroom (Das fliegende Klassenzimmer) by Tomy Wigand, and the documentary Fassbinder in Hollywood by Robert Fischer will round off the program.

Further German films showing at the AFI include: the US-German co-production The Company by Robert Altmann showing in a special screening, the German Short Film Award - nominated Fragile by Sidkander-Goldau screening in the short competition, Knight Games (Ritterschlag) by Sven Martin and Spring by Oliver Held (both from the Export-Union’s short film program Next Generation), and finally the German-international co-production Noi the Albino (Női Albinó) by Dagur Kari, screening in the section Asian New Classics.

THIRD ANNUAL MUNICH PREVIEWS

Again this year, the Export-Union invited 28 international distributors to Munich for the third edition of the MUNICH PREVIEWS. This year’s program was packed with three days of screenings of new German films, shown on two screens at the centrally located Gabriel Filmtheater. Titles included not only recent national releases, but also highly anticipated films due out this autumn, like Leander Haussmann’s Berlin Blues (Herr Lehmann) and Soenke Wortmann’s The Miracle of Bern (Das Wunder von Bern). Additionally, a video library of some 30 titles gave the distributors the opportunity to see over 45 new German films.

Although only in its third year, the program’s first-night visit to Munich’s Oktoberfest has become a tradition itself. After a full day in the cinema, the guests met with representatives from German film exporters and German distributors for a festive Bavarian evening.
"GUN-SHY“ MAKES HISTORY IN SAN SEBASTIAN

For the first time in the festival’s history, a German film (Gun-Shy/Schussangst by Dito Tsintsadze) won the main prize, the Golden Shell, at this year’s 51st San Sebastian International Film Festival. The film was produced by Cologne-based Tatfilm, in cooperation with the broadcasters ZDF, ARTE and BR, and with the support of the Filmstiftung NRW and Mitteldeutsche Medienförderung.

The German-Swiss co-production When the Right One Comes Along (Wenn der Richtige kommt) by Stefan Hillebrand and Oliver Paulus also received a Special Mention from the Zabaltegi/New Directors’ Competition international jury.

FULL FALL PROGRAM AT THE MFG

The MFG Filmförderung is offering a full program of activities toward the end of the year: the MFG Star Award will be presented again this year for the fourth time during the TV festival in Baden-Baden (26 - 29 November). The winning newcomer director will be awarded the usual “carte blanche” for a continuing education program of his or her choice.

From 3 - 7 December, the Film House Stuttgart will host the Filmschau Baden-Wuerttemberg, which will present in its various sections a selection of new local productions. Filmmakers and film lovers will also have the opportunity to exchange ideas in the festival’s discussion rounds.

And the program will remain international in December with the co-production summit Europa der kurzen Wege. This event, organized in cooperation by the MFG, the Austrian Film Institute, the Swiss Ministry for Culture, and the FilmFernsehFonds Bayern, will offer the opportunity to make international contacts and lay the foundation for future joint projects.

PRIZE WINNERS FROM VENICE

Venice proved to be a great year for Germany in 2003. In three main sections, German talent and films were recognized: Katja Riemann was awarded the Coppa Volpi for the Best Leading Actress for her moving performance in Margarethe von Trotta’s competition entry Rosenstrasse; Michael Schorr was awarded the prize for Best Direction from the Upstream/Controcorrente competition for his film Schultze gets the Blues; and in the short film competition Venezia 60, Film Academy Baden-Wuerttemberg student Andreas Krein received a Special Mention for his film Nuts and Bolts (Hochbetrieb).
In Production

Aus der Tiefe des Raumes

Original Title: Aus der Tiefe des Raumes
Type of Project: Feature Film Cinema
Genre: Comedy
Production Company: schlicht und ergreifend, Geiselgasteig, in co-production with d.i.e film, München, ZDF Kleines Fernsehspiel, Mainz
With backing from: FilmFernsehFonds Bayern, Filmstiftung NRW, Kuratorium junger deutscher Film
Producers: Philipp Budweg, Johannes Schmid, Dieter Ulrich Aselmann, Robert Marcinkar
Director: Gil Mehmert
Screenplay: Gil Mehmert
Director of Photography: Bella Halben
Editor: Bernd Schlegel
Music by: Alex Haas, Stefan Noelle
Principal Cast: Eckhard Preuss, Arndt Schwering-Sohnrey, Mira Bartuschek, Sandra Leonhard
Format: 35 mm, color, 1:1.85
Shooting Language: German
Shooting: in Bochum and surrounding area, August - September 2003

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In a style between Woody Allen and Aki Kaurismaeki, Gil Mehmert’s debut feature is an absurd yet philosophical comedy. Aus der Tiefe des Raumes tells the story of Hans-Günter, a shy young man, who is a passionate player of Tipp-Kick, a tabletop football game. Together with his favorite player, which proudly wears the number “10”, he qualifies for the national championships where he meets Marion, a photographer. Their ensuing night of passion ends with number “10” turning into a living, breathing soccer player. In fact, it turns into the German football legend himself, Günter Netzer. “It sounds crazy,” says Mehmert, “but the excitement is making a story out of such a crazy idea. Günter Netzer was a childhood hero of mine who had almost mythical status. He had an aura, a mystique, which set him apart from all other players. He was the first popstar of German football. He was to the game what Miles Davis is to the jazz trumpet. One day I woke up and thought he could only have come from a Tipp-Kicker!” So you can see, it does make perfect sense after all!

Mehmert, whose 1999 short, Ukulele Blues, won several awards, is an accomplished and experienced theatrical director who, interestingly, specializes in films adapted for the stage. “I like the American narrative art,” he says. “That of Woody Allen, Neil Simon, the musicals. I like the way a film cuts and fades. That’s the way I also like to narrate.” Among his theater credits are One Flew Over the Cuckoo’s Nest, Broadway Danny Rose, Harold and Maude, On The Town, and Arsenic and Old Lace. As for the change of medium, “film is better suited to this story,” Mehmert says. “I’ve already got it mapped out in my head. The real fun will come in the editing suite!”

Bibi Blocksberg und das Geheimnis der blauen Eulen

Original Title: Bibi Blocksberg und das Geheimnis der blauen Eulen
English Title: Bibi Blocksberg and the Secret of the Blue Owls
Type of Project: Feature Film Cinema
Genre: Children’s Film
Production Companies: Bavaria Filmverleih- & Produktion, Munich, Kiddinx Film, Munich, in co-production with BR, Munich, Gustav Ehmk Film, Munich
With backing from: FilmFernsehFonds Bayern, Mitteldeutsche Medienförderung, Filmförderungsanstalt (FFA), BKM, Bayerischen BankenFonds
Producers: Uschi Reich, Karl Blatz
Director: Franziska Buch
Screenplay: Elfie Donnelly
Director of Photography: Axel Block
Editor: Barbara von Weitershausen
Music by: Enjott Schneider
Production Design: Susann Bieling, Uwe Szelasko
Principal Cast: Eckhard Preuss, Arndt Schwering-Sohnrey, Mira Bartuschek, Sandra Leonhard,t, and Edgar Selge, Nina Petri
Casting: Jacqueline Rietz
Format: 35 mm, color, 1:1.85
Shooting Language: German
Shooting: in Naumburg, Munich, Bavaria Film Studios, Dachstein/Austria, August - October 2003

German Distributor: Constantin Film Verleih GmbH, Munich

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In Production
Bolstered by the success of the first feature film outing of the adventures of the cheeky girl witch Bibi Blocksberg – it was the top German film in 2002 with over 2.15 million admissions and received several prizes including the Bavarian Film Award’s producer prize and a supporting actress German Film Award for Corinna Harfouch – producers Uschi Reich and Karl Blatz and screenwriter Elfi Donnelly didn’t waste a minute in beginning work on the development of a screenplay and putting the financing together for the €6.5 million budget for the sequel. Moreover, time was of the essence since the child actress who plays Bibi turned fourteen in September and is transforming into a young adult!

Franziska Buch – who had worked with Reich on four previous productions including the Erich Kaestner-adaptation Emil and the Detectives – came onboard the project when Hermine Huntgeburt had to pass on reprising as director. However, many of the first film’s cast are back for a second time: Sidonie von Krosigk as Bibi Blocksberg, Katja Riemann and Ulrich Noethen as her parents, as well as Corinna Harfouch as the wicked witch Rabia von Katzenstein and Monica Bleibtreu as Walpurgia. New characters this time around are the headmaster shrouded in mystery Prof. Dr. Quirin Bartel (played by Edgar Selge), Bibi’s friend Elea (13-year-old Marie-Luise Stahl) and Elea’s aunt Lissy (Nina Petri).

In this new chapter of adventures by Germany’s (female) answer to Harry Potter, more action, humor and special effects are promised as Bibi is packed off by her parents to a summer school in Castle Altenberg. Bibi had been so caught up in all of her sorcery that she had plain neglected her studies, but the school run by the eccentric Professor Bartel should remedy this. Bibi’s arch-enemy Rabia re-appears on the scene …

The digital post-production work will be shared between Reich’s regular facility Scanline and another VFX facility based in Prague.

“For me the sequel is a great challenge,” Reich declares. “I have the ambition to make everything even better.”

The company is perhaps best known for its series of Werner films, about the beer-swilling, babe-bothering, biker plumber of the same name, and Das kleine Arschloch (The Little Jerk), based on Walter Moers’ notorious comic-book child-from-hell. But look at TFC’s website and you’ll see a very broad range of production styles and subjects. This is because the company operates as a studio for hire, making films, says Schack, “for pocket money by many standards, but the audience wants jokes and we can make them cheaper! We aim for the national market and can make it work. When the film works here, we can sell it abroad. And since we have more freedom, as opposed to making international co-productions where everyone has to have their say, we have more fun.”

Derrick is traditional 2D animation. While Hollywood has now gone over to computer, or 3D, blaming its recent failures on the traditional process, Schack insists, “It all comes down to the material, the story and jokes. Pixar’s films would work just as well in 2D. The audience isn’t so bothered by the look of the film as by the content. Animation has to be fun.”

Derrick – The Feature Film promises to deliver fun in spades.
**En Garde**

**Original Title** En Garde (working title)  
**Type of Project** Feature Film Cinema  
**Genre** Drama, Coming-of-Age Story  
**Production Company** X Filme Creative Pool, Berlin, in co-production with ZDF Kleines Fernsehspiel, Mainz  
**With backing from** Filmfoerderung Hamburg; Filmboard Berlin-Brandenburg; Nordmedia  
**Producer** Maria Koepf  
**Commissioning Editor** Claudia Tronnier (ZDF)  
**Executive Producer** Sandra Harzer  
**Director of Photography** Patrick Orth  
**Screenplay** Ayse Polat  
**Director of Photography** Ayse Polat  
**Format** 35 mm, color, 1:1.85  
**Shooting Language** German  
**Shooting in** Hamburg and Lower Saxony, August - September 2003  
**German Distributor** X Verleih AG, Berlin

"Sometimes," says producer Maria Koepf, "my assistant will tell me "You have to read this!" It doesn’t happen very often, given the amount of scripts we get, but that’s how it was with the first draft of **En Garde**. I’d never heard of Ayse Polat before." We could all soon be hearing a lot more of her.

Born in Turkey in 1970, she moved with her family to Hamburg in 1978 and directed her first films, on video and Super 8, at the age of fifteen. Following a number of shorts, she made her feature debut with the 1999 road-movie, **Auslandstournee**. It screened at various international festivals, including Tokyo and in Turkey. In 2000, Ayse Polat won her the Director’s Award at the 2001 Ankara film festival.

In **En Garde**, she tells the story of the friendship between two extraordinary girls who, at first, have little in common except that they live in a home for Catholic girls. 16-year-old Alice keeps to herself. With her hyper-sensitive hearing she experiences the world differently than the people around her.

She meets Berivan, a Kurdish girl, who is alone in Germany and lives in constant fear of being deported and the hope the authorities might grant her asylum. She slowly wins Alice’s trust but their friendship threatens to break when Berivan falls in love with ill and Alice, for the first time, experiences what it is like to lose someone close. The situation escalates. "The setting," says Koepf, "a Catholic girls’ home, might lead you to think that this is going to be another of those oh-so-heavy social dramas. But it’s anything but. The conditions are accurately depicted but where the script triumphs is in weaving the wish and dream elements so the harshness of life reaches a second, subjective level, yet without becoming trivialized."

Founded in 1994 by directors Wolfgang Becker, Dani Levy, Tom Tykwer and producer Stefan Arndt, **X Filme Creative Pool** rewrote the rules, especially the one which says Germans don’t want to watch German films, with Wolfgang Becker’s **Good Bye, Lenin!**. And their latest production, **Learning to Lie** (Lieber Lernen, Hendrik Handloegten) looks set to follow in its footsteps.

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**Gestrandet**

**Original Title** Gestrandet (working title)  
**Type of Project** Feature Film Cinema  
**Genre** Drama  
**Production Company** Flying Moon Filmproduktion, Halle, in co-production with ZDF Kleines Fernsehspiel, Mainz, RBB, Potsdam-Babelsberg; "Konrad Wolf" Academy of Film & Television (HFF/B), Potsdam-Babelsberg  
**With backing from** Mitteldeutsche Medienfoerderung  
**Producers** Roshanak Behesht Nedjad, Annedore von Donop  
**Director** Susanne Zacharias  
**Screenplay** Sarah Esser, Ivan Dimov  
**Director of Photography** Daria Mohreb Zandi  
**Editor** Philipp Stahl  
**Music by** Eike Hosenfeld, Moritz Denz  
**Principal Cast** Hanno Koffler, Peter Kurth, Marie Roennebeck, Max Riemelt  
**Casting** Claudia Roesler, Joerg Prinz, Saskia Richter  
**Format** Super 16 mm, blow-up to 35 mm, color, 1:1.85  
**Shooting Language** German  
**Shooting in** Halle and Leipzig, July - August 2003

"Somewhere in Brandenburg, a German girl and an Afghan refugee will be in the same room, but their friendship is threatened by the authorities as they both seek asylum in Germany. In a story of hope and despair, **Gestrandet** explores the meaning of friendship and the power of love, in a world where borders are blurred and identities are shifting."

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**Kino 4**  
2003  
**In Production**  
2003
“I was relieved to have such a fantastic script after looking at so many bad ones!” says director Susanne Zacharias of her first feature. “The elements came together and I could imagine the film as I read it.” Gestrandet (translation: Stranded) is the story of Ben, a young man in his twenties who lives with his father on a housing estate on the outskirts of Halle. Ben’s dream: to travel the world and write about it. Ben’s reality: distributing travel-brochures and trying to find his father a new job. When he falls in love with Jana he is forced to make a decision.

Gestrandet is also one of the OSTWIND (translation: East Wind) 12-film series of theatrical features, all concerned with changes after the fall of the Berlin Wall, and part of ZDF’s famous Das kleine Fernsehspiel series. But what marks OSTWIND out as special is that it’s a joint venture between the public broadcasters ARD (in this case Berlin-Brandenburg’s RBB) and ZDF. Otherwise, they don’t work together. The ZDF producer responsible is Annedore von Donop. The film’s authors, Sarah Esser and Ivan Dimov, “sent a script to ZDF, which then found its way to me. We met and I commissioned them to write what became Gestrandet.” All that remained was to find a production company.

The choice came down to Flying Moon, because, says von Donop, “it’s a young company, they’re keen and it’s one of the very few in the region which thinks and works internationally.” Founded in 1999 by Helge Albers, Roshanak Behesht Nodjad and Konstantin Kroeining, Flying Moon makes high quality feature and documentary films while putting a lot of emphasis on working with new talent. That this strategy pays dividends can be seen in Havanna Mi Amor, Uli Gaulke’s 2000 documentary about the Cuban capital (among its many awards are the German Film Award in 2001 and the Audience Award at Pamplona in 2002) and Heiraten Mich, Gaulke’s 2003 documentary about a German man who marries a Cuban woman and their ensuing inter-cultural difficulties. At the beginning of this year, Flying Moon also established an office in Halle to promote the region and its stories.

Antonin Svoboda Director Hans Weingartner Screenplay Katharina Held, Hans Weingartner Directors of Photography Daniela Knapp, Matthias Schellenberg Editors Dirk Oetelshoven, Andreas Wodraschke Music by Andreas Wodraschke Production Design Christian Goldbeck Principal Cast Daniel Bruehl, Julia Jentsch, Stipe Erceg, Burghart Klaussner Casting Silke Koch Format DVC Pro 50/Mini DV, blow-up to 35 mm, color Shooting Language German

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Austrian-born Hans Weingartner, who was feted last year as “a name to watch” for his award-winning graduation film The White Sound (Das weisse Rauschen), has been reunited this summer with that film’s lead actor Daniel Bruehl (Good Bye, Lenin!), for his new feature Jan Jule Peter which was shot on DV at locations in Berlin and Austria. Produced by Weingartner’s own Berlin-based production company y3 film as a German-Austrian co-production with Coop 99, Jan Jule Peter has Bruehl appearing opposite Julia Jentsch (Getting My Brother’ Eucl./ Mein Bruder der Vampir) and Stipe Erceg (Yugotrip and Kiki & Tiger) as three characters on the fringes of society who are united in their common fervent desire to alter the unsatisfactory state of this world. Bruehl plays the introverted, silent thinker Jan, Jentsch his best friend and father substituting Peter who is something of a go-getter and charmer, while Jentsch is Peter’s shy, but politically committed girlfriend Jule who can be tougher and more courageous than the two boys put together when the chips are down. As Weingartner explains, “Jan Jule Peter is supposed to be made exactly like The White Noise and [Andreas Dresen’s] Grill Point on the basis of a treatment. Depending on the scene and respective complexity, the dialogues will either be improvised or devised jointly with the actors and then shot directly; or written down shortly before the shoot, re-written with the actors and then shot. It will be shot strictly in chronological order. In that way, we will be able to react flexibly to developments and ideas during the shoot.” He points out that the success of the filming concept for The White Noise – which won the 2002 Max-Ophuels Award, the 2002 First Steps Award for Best Direction and the German Film Critics’ Award for Best Debut Film 2002, among others – encouraged him to continue in the same vein for the new film, which will be “almost without the use of additional artificial light. That way one can gain valuable time which can be devoted to the story, ideas for filming, and to the work with the actors.”

“Jan Jule Peter has a strong plot, but there is more than enough space for the characters to develop,” Weingartner continues. “All of the four main characters undergo a major change. At the forefront is Jule who conquers her fears, frees herself of her burdens and, at the end, lives as she always wanted to: wild and free. But also Jan who gives up his fear of women and opens himself to a love affair.”

“The film is as much ‘character-driven’ as it is ‘plot-driven’. The audience shouldn’t only be swept along by the plot; the developments of the characters can, I think, offer just as many possibilities for people to identify with them.”

Jan Jule Peter

Original Title Jan Jule Peter Type of Project Feature Film Cinema Genre Experimental, Drama, Love Story Production Company Y3 film Hans Weingartner Filmproduktion, Berlin, in co-production with Coop 99, Vienna With backing from BKM, Filmboard Berlin-Brandenburg, Filmfonds Wien, Cine Tirol Producers Hans Weingartner,
Shooting has just wrapped on the feature debut Kammerflimmern by Hendrik Hoelzemann who scripted Benjamin Quabeck’s award-winning No Regrets (Nichts Bereuen) which launched the careers of Quabeck and lead actor Daniel Bruehl two years ago.

Hoelzemann has assembled an impressive cast for his drama set in the world of emergency ambulance crews, including Matthias Schweighoefer (the lead actor from Soloalbum), Jessica Schwarz (Play It Loud!/Verschwende Deine Jugend), Florian Lukas (Good Bye, Lenin!), Bibiana Beglau (The Legends of Rita/Die Stille nach dem Schuss) and Ulrich Noethen (The Slurb I & II/Das Sams).

Kammerflimmern focuses on the emergency ambulance crew member Crash (played by Schweighoefer) who is the helpless helper in his job day in, day out. On one of his emergency calls, he comes across November, a young woman, whose face he has been dreaming about for now so many years. Slowly he realizes that one sometimes has to forgive oneself to eventually find comfort. As the film’s makers explain, it is “a film about the interior worlds of people in a reality racked with pain. It speaks of the power of dreams and that there is always a way just as long as one doesn’t stop breathing.”

Florian Lukas adds that the film offers “a very realistic picture” of the emergency services’ daily life and shows the different ways in which these people come to terms with their work. “It’s an interesting project because it sheds light on certain corners of our society in a similar way to Distant Lights (Lichter). If we succeed like on Good Bye, Lenin! in creating a certain entertainment value, that will be all to the better, I think we could manage that here with Kammerflimmern too.”

MB
make history and we make the men” (“Maenner machen Geschichte – Wir machen Maenner”) of these schools and the graduates were destined to become the governors of places like Cape Town, Madrid and London after the Nazis’ final victory.

The first three NAPOLAs were opened in 1933 and were followed by another 18 schools before the war as well as an additional twenty or so founded during the war. Organized in military fashion with the students divided into groups of 100, Platoons and squads, the NAPOLAs were brought under the influence of the SS from 1936, with Himmler himself becoming the leader in 1944.

Gansel began work on the screenplay for Napola with his regular collaborator Maggie Peren in May 2001, interviewing several people who had either taught at these schools or been pupils. He decided to go to the Czech Republic for the film’s shoot “because it is much easier to recreate 1942 there than in modern-day Germany,” he explains.

Finding teenage boys to play the lead roles of pupils posed quite a challenge but, thanks to the excellent services of casting director Nessie Nesslauer who has a knack of finding fresh new acting talent, Gansel will have a number of “new discoveries” gracing his latest project along with “old hands” Tom Schilling (Play it Loud!/Herschende Deine Jugend), Max Niemelt (Moedchen Moedchen Il), David Striesow (Distant Lights/Lichter) and Justus von Dohnanyi (The Experiment and September).

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“After big subjects like OSCAR-winner Nowhere in Africa (Nirgendwo in Afrika) and Epstein’s Night (Epsteins Nacht), it’s a nice change to work on an engaging comedy,” he adds.

Using much subtle humor, Sergeant Pepper tells the moving story of a strange little six-year-old boy – who practically lives day and night in a tiger costume and can hear his cuddly toys talking to him – and of his extraordinary friendship with a dog – the “Sergeant Pepper” of the film’s title – whose voice can only be heard from children who still believe in miracles.

As Bareiss remarks, “casting children is always very difficult, but Sandra seems to have a knack in finding the right one – she did it in Mostly Martha and has done it again with Neal Lennart Thomas for this film.”

The cast also includes Danish actor Ulrich Thomsen, August Zirner and Oliver Broumis – who all appeared in Mostly Martha – as well as Dutch actress Johanna ter Steege, Barbara Auer, and Peter Lohmeyer.

According to Bareiss, the success of Mostly Martha should ensure that Nettelbeck’s new film gets international circulation – “there is already a lot of interest from abroad,” he says – and he can also imagine the film possibly spawning its own franchise in the future with more films and an animation TV series.

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After her international success with Mostly Martha (Bella Martha), Sandra Nettelbeck began her latest feature, the family comedy Sergeant Pepper, at locations in and around Hamburg from mid-September. “Originally, Sandra was to direct the drama Helen this autumn, but this project needs more time for preparation and we will shoot it next year,” explains producer Andreas Bareiss. “She already had the screenplay for Sergeant Pepper ready and had always wanted to have a go at a family film. The film shows just how versatile she is.”

“After big subjects like OSCAR-winner Nowhere in Africa (Nirgendwo in Afrika) and Epstein’s Night (Epsteins Nacht), it’s a nice change to work on an engaging comedy,” he adds.

Using much subtle humor, Sergeant Pepper tells the moving story of a strange little six-year-old boy – who practically lives day and night in a tiger costume and can hear his cuddly toys talking to him – and of his extraordinary friendship with a dog – the “Sergeant Pepper” of the film’s title – whose voice can only be heard from children who still believe in miracles.

As Bareiss remarks, “casting children is always very difficult, but Sandra seems to have a knack in finding the right one – she did it in Mostly Martha and has done it again with Neal Lennart Thomas for this film.”

The cast also includes Danish actor Ulrich Thomsen, August Zirner and Oliver Broumis – who all appeared in Mostly Martha – as well as Dutch actress Johanna ter Steege, Barbara Auer, and Peter Lohmeyer.

According to Bareiss, the success of Mostly Martha should ensure that Nettelbeck’s new film gets international circulation – “there is already a lot of interest from abroad,” he says – and he can also imagine the film possibly spawning its own franchise in the future with more films and an animation TV series.

Sergeant Pepper
Sieben Zwerge – Maenner allein im Wald

Original Title: Sieben Zwerge – Maenner allein im Wald
Type of Project: Feature Film Cinema
Genre: Family
Production Companies: Zipelmuetzenfilm, Hamburg, Film & Entertainment VIP Medienfonds 2, Munich, in co-production with Universal Pictures Productions, Hamburg, MMC Independent, Cologne, Rialto Film, Berlin, in cooperation with Telepool, Munich. With backing from FilmFernsehFonds Bayern, filmförderungsanstalt (FFA) Producers Otto Waalkes, Bernd Eilert, Douglas Welbat
Director: Sven Unterwaldt
Screenplay: Otto Waalkes, Bernd Eilert, Sven Unterwaldt
Director of Photography: Jan Krueger
Production Design: Beatrice Schultz
Screenplay: Jan Krueger
Casting: Natali Barrey
Mediabolo, Cologne
Jo Heim
Production Design: Jan Krueger
Principal Cast: Otto Waalkes, Bernd Eilert, Douglas Welbat
Director: Sven Unterwaldt
Screenplay: Otto Waalkes, Bernd Eilert, Sven Unterwaldt
Direction, one, says Welbat, “quite different from the classic Otto film in which an idiot comes to the big city, finds the girl and wins her heart. This is definitely not a one-man film but an ensemble piece. Here he’s just one of the dwarves.”

Given that multi-talented cast, the fact that the shoot didn’t degenerate into a battle royale is thanks, says Welbat, to “Sven Unterwaldt, who is a fantastic comedy director. There were absolutely no problems because he has a great ability to integrate all egos.” Test screenings have proven the film is on the right laughtrack. But whether the seven dwarves make it out of, or is it back into, the woods, is something you’ll have to find out for yourself.

Unterwegs

Original Title: Unterwegs
Type of Project: Feature Film Cinema
Genre: Drama
Production Company: Schramm Film Koerner + Weber
Director: Jan Krueger
Screenplay: Jan Krueger
Director of Photography: Bernadette Pas sen
Commissioning Editor: Joerg Schneider
Production Design: Beatrice Schultz
Principal Cast: Anabelle Lachatte, Florian Panzer, Martin Kiefer, Lena Beyerling
Format: Digital Video, color, 16:9, blow-up to 35 mm
Shooting Language: German
Shooting in: Brandenburg, Ustka, Rowy/Poland, July - August 2003

Contact:
Schramm Film Koerner + Weber · Michael Weber
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This summer saw Jan Krueger, a graduate of Cologne’s Academy of Media Arts (KHM), embarking on his feature debut Unterwegs after coming to international recognition with his short film The Whiz Kids (Freunde) which screened in Venice’s

kino 4
2003

in production
short competition in 2001. **Unterwegs** charts a journey of discovery through Poland by four characters after they meet at a campsite in Brandenburg: single mother Sandra (Anabelle Lachatte) and her six-year-old daughter Jule (Lena Beyerling) are testing the water together on holiday with Sandra’s new boyfriend Benni (Florian Panzner) when their paths cross with that of the enigmatic small-time dealer Marco (Martin Kiefer), one of the boys in The Whiz Kids). In the days that follow, unknown tensions, conflicts and emotions come to the surface between the four …

As with The Whiz Kids, Krueger also shot this first feature-length film on digital video. "It certainly made sense to work with DV Cam for this story," he explains. "My experiences on The Whiz Kids showed that you are then in a situation which is not as controlled as one might be with film. Another important decision was the actors, whether they would be able to cope with this freedom and have aspects in their own personalities which could relate to the characters. Moreover, there were scenes in the screenplay where I hadn’t written everything out because we hoped that we’d also be able to capture places and the journey there in a much freer way." Krueger adds that the production was able to shoot mainly chronologically — starting at the campsite in Brandenburg, then moving eastwards to the seaside resort in Poland — but admits that they had underestimated the popularity of seaside holidays in Poland. "The resort was so packed that we had a problem with the background sound. You couldn’t really ask people to turn their music off for two hours, so we had to look for alternatives," he recalls.

It came in very handy then that he had Bernadette Paassen as his director of photography since she had studied at the film school in Lodz and can speak Polish. She was onboard the project from the very beginning as Krueger was also taken by her school in Lodz and can speak Polish. She was onboard the production as his director of photography since she had studied at the film school in Lodz and can speak Polish. She was onboard the project from the very beginning as Krueger was also taken by her

**Unterwegs** marks the first DV production by **Schramm Film**. Producer **Michael Weber** met Krueger at the Ophuels-Festival Saarbruecken at the beginning of 2002 thanks to the matchmaking services of ZDF commissioning editor **Joerg Schneider**.

**Wellen** portrays three worlds: that of the aristocrats, unaware the ground is shifting beneath their feet; everyday life, which represents the unachievable longings of the young aristocrats; and the hard reality of the fishermen. "**Vivian Naefe** and I have taken on a great challenge," says Ziegler. "It is not easy to make a film like this. Not just the logistics of filming in Lithuania or the costumes and props, but the cast!" She pays tribute to the "outstanding casting director", **An Dorthé Braker**. "Marie Baeumer, Katy Eyssen, Sebastian Blomberg, Monica Bleibtreu, Matthias Habich, Sunnyi Melles and Christian Grashof, to name just some, are, for me, so optimal, that even after viewing the first daily’s it’s possible to see just what potential there is in this project."

Over the last thirty years, **Ziegler Film** has produced some 200 films and of those "one just has to make," says Ziegler, singles out Sommergäste, Kamikaze 1989, Solo for Clarinet (Solo fuer Klarinette) and In the Shadow of Power (Im Schatten der Macht, cf. p. 42). She sees her signature "in the challenge of the material, the fantasy which arises through working with that material and the identity I feel with it and the protagonists. That’s something I share with **Vivian Naefe** and why we have a long history of working together, going back to 1988 with Der Boss aus dem Westen."
Three well-off young men return home in a luxurious cabriolet to find that all their furniture has been seized. Their lawyer informs them that their bank has gone bankrupt and that they have lost their entire fortune. Instead of bemoaning the catastrophe, they open a petrol station which provides enough to live on, but does not make them rich. Willy, Kurt and Hans have no intention of allowing their friendship to suffer as a result of life’s caprices. The appearance of a charming woman, however, poses a serious threat: all three fall in love with Lilian, although none of the three at first realize that the same woman is taking them for ride. Lilian enjoys their attention for a while, but then decides in favor of Willy and is faced with the difficult task of telling the other two. A major quarrel ensues, apparently leading to the end of the men’s friendship, as well as of the romance between Lilian and Willy.

Lilian’s wealthy father then starts a petrol company and engages the men as his directors and Lilian as the secretary. The ploy almost fails as Willy discovers who is really behind the newly founded company. Eager to show her prowess on the typewriter, Lilian types a marriage contract instead of the letter of resignation dictated by Willy. Willy signs the marriage contract without reading it. When he discovers what he has signed, his rage can only calmed by references to the legal consequences that would ensue in the event of a breach of contract. When Lilian tears up the paper in protest to Willy’s harsh reaction, he starts to melt and the two fall into one another’s arms …
A car tells its story and the story of its seven owners during the years of the Third Reich in Nazi Germany. There is the political opponent who has to flee when Hitler seizes power; the composer who is banned from his musical profession; the gallery owner who, together with his Jewish wife, is driven to suicide during the Reichskristallnacht; the member of the resistance who is shot while trying to escape; a soldier in the icy Russian winter; the noble old lady who is persecuted because her son tried to assassinate Hitler; and finally the refugee mother and child who are helped along their way by a young soldier.

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 1947  
**Director** Helmut Kaeutner  
**Screenplay** Helmut Kaeutner, Ernst Schnabel  
**Directors of Photography** Igor Oberberg, Heinz Pehlke  
**Music by** Bernhard Eichhorn  
**Production Design** Herbert Kirchhoff  
**Producer** Helmut Kaeutner  
**Production Company** Camera-Film, Hamburg  
**Principal Cast** Winnie Markus, Franz Schafheitlin, Willy Maertens, Erica Balque, Hermann Speelmans, Isa Vermehren, Carl Raddatz  
**Length** 111 min, 2,805 m  
**Format** 35 mm, b&w, 1:1.37  
**Original Version** German  
**Subtitled Versions** French  
**Sound Technology** Optical  
**International Festival Screenings** Locarno 1947, Berlin 1958  

**World Sales:**  
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Helmut Kaeutner was born in 1908 in Duesseldorf and died in 1980 in Italy. He studied German, Art History, Philosophy, Psychology and Theater Studies and was one of the founding members of the cabaret group “Die vier Nachrichten”, which was banned in 1935. Originally working in the theater as an actor and director; he began his film work as a scriptwriter. His directorial debut was with the film *Kitty and the World Conference (Kitty und die Weltkonferenz, 1939)*, but the film was withdrawn by the Nazi government due to its “pro-English tendencies”. His other films include: *Kleider machen Leute* (1940), *Auf Wiedersehen, Franziskal!* (1941), *Anuschka* (1942), *Romance in a Minor Key (Romanze in Moll, 1943)*, *Great Freedom No. 7 (Grosse Freiheit Nr. 7, 1944)*, *Seven Journeys (In jenen Tagen, 1947)*, *The Original Sin (Der Apfel ist ab, 1948)*, *The Last Bridge (Die letzte Bruecke, 1953)* – winner of a German Film Award in 1954, *Sky Without Stars (Himmel ohne Sterne, 1955)*, *The Devil’s General (Des Teufels General, 1955)*, *The Captain of Koepenik (Der Hauptmann von Koepenik, 1956)* – winner of two German Film Awards in 1957, *The Affairs of Julie (Die Zuercher Verlobung, 1957)*, *The Restless Years (Zu jung, 1958)*, *Stranger in My Arms (Ein Fremder in meinen Armen, 1959)*, *Lausbubengeschichten* (1964), and *Die Feuerzangenbowle* (1970), among others.
The sky over war-scarred Berlin is full of gentle, trench-coated angels who listen to the tortured thoughts of mortals and try to comfort them. One, Daniel, wishes to become mortal after falling in love with a beautiful trapeze artist, Marion. Peter Falk, as himself, assists in the transformation by explaining the simple joys of a human experience, such as the sublime combination of coffee and cigarettes.

Told from the angel’s point of view, Wings of Desire is shot in black and white, blossoming into color only when the angels perceive the realities of humankind. Ultimately, Daniel determines that he must experience humanity in full, and breaks through into the real world to pursue a life with Marion.

The now forty-year-old structural engineer Robert Faehmel was drawn into a conspiracy by his friend Schrella in 1934 against the fascist brutality of a fellow classmate, Nettlinger, and a teacher. As a result of the scandal, Faehmel and Schrella were forced to flee to Holland.

Roughly 20 years later, Schrella returns to Germany and is arrested, since his name is still on a list of wanted criminals. And now none other than Nettlinger, in the meantime a very influential senior civil servant, has to get Schrella out of jail.

Faehmel was able to return to Germany much earlier since his parents negotiated a grant of amnesty for him, however under certain conditions: he had to fight in the war. Faehmel’s parents witnessed both wars and while the events left little trace on his father, his mother’s reactions to the savagery of war made her aggressive and depressive. Faehmel’s wife — Schrella’s sister — was killed in a bombing raid, leaving him alone with two young children to raise. The story of these three generations is built up in flashbacks set within the events of the 80th birthday of Faehmel’s father.

Jean-Marie Straub was born in 1933 in Metz/France and grew up speaking French and German during the German occupation of France. He studied in Strasbourg and Nancy and worked in Paris with, among others, Abel Gance, Jean Renoir, Alexandre Astruc and Robert Bresson before meeting and teaming up with his wife Danièle Huillet. In 1958, they moved to Germany where his film **Not Reconciled or Only Violence Helps Where Violence Rules** (Nicht versoehnt oder Es hilft nur Gewalt, wo Gewalt herrscht, 1965) caused a great scandal at that year’s Berlinale. Straub and Huillet have since then become prominent directors with such films as **Machorka-Muff** (1963), **Othon** (1969), **History Lessons** (Geschichtsunterricht, 1973), **Moses and Aaron** (1974), **Class Relations** (Klassenverhaeltnisse, 1984), **From Today Until Tomorrow** (Von heute auf morgen, 1997), and **Sicily!** (Sicilia!, 1999), among others.
The Dark Side of Our Inner Space

Five young people hear about a role-play that is supposed to take place in an abandoned military base. They apply to participate. And the Big Game begins. What is reality? What is a game? Where are the boundaries? Where does one start and where does the other begin? What begins as a harmless game, ends in tragedy.

The Dark Side of Our Inner Space is a metaphor of that big game we call "life" … A study of the dark sides of our soul. "I want to get to know the dark sides in us humans because these dark sides are alive. They are life."

Genre Drama, Psycho Thriller
Category Feature Film
Cinema Year of Production 2003
Director Roland Reber
Screenplay Roland Reber
Directors of Photography Mira Gittner, Roland Reber, Christoph Baumann
Editor Mira Gittner
Producer Patricia Koch
Production Company wtp international, Geiselgasteig
Principal Cast Mira Gittner, Marina Anna Eich, Sabine Krappweiss, Christoph Baumann, Manfred Gebauer
Casting wtp international, Geiselgasteig
Special Effects Mira Gittner
Length 118 min, 3,300 m Format DV Cam Blow-up 35 mm, color, 1:1.33
Original Version German
Subtitled Version English
Sound Technology Dolby SR International Festival Screenings Calcutta 2003

Roland Reber has worked as a director and actor in theaters in Bochum, Essen, Dusseldorf and for the Ruhrfestsplae Recklinghausen after finishing his Acting studies in Bochum in the 70s. He has written more than 20 theater plays and scripts as well as texts 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 a 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 Taenzer (1977), Die kleine Heimat (TV, 1978), Manuel (short, 1998), Der Fernsehaufftritt (short, 1998), Der Koffer (short, 1999), Compulsion (Zwang, short, 2000), Sind Maedchen Werwoelfe? (short, 2002), Pentamagica (2002/2003), and The Dark Side of Our Inner Space (2003). Since 2003, he is the official German representative of the Cairo International Film Festival and has served as a jury member at the Alexandria International Film Festival in Egypt and the Cairo International Film Festival for Children.

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On an idyllic Christmas evening, all members of the Verlaine Commune are brutally massacred by a mysterious killer. The only survivor of the tragedy is Verlaine's young daughter Rebecca, who is seriously wounded and falls into a long coma.

Two years later, she awakes but her mind has blocked all past memories. Adopted by her aunt and uncle and thinking them to be her parents, the horrible truth is kept from her.

Ten years later, just when Rebecca thinks her life is wonderful and she seemingly has the perfect relationship, strange visions begin to haunt her as the dead are seeking revenge.

**Genre** Horror  **Category** Feature Film Cinema  **Year of Production** 2003  **Director** Olaf Ittenbach  **Screenplay** Thomas Reitmair, Olaf Ittenbach  **Director of Photography** Holger Fleig  **Editor** Eckart Zerrawzy  **Music** by Albert G. Striedl, Thomas Reitmair  **Production Design** Torsten Muehlbach  **Producers** Yazid Benfeghoul, Ricky Goldberg, Leo Helfer  **Production Company** Benfeghoul Goldberg Productions, St. Ingbert  **Principal Cast** Natacza S. Boon, James Matthews-Pyecka, Daryl Jackson, Bela B. Felsenheimer  **Casting** Soeren Boden, Stefan Hummel, Jean-Luc Julien  **Special Effects** Olaf Ittenbach, Thomy Opatz  **Length** 85 min, 2,338 m  **Format** Super 16 mm, color, 1:1.85  **Original Version** English  **Sound Technology** Dolby SR

Herr Wichmann von der CDU

VOTE FOR HENRYK!

An election campaign in the East German hinterland. Henryk Wichmann, 25-years-old and a member of the Christian Democratic Party (CDU), is running for a seat in the lower house of parliament and hopes to give it a young and energetic voice. His chances are not good in a region dominated by the Social Democrats. But Henryk Wichmann keeps on fighting …

Genre: Politics, Society
Category: Documentary TV

Year of Production: 2003
Director: Andreas Dresen
Screenplay: Andreas Dresen
Director of Photography: Andreas Hoeser (bvk)
Editor: Joerg Hauschild
Producer: Franz Xaver Gernstl, Fidelis Mager
Production Company: Megaherz TV Film, Munich, in cooperation with BR, Munich, WDR, Cologne
Length: 71 min, 1,953
Format: Digi-Beta, 16:9
Blow-up: 35 mm, color, 1:1.85
Original Version: German
Subtitled Version: English
Sound Technology: Stereo
International Festival Screenings: Berlin 2003, Pusan 2003
With backing from: Filmfoerderungsanstalt (FFA), Filmboard Berlin-Brandenburg
German Distributor: Piffl Medien GmbH, Berlin

Andreas Dresen was born in Gera in 1963. He was an intern at the DEFA Feature Film Studio from 1985-1986 and studied at the “Konrad Wolf” Academy of Film & Television in Potsdam-Babelsberg from 1986-1992. His first feature Stilles Land (1992) was awarded the Hesse Film Prize and the German Critics’ Award. He directed Goethe’s Urfaust at the Staatstheater in Cottbus in 1996 and made his second feature Night Shapes (Nachtgestalten) in 1998, which won the German Film Award in Silver in 1999 and the Pilar Miró Award for the Best New Director at Valladolid in 1999. His other films include: Der kleine Clown (short, 1985), Schritte des anderen (short, 1987), Jenseits von Klein-Wanzleben (documentary, 1989), Zug in die Ferne (short, 1990), Mein unbekannter Ehemann (1995), Raus aus der Haut (TV, 1997), The Policewoman (Die Polizistin, 2000), Grill Point (Halbe Treppe, 2001), and Vote for Henryk! (Herr Wichmann von der CDU, 2003).

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In big cities, discrimination against homosexuality and the gay way of life is not a big issue anymore. Gay mayors and football club association presidents are no longer colorful exceptions to the rule, rather they have become an expression of normality. In rural areas, however, the definition of what is “normal” is quite different. Out here, normal means a husband, wife and children – “the nuclear family”. In the country, expressions such as “proofter” are still common parlance and mothers are ashamed if their sons fail to bring home a girlfriend.

Hartmut, Richard, Stefan and Uwe are all gay men who live in the country. They punctuate their rural existence with brief but regular sojourns to Berlin, Zurich or Thailand. These four men have learned to live with the fact that their lifestyle is met with a volley of abuse from their heterosexual friends and acquaintances in the church choir and at the local pub.

Talk Straight – The World of Rural Queers provides an insight into a largely unknown world. The audience follows the lives of the protagonists via the comments of their heterosexual friends and acquaintances in the church choir and at the local pub.

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Jochen Hick studied Film at the Hamburg Academy of Fine Arts and in Italy from 1981-1987. He has worked in almost all aspects of film production, including as a sound technician, director of photography, writer, director and producer. He co-founded the company Galeria Alaska Productions in Hamburg with PC Neumann, and has been sole owner since 1995. His films include: Moon Over Pittsburgh (Mond ueber Pittsburgh, short, 1985), Gerd Hansen, 55 (short, 1987), Via Appia (1990), Welcome to the Dome (documentary short, 1992), Menmaniacs – The Legacy of Leather (documentary, 1995), Sex/Life in L.A. (documentary, 1998), No One Sleeps (2000), and Talk Straight – The World of Rural Queers (Ich kenn keinen – Allein unter Heteros, 2003).
In the Shadow of Power charts the last days of Willy Brandt’s chancellorship in 1974 after his personal assistant Guenter Guillaume was exposed as a spy for East Germany. In the course of the investigations, Brandt’s private life unexpectedly becomes the topic of the inquiries. It remains unclear where the line between fact and fiction should be drawn.

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. In the Shadow of Power is 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.

For some, Willy Brand was an idol, honored and loved; for others, he was a traitor. Ziegler Film, in cooperation with ARTE and NDR and with the support of the Filmstiftung NRW, has also produced a documentary, Willy Brandt - Eine Jahrhundertgestalt, by Peter Merseburger and Juergen Bruehns - on the subject of Brandt and his fight against two totalitarian systems: Fascism and Stalism.

Genre Political Thriller Category TV Movie Year of Production 2002/2003 Director Oliver Storz Screenplay Oliver Storz Director of Photography Hans Grimmelmann Editor Heidi Handorf Music by Klaus Doldinger Production Design Eduard Krajewski Producers Regina Ziegler, Winka Wulff Production Company Ziegler Film, Berlin in co-production with NDR, Hamburg, MDR, Leipzig, ARTE, Strasbourg Principal Cast Michael Mendl, Juergen Hentsch, Barbara Rudnik, Dieter Pfaff, Matthias Brandt Length 2 x 90 min Format Super 16 mm, color, 16:9 Original Version German Subtitled Version English Sound Technology Dolby Stereo International Festival Screenings Cologne Conference 2003, Nordische Filmtage Luebeck 2003 With backing from Nordmedia

Oliver Storz was born in 1929 and studied German, Romance and English Languages and Literature in Tuebingen. He worked as a teacher before becoming a freelance literary critic. From 1957-1959, he was a feature editor and theater critic at the Stuttgart Zeitung followed by work as a producer and scriptwriter at Bavaria Atelier from 1960-1974. A selection of his films includes: Der Stadtbrand (1984), Beinahe Trinidad (1985), Das Vierleck (1987), Ein naheliegender Mord (1988), Der Unschuldengel (1992), Christina Seitensprung (1993), Three Days in April (Drei Tage im April, 1994), Daybreak (Gegen Ende der Nacht, 1998), and In the Shadow of Power (Im Schatten der Macht, 2002/2003), among others.
A new angle on life …

Helmut is a shy, awkward kid … and a bit naïve when it comes to girls. When Britta, the most gorgeous girl in his high-school class, finally notices him one day, he falls for her hard. Then she suddenly announces that she is moving to America to live with her father, and he is devastated. After months of writing letters to her, he finally accepts that she’ll never reply – but deep inside his heart he is unwilling to let her go. Years later, Helmut stumbles from one failed love affair into the next. He’s become more confident, but never does he come close to realizing that the hurt he suffered at Britta’s hands and the pedestal on which he has placed her has made him incapable of committing himself to another woman … until Tina appears. A sharp, independent woman, Tina doesn’t fall for the hustle. She sees Helmut for who he really is … she’s got him pegged. After two blissful years together Tina becomes pregnant. Helmut panics and runs without even understanding why. What he does understand is Tina’s ultimatum… it’s all or nothing, and he cannot imagine losing her. In this decisive moment it is to Britta that Helmut runs. Overwhelmed by the sense that there is still something needing to be finished, he needs to see her one last time …

Genre: Romantic Comedy
Category: Feature Film Cinema
Year of Production: 2003
Director: Hendrik Handloegten
Screenplay: Hendrik Handloegten
Director of Photography: Florian Hoffmeister
Editor: Elena Bromund
Music by: Dieter Schleip
Production Design: Yesim Zolan
Producer: Maria Koepf
Production Company: X Filme Creative Pool, Berlin
Principal Cast: Fabian Busch, Susanne Bormann, Birgit Minichmayr, Fritzi Haberlandt, Florian Lukas, Sophie Rois
Casting: Nessie Nesslauer
Special Effects: Das Werk, Berlin
Length: 94 min, 2,530 m
Format: 35 mm, color, 1:1.85
Original Version: German
Subtitled Version: English
Sound Technology: Dolby Digital 5.1
International Festival Screenings: Munich 2003
International Awards: German Film Promotion Award
For Best Screenplay Munich 2003
With backing from: Filmstiftung NRW, Filmboard Berlin-Brandenburg, Filmförderungsanstalt (FFA), BKM, MEDIA
German Distributor: X Verleih AG, Berlin

Hendrik Handloegten was born in 1968 and studied at the German Academy of Film & Television (dffb) in Berlin. His graduation film, Paul is Dead, went on to win numerous awards including the prestigious Adolph-Grimme Award in 2001, as well as earning him an invitation to the highly renowned Slamdance Festival that same year. In 1999, together with Achim von Borries, Handloegten also worked on the screenplay for Bernd Lichtenberg and Wolfgang Becker’s global success Good Bye, Lenin! Learning to Lie (Liegen Lernen) was adapted to the big screen by Handloegten from Frank Goosen’s best-selling novel Liegen Lernen.
Sylvia picks up her step-children Lea and Constantine on their way home from school. She drives with them to nearby Poland to go shopping – as she will claim later. As so often, mounting tension and quarreling ensue in the car. Sylvia suddenly stops the car in the middle of a country road, angrily ordering the children to get out. Furious, she continues driving, returning only some time later to the spot where she left the children behind. But Lea and Constantine seem to have disappeared into thin air. After a brief search, Sylvia, following a sudden inclination, returns home. When she sees Joseph, the children’s father, however, she mentions nothing of their disappearance. In the darkness of their cold marriage, Sylvia finds no words to speak of what she has done. She is afraid of losing Joseph’s love if she tells him the truth. The following days are marked by a sort of speechlessness; Joseph is in anguish about his children and begins to search for them.

Meanwhile in Poland, Lea and Constantine meet a man by the name of Cuba who promises to help them. But Cuba soon proves himself to be very unreliable. Only after he sees the reward being offered for the children on TV is he determined to do everything to bring them home. He gets in touch with the father who immediately sets out with Sylvia for Poland. In the meantime, given the recent rash of adverse circumstances, the children have long lost their trust in everyone...

**Genre**: Drama  **Category**: Feature Film Cinema  **Year of Production**: 2003  **Director**: Christoph Hochhaeusler  **Screenplay**: Benjamin Heissenberg, Christoph Hochhaeusler, Denjs Halasnovic  **Director of Photography**: Ali Goezkaya  **Editor**: Gisela Zick  **Music by**: Benedikt Schiefer  **Production Design**: Maximilian Lange  **Producers**: Clares Grollmann, Mario Stefan  **Production Company**: Fieber Film, Munich, in co-production with Filmcontract, Warsaw, Cine Image, Munich, Schmidt Katze Film, Halle, Colonie Media Filmproduktion, Cologne  **Principal Cast**: Judith Engel, Horst-Guenter Marx, Sophie Conrad, Leonard Bruckmann  **Casting**: Uwe Buenker, C. A. T. Florian Neubauer  **Length**: 87 min, 2,381 m  **Format**: 35 mm, color, 1:1.66  **Original Version**: German  **Subtitled Versions**: English, French  **Sound Technology**: Dolby SR  **Festival Screenings**: Berlin 2003 (Forum), Montreal 2003 (in competition), Vancouver 2003, Chicago 2003  **With backing from**: FilmFernsehfonds Bayern, Mitteldeutsche Medienfoerderung, German Distributor Basis-Film Verleih GmbH, Berlin

**Christoph Hochhaeusler** was born in Munich in 1972. After his community service (in lieu of a stint in the army), he studied Architecture in Berlin from 1993-1995. He has also worked as a tour guide, illustrator, and story board artist. He then enrolled at the Academy of Television & Film (HFF/M) in Munich from 1996-2002. He is also the founder and co-publisher of the film magazine Revolver. His films include: First Aid (Erste Hilfe, 1995), Night Shadows (Nachtshatten, 1996), Fever (Fieber, 1999), Flirt (2000), Pulse (Puls, 2001), and This Very Moment (Milchwald, 2003).
Philip, Konrad and Wurst, three very unpopular high-school students, are in an awful car accident that should have killed them. Just before the accident, though, they undergo a strange voodoo ritual. As a result, instead of being killed in the accident, they enter a twilight zone between life and death.

Initially, their transformation yields more good results than bad: they become smarter, stronger and completely immune to pain. This guarantees their positions not only as starters on the school rugby team, but also secures them enormous popularity with the in-crowd. Philip even manages to make the school’s beautiful sweetheart, Uschi, fall for him.

The bereaved party is Philip’s pal and neighbor, Rebecca, who has always been secretly in love with Philip, and is now in peril of losing him to the in-crowd. Ironically, it’s her own fault: Rebecca and her friends performed the voodoo ritual themselves.

Eventually the darker side of their living-dead status surfaces: Philip is a slave to his libido; Wurst is a constant partier; and Konrad is a merciless avenger of all humiliation he suffered as an unpopular schoolboy. Though Philip and Wurst try to control Konrad’s rages, they have a hard time keeping him from running amok.

The only way to change themselves back to normal is with a magic potion composed of strange herbs, holy water and the blood of a virgin – the last of which Rebecca reluctantly gives them …

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

At first you might BELIEVE it's a documentary. Then you will THINK it is fiction. In the end, you will neither BELIEVE nor THINK, but only FEEL that you are in the right movie, in the middle of life, in Cuba's hottest spot ...

A few pieces of wood washed ashore by the sea and some old plastic bottles are enough for them. And there is music – powerful, vibrating, exploding – young Cuban rhythm.

In Guantanamo, where the “grandsons” of the old singers of Buena Vista Social Club are performing, there are no pubs, no studios, no Ry Cooder – only poverty, rain and sex. And yet the young band of the tropical south is playing the music of the street. Rapid, hot, and aggressive. A pulsating mix of rap and hip hop – on wooden instruments. “Our music,” says the guitarist, “you have to dance, to feel, in order to hear it.” The music comes from the struggle on the street and tells about quotidian life, love, betrayal, dreams, frustration and boredom.

Paraiso approaches the wounded heart of Cuba in poetic pictures. A deep, authentic, close-to-the-origins world opens up to the audience, where information alternates with impressions, feelings, moods, music, and silence in a very personal way.
A small, close-knit village is plagued by a series of mysterious murders and disappearances. Trude is worried about her mentally handicapped son Ben, who is 18-years-old and has the body of a grown man, but the mind of a small child. Every night, Ben takes off into the cornfields and witnesses the village’s “nightly activities”. One of Ben’s peculiarities is that he always brings back small gifts for his mother; pieces of wood, rocks, and sometimes even dead mice, which they then bury in the garden. Then one night, Ben comes home with a pair of women’s underwear, and shortly thereafter, with a severed finger. In an attempt to prevent her son from becoming the prime suspect, Trude gets rid of his “evidence”. However, the village inhabitants become increasingly suspicious of Ben when his violent outbreaks start occurring more frequently. Even Ben’s own father starts to doubt his son’s innocence. Only Heinz, a lawyer and the local commissioner is on Trude’s side and helps fight to keep Ben from being sent away to a home.

But Trude knows that several others in the village have skeletons in their own closets. She sees and hears things, but keeps it all to herself. When Ben comes home one day covered in blood, even Trude starts to doubt her faith in Ben. Is her son a murderer? Or is he just imitating the violence he is witness to every night and being used as a scapegoat to cover the identity of the real killer? When Ben’s own beloved sister and her girlfriend disappear one night, everyone is convinced that Ben has something to do with the murders …

Genre Drama, Thriller
Category TV Movie (fiction)
Year of Production 2002
Directors Claudia Prietzel, Peter Henning
Screenplay Christoph Busch, based on the novel of the same name by Petra Hammesfahr
Director of Photography David Slama
Editor Sabine Brose
Music by Andreas Weiser
Production Design Frank Godt
Producer Katrin Kuhn
Production Company Filmpool, Cologne, in co-production with WDR, Cologne
Casting Emrah Ertem, Karin Mueller-Grunewald
Length 89 min, 980 m
Format Super 16 mm/DigiBeta, color, 16:9
Original Version German
Subtitled Version English
Sound Technology Stereo
With backing from Filmstiftung NRW

Claudia Prietzel was born in 1958 in Gelsenkirchen. After working in a puppet theater in Bochum, she trained as an actress and dancer in London. She then returned to Germany and studied at the German Academy of Film & Television (dffb) in Berlin. Her films include: Die Blattlaus (TV, 1991), Kuppke (TV, 1996), Kinder ohne Genade (TV, 1996), Das vergessene Leben (TV, 1997), Nur das Blaue vom Himmel (TV, 2000), as well as The Puppet Grave Digger (Der Puppengraeber, TV, 2002) and Erste Liebe (TV, 2003), both in co-direction with Peter Henning.

Peter Henning was born in 1960 in Hamburg. He studied Media Sciences, Literature and Sociology in Osnabrueck followed by studies at the German Academy of Film & Television (dffb) in Berlin. He then earned much acclaim as a director, writer and cameraman on such projects as the film adaptations of Heiner Mueller’s Die Hamletmaschine and Samuel Beckett’s Das letzte Band, and the TV movie Der Zauberkasten (1990). In 1991, he began collaborating with Claudia Prietzel.
It's Christmas in New York City. Johnny, a struggling actor, owes Mr. Johnson money and the rent is due as his nagging girlfriend reminds him. Desperate for cash, Johnny puts on a Santa suit and hands out flyers on Broadway. Disillusioned and frustrated about this unwanted “lead role” Johnny lights up a smoke in his Santa costume. He curses at Christmas shoppers, argues with cops and stuns the children in New York’s Christmas rush. Suddenly, the absurdity of Johnny’s life is broken by a beautiful Angel. She reproaches Santa for smoking in public and takes him into a strange and wonderful dream world. But will reality prevail? During his trip from penniless actor to Santa-provocateur, Johnny finds bittersweet romance and reveals the dark sides of Santa Claus.

**Genre** Love Story, Romantic Comedy

**Film Cinema** Year of Production 2002

**Directors** Chris Valentien, Till Terror a.k.a. Schauder

**Screenplay** Chris Valentien

**Director of Photography** Chris Valentien

**Editor** Till Terror a.k.a. Schauder

**Production Design** Hakarl Bee

**Producers** Chris Valentien, Till Terror a.k.a. Schauder

**Production Company** Valentien & Terror Films, Berlin/New York, in co-production with Cine Plus, Berlin, Picture Planet, Munich, Spiepunktfilm, Berlin

**Principal Cast** Kristy Jean Hulslander, Till Terror a.k.a. Schauder, Richard Glover, Melissa Friedman, Rynel Johnson

**Casting** Valentien & Terror Films, Berlin/New York

**Length** 82 min, 2,255 m

**Format** Mini DV Blow-up 35 mm, color, 1:1.85

**Original Version** English

**Dubbed Version** German

**Subtitled Version** Japanese

**Sound Technology** Stereo

**International Festival Screenings** Munich 2002, Exground Film Fest 2002, Berlin B Film Fest Radical 2003, Tokyo 2003 (in competition)

**International Awards** Studio Hamburg Newcomer Award 2002

**With backing from** FilmFernsehFonds Bayern

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**Till Terror a.k.a. Schauder** was born in Seattle and raised in Germany and upstate New York. He worked at Roger Corman’s Concorde Pictures in Los Angeles before meeting his friend and collaborator Chris Valentien at the Munich film school. Till wrote and directed several award-winning student films, among them Strong Shit and the short action thriller City Bomber, which won several international awards. In 1998 he moved to New York on a grant for the arts to study Acting at the Atlantic Theater Company School and the Stonestreet Film and Television Studio. His New York theater credits include: The Field and Breast Man (both at the Atlantic Theater). Till recently wrote, produced and directed a new docu-drama called Duke’s House, revolving around the former Harlem home of legendary Jazz composer Duke Ellington, which premiered at the 2003 Tribeca film festival. Santa Smokes marks Till’s debut as a feature film director and also his film acting debut.

**Chris Valentien** was born in Stuttgart. Growing up in an art dealer family with a strong visual background, he feeds his family by working as a director of photography on music videos, commercials and feature films. In 1992, he met his friend and partner Till Terror a.k.a. Schauder at the Munich film school and a fruitful collaboration began. As a cameraman, Chris photographed several award winning films, among them Till Terror a.k.a. Schauder’s Strong Shit and City Bomber. While in film school he also directed several of his own short films, many of which earned him critical praise and awards. Santa Smokes marks his debut as a feature film director.

**Santa Smokes**

**2003**
Schultze gets the Blues tells the story of Schultze, a man who has spent his whole life in a small town in Sachsen-Anhalt near the river Saale. Schultze’s life, divided between work and the pub, the allotment, folk music and fishing, is rudely interrupted when he and his mates Manfred and Juergen lose their jobs. As entropy sets in and maintaining the daily routine deteriorates into a farce, Schultze discovers a life on the other side of the hill.

From his polka-powered accordion, the amateur musician coaxes the fiery zydeco music of the Southern States, which threatens to disrupt the respectable anniversary celebration of his local music club. Faced with the choice of sliding back into the old ways or ending up as the local freak, Schultze makes a decision which will take him deep into the swamps and bayous of Louisiana … and back again …


Michael Schorr was born in 1965 in Landau. After studying Philosophy, Music and Film, he enrolled at the “Konrad Wolf” Academy of Film & Television (HFF/B) in Potsdam-Babelsberg to study Directing from 1994-2000. His films include: Herbst (documentary, 1997), Fisch Meer Blues (documentary, 1998), Leben 1,2,3 (2000), ferner liefen (documentary, 2002), and Schultze gets the Blues (2003).
Everything is cool: the neon-colored dresses, the cheeky looks and most of all – the music. It’s the 1980s and New Wave Music roller-coasters its way across Europe. And Harry, 19, wants to be part of it. Nobody would call his job as a bank clerk “cool”, but his friends certainly are. Vince, Melitta and Freddie are musicians – managing their band “Apollo Schwabing” is supposed to be Harry’s stairway to his dreams.

But becoming a successful “cool” music manager is not easy at all – soon Harry is confronted with a total disaster – losing his girlfriend, losing his job, and losing his friendship with the “Apollos” … In this hilarious coming-of-age-comedy, Harry learns that putting everything at risk is the only way to win: Play it Loud! – waste your youth and have fun doing it!

**Genre** Comedy, Coming-of-Age Story, Music  
**Category** Feature Film Cinema  
**Year of Production** 2003  
**Director** Benjamin Quabeck  
**Screenplay** Kathrin Richter, Ralf Hertwig  
**Director of Photography** David Schultz  
**Editor** Tobias Haas  
**Music by** Lee Buddah  
**Production Design** Ingrid Henn  
**Producers** Jakob Claussen, Thomas Woebke  
**Production Company** Claussen + Woebke Film, Munich  
**Principal Cast** Tom Schilling, Robert Stadlober, Jessica Schwarz, Nadja Bobyleva, Denis Moschitto, Josef Heynert  
**Casting** An Dorthe Braker  
**Length** 95 min, 2,627 m  
**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR/SRD

**International Festival Screenings**  
Munich 2003 With backing from FilmFernsehFonds Bayern, Filmförderungsgesellschaft Bayern, Filmförderungsanstalt (FFA), Filmstiftung NRW  
**German Distributor** Constantin Film Verleih GmbH, Munich


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Car salesman Philip Wagner is driving along an asphalted dirt road used by the locals as a short cut to Wolfsburg. He is having an argument on his mobile with his fiancée when, suddenly, he runs over a child. He sees the child’s body in his rear-view mirror, hesitates, brakes, but does not get out. He stays right where he is in his life – and simply drives on. It looks as though he might be lucky this time, the boy comes out of his coma and the police are looking for another car rather than his. Philip’s life continues.

But then the child dies. Shattered by her son’s death, Laura decides to find the perpetrator. She makes her way from one scrap metal yard to another, from one workshop to another – all to no avail. With the help of her girlfriend Vera, Laura tries to pick up the pieces in her life. And then, by chance, she meets Philip.

Philip takes Laura under his wing, he tries to help her up again and give her support. All of a sudden, a feeling of security and closeness begins to evolve. But Laura has no idea with whom she is getting involved …

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 2002  
**Director** Christian Petzold  
**Screenplay** Christian Petzold  
**Director of Photography** Hans Fromm  
**Editor** Bettina Boehler  
**Music by** Stephan Will  
**Production Design** K.D. Gruber  
**Producer** Bettina Reitz

**Production Company** teamWorx, Berlin, in cooperation with ZDF, Mainz, ARTE, Strasbourg  
**Principal Cast** Benno Fuermann, Nina Hoss, Antje Westermann, Astrid Meyerfeldt, Matthias Matschke, Soraya Gomaa  
**Casting** Simone Baer

**Length** 90 min, 2,620 m  
**Format** Blow-up 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR

**International Festival Screenings** Berlin 2003 (Panorama), Pusan 2003

**International Awards** FIPRESCI Award Berlin 2003  
**German Distributor** Perifer Filmverleih GmbH, Berlin


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

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

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

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

In addition, the Export-Union shares foreign representatives in nine countries with the German Federal Film Board (FFA), (cf. page 55).

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

The Export-Union is a founding member of the European Film Promotion, an amalgamation of twenty national film-PR agencies (Unifrance, Swiss Films, Italica 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.

**The Export-Union’s range of activities:**

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

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