focus on
4 GERMAN FILMS

directors’ portraits
10 TRILOGY OF FEMININE STRENGTH
A portrait of Dagmar Knoepfel
12 LEARNING TO LOVE LIFE
A portrait of Oskar Roehler

producers’ portrait
14 FOSTERING NEW TALENTS
A portrait of Moneypenny Film

actress’ portrait
16 TYPICAL GEMINI
A portrait of Sibel Kekilli

news
18

in production
22 CROSSING THE BRIDGE
Fatih Akin
22 ERKAN & STEFAN III, FETTES MERCI FUER DIE LEICHE
Michael Karen
23 GISELA
Isabelle Stever
24 DIE HEXEN VOM PRENZLAUER BERG
Diethard Kuester
24 ICH BIN EIN MOERDER
Bernd Boehlich
25 KEIN HIMMEL UEBER AFRIKA
Roland Suso Richter
26 MAX UND MORITZ
Thomas Frydetzki
26 NVA
Leander Haussmann
27 DER ROTE KAKADU
Dominik Graf
28 DER SCHATZ DER WEISSEN FALKEN
Christian Zuebert
28 SEHNSUCHT
Valeska Grisebach
29 DIE WILDEN KERLE 2
Joachim Masannek

new german films
30 24-7-365
Roland Reber
31 AUS DER TIEFE DES RAUMES
Gil Mehmert
32 BERGKRISTALL  ROCK CRYSTAL
Joseph Wilsmaier
the 100 most significant german films
(part 15)

54 KAMERADSCHAFT COMRADESHP
Georg Wilhelm Pabst

55 EMIL UND DIE DETEKTIVE
Gerhard Lamprecht

56 BERLIN – ECKE SCHOENHAUSER
BERLIN – SCHOENHAUSER CORNER
Gerhard Klein

60 film exporters

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

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

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

After a meeting at the end of August, it was decided to expand the shareholder structure from the previous setup of the Association of German Film Producers, the Association of New German Film Producers, the Association of German Film Exporters, and the German Federal Film Board (FFA). The three trade associations and the FFA will continue to hold a majority of the shares, but they would be joined by a federal commitment via the Stiftung Deutsche Kinemathek, the regional film funders (held jointly by Filmstiftung NRW and FFF Bayern on behalf of the other funds), the Federal Association of Television Producers (BDF), the German Documentary Association (AG DOK), and the German Short Film Association (AG Kurzfilm).

In addition, a consultative body – a so-called Kooperationsrat – headed by Minister Christina Weiss is to be created to act as a sounding board for cultural and industry concerns regarding the promotion of German films and television. This committee will have 30 members, including representatives from the trade associations, private television sales companies, public television sales companies, theatrical distributors, the video industry, the SPIO film industry “umbrella” organization, the Berlinale, film schools, the FFA, the Federal States, the Bundestag, the Foreign Office, Stiftung Deutsche Kinemathek, the Goethe-Institut, Deutsche Welle, and the Film Committee of the Federal States.
"The solution with German Films is very good," argues Alfred Huermer, chairman of German Films’ advisory board. "The previous shareholders always said that a new structure must also have a corresponding new financial structure. It would have made no sense to have new shareholders onboard and new areas to cater to with just the same budget. The work would have been ineffective.”

Ahead of the first shareholders meeting in the expanded structure in October, German Films Quarterly spoke with representatives of German Films’ new shareholders to hear what they expect from the organization.

BUILDING ON THE SUCCESS OF GERMAN FILMS

"The road to German Films was part of the fundamental improvements to the parameters for supporting German cinema within the revised Film Funding Law (FFG)," recalls Hermann Scharnhoop, head of the film department at the BKM in Bonn and member of the German Films supervisory board. "We want to build on the success of German films abroad on both economic and cultural levels, but didn’t want to see German filmmaking only restricted to the feature film. With the Export-Union’s new structure as German Films, we are hoping for a more diversified and effective presentation of German productions abroad.”

Since the promotion agency’s brief has now been extended to also cater to the needs of the short film, documentaries and TV productions, Scharnhoop explains that the BKM will hold true to its promise "to double the funding we made available in 2003.” At the same time, he points out that the provision was also made in the revised FFG for financial support to be forthcoming from the FFA for the export drive of German films and TV programs, and the BKM had often found additional money in the past for special measures such as the German presence in Cannes or for the theatrical distribution of Good Bye, Lenin! in France.

STIFTUNG DEUTSCHE KINEMATHEK

Founded 30 years ago as a foundation under private law, the Stiftung Deutsche Kinemathek (SDK) had been funded jointly by the BKM and the City of Berlin until the end of 2003. Since the beginning of this year, the responsibility for funding the SDK has rested solely in the hands of the BKM. The Kinemathek has been housed in its current premises with the Filmmuseum Berlin at Potsdamer Platz since September 2000 and administers an extensive archive of films and associated materials (documents, photographs, posters, screenplays etc.) with a particular emphasis on the history of German cinema from the early days to the present. The Filmuseum’s holdings includes items from the estates of Marlene Dietrich, Heinz Ruehmann, Fritz Lang and Hildegarde Knef. The Filmuseum organizes a regular program of exhibitions drawing from its collections and presenting various aspects of film and television history.

Contact: Filmuseum Berlin-Deutsche Kinemathek
Hans Helmut Prinzler
Potsdamer Strasse 2 · 10785 Berlin/Germany
phone +49-30-3 00 90 30 · fax +49-30-30 09 03 13
email: info@filmmuseum-berlin.de
www.filmmuseum-berlin.de
The federal shares in German Films will be held by the Berlin-based Stiftung Deutsche Kinemathek (SDK) as a trustee, although SDK managing director Hans Helmut Prinzler stresses that “this is not just a custodian function. I think that with all of its experience on German film history the Kinemathek can also contribute to the international circulation and promotion. It is all too easy for people to say that a film museum is only concerned with what happened back in the past. But this forgets that all of those who are involved in cinema, including film historians, have a vehement interest in contemporary cinema.”

“There are many bridges between the present and past history, so it can’t be a disadvantage to reflect upon this when presenting German cinema abroad,” Prinzler argues. “Naturally, every producer and sales company has to promote their product, but German Films must also be in a position of being able to provide a historical context as well. This is where the Kinemathek can be involved with its specialist knowledge and tips to show how a particular film can be put into context.”

Moreover, he suggests that “it is not just the duty of the Goethe Institutes to promote the cultural aspect of German films. This had been demonstrated by the former Export-Union by the decision to feature the series [which has now reached part 15] of the 100 Most Significant German Films in its magazine German Films Quarterly.”

**CONCENTRATING EFFORTS**

Meanwhile, Prof. Dr. Johannes Kreile, legal counsel for the television producers’ association, notes that the BDF’s (Bundesverband Deutscher Fernsehproduzenten) membership of German Films had been conditional on the BKM doubling the funds it made available to the promotion agency in order to meet its extended brief.

Having said that, Kreile is hopeful that the increased involvement at the federal level in German Films’ activities will mean that the German film and television producers can expect a better political representation from Germany at international festivals.

“We expect this new structure to contribute to a better marketing abroad of TV films from Germany as well as a general promotion of Germany as a media and production location,” Kreile suggests, adding that his association sees German Films “essentially as a market instrument to promote the competitiveness of German programs.”

The BDF had worked in the past with the former Export-Union to promote German films and television at the North American NATPE market and Kreile sees “considerable potential for concentrating efforts” in the future at German Films to present the whole spectrum of production “made in Germany” now that the restriction of only focusing on feature films has been lifted.

**THE BEST POSSIBLE PROJECTS FOR THE FUTURE**

Since 1997, the regional funders had collaborated with the old Export-Union by providing an annual budget – €309,000 this year – to concentrate the resources for the promotion of German cinema and created an advisory committee to discuss specific projects such as the Festivals of German Films, the Focus Germany/Export-Union stand and the German reception in Cannes, and the Export-Union’s Next Generation initiative.

Now, however, the regional film funds have become shareholders of German Films, with FilmFernsehFonds Bayern and Filmstiftung Nordrhein-Westfalen holding the shares on behalf of the other five funding institutions.

“The cooperation was close in the past and it can be even more intensive,” suggests FFF Bayern CEO Dr. Klaus Schaefer. “I don’t think one should speak of us having our own specific goals, but, on the contrary, one should work together – the old and new shareholders, the industry and the funders – and reflect on what would be the best possible projects for the future.”

“At the same time, I think the funders should be restrained, it is those who are operating in the market who should be making the proposals,” he says.

Meanwhile, Schaefer is convinced that harmony will continue to reign between FFF Bayern and the Export-Union’s successor on the Bavarian funder’s staging of film weeks in different parts of the world: “We had always coordinated our film weeks with the Export-Union in the past and never crossed their path. We tended to complement activities where the Export-Union was not present.”
Founded in 1996 by the state of Bavaria with broadcasters BR, ZDF, ProSieben, SAT.1, RTL, KirchMedia, TeleMuenchen and the media watchdog BLM, the FilmFernsehFonds Bayern (FFF Bayern) is the second largest regional fund after Filmstiftung NRW. The FFF was supplemented from 2000 by the Bavarian Bank Fund (BBF) which was set up by the Bayerische Landesbank, LfA Foerderbank Bayern, HypoVereinsbank and Bankhaus Reuschel & Co. to provide additional film financing for production and distribution.

The FFF Bayern is an exemplary structure in the German film funding landscape since its shareholders come from both the public and private sectors, with an annual budget of €30 million at its disposal, and has a special funding category for diploma and debut films from Munich’s Academy of Television & Film and the Athanor Akademie in Burghausen.

The nuts and bolts: At least 150% of the production support must be spent in Bavaria, and feature films can be supported with up to €1.6 million so long as the producer or co-producer is based in Germany. Foreign producers can only access FFF cash by submitting an application through a local partner. Recoupment of funding is possible and these funds may then be made to the producers as “success-linked” loans.

The FFF’s Film Commission attends the ShowBiz Expo and other locations trade fairs to promote the region and – like the commissions at the other regional funds – is always looking to make the region even more film-friendly by reducing the red-tape for shooting permits. The film commission can help mediate contacts to the different regions of Bavaria through the Location Network Bavaria.

Apart from supporting local initiatives such as the Bayerisches Filmzentrum Geiselgasteig and the First Movie Program, FFF has helped foster closer links between Bavarian producers and their foreign counterparts through involvement in the Cartoon Forum and Cartoon Movie markets as well as the “Europa der kurzen Wege” co-production gathering. In addition, the fund has staged a number of “Made in Bavaria” film showcases particularly in Eastern Europe, but also in Shanghai, Cairo and Bangalore.

Contact: FilmFernsehFonds Bayern
Gesellschaft zur Foerderung der Medien in Bayern GmbH
Dr. Klaus Schaefer
Sonnenstrasse 21 · 80331 Munich/Germany
phone +49-89-5 44 60 20 · fax +49-89-54 46 02 21 · email: filmfoerderung@fff-bayern.de · www.fff-bayern.de

One project that gets Schaefer’s full support are the Munich Previews which were held during this year’s Munich Filmfest at the end of June and were attended by some 40 international buyers of German films. “We supported this initiative from the outset,” Schaefer recalls, “and, among the many measures, the screenings are a good tool to really target buyers to show German films. The Filmfest is also probably the best time to have the event.”

A REALLY SIGNIFICANT STEP

Meanwhile, becoming a shareholder in German Films has been “a really significant step” for the German Short Film Association (AG Kurzfilm), according to managing director Sylke Gottlebe. “We are a very young organization – we were only founded in 2002 – so it’s been a big step in such a short time, but we are excited about working closer now with German Films.”

As Gottlebe points out, there had been various activities in the past to help promote short films from Germany, whether it was the Export-Union’s Next Generation showcase since 1998, the Goethe Institute’s short film packages, the cooperation between German short film festivals and partner festivals abroad, or initiatives by other cultural institutions.

“What we had missed was a systematic presentation of short films abroad,” Gottlebe observes. “Now as part of German Films we can develop new projects and strategies because the short film covers an enormous range of output and different genres from animation and the experimental film through film schools to independent work.”

In the two years since its founding, AG Kurzfilm has established a pre-
The nuts and bolts: For every Euro the producer receives from the Filmstiftung, €1.50 must be spent in NRW to generate an economic boom known as the ‘NRW effect.’ The amount requested by a producer of the fund should not exceed 50% of the producer’s contribution to the budget and 5% of the production budget is the minimum amount to be invested by the producer. Funding decisions are made by the committee of the Filmstiftung and executive director Michael Schmid-Ospach.

In addition, the culturally-oriented Film Office (Filmbureau NW) was brought under the auspices of the Filmstiftung last year.

In theory, any foreign producer can apply directly with a project for a slice of the annual €33 million production fund, but it is usually recommended to work with a local production house. As well as being a shareholder in the fund, WDR and the Filmstiftung have created two different filmmaking initiatives in recent years: Six-Pack, in which WDR and the Filmstiftung NRW fully-finance a debut film budgeted up to €800,000, and Radical Digital, for which the two paired with Road Movies to produce four digitally shot films.

The Filmstiftung attracts films to the region by organizing an international co-production meeting during the Media Forum NRW in Cologne and has cultivated links with institutions and producers in such countries as the UK, Denmark, France, Poland, the Netherlands and Israel. In addition, the Film Commission NRW is supported in its work of promoting the region for filmmakers by the 18 cities and districts which have joined together to create the network of Filmstaedte NRW.

Contact: Filmstiftung Nordrhein-Westfalen GmbH
Michael Schmid-Ospach
Kaistrasse 14 · 40221 Duesseldorf/Germany
phone +49-211-93 05 00 · fax +49-211-93 05 05 · email: info@filmstiftung.de · www.filmstiftung.de

sence for German shorts at the leading international festival in Clermont-Ferrand and had a stand on the German Boulevard at Berlin’s European Film Market. In addition, the former Export-Union had cooperated with the association on its participation at the Short Film Corner during this year’s Cannes Film Festival.

Moreover, Gottlebe sees great potential for short films in the Festivals of German Films which are organized by German Films with partners around the globe. “It is a wonderful opportunity for presenting shorts,” she argues, noting that a selection of shorts were shown at the film weeks in Madrid, Rome and London last year, and 15 titles – including six from the Ludwigsburg-based Film Academy Baden-Wuerttemberg – were presented at the Festival of German Cinema in Australia in March. Then in September, AG Kurzfilm organized the “Breves y Buenos” short film program at the Festival of German Films in Buenos Aires.

In addition to special programs, the shorts are also being shown as supporting programs before the main film during the film weeks, and that is something AG Kurzfilm is planning to repeat for the showcases in London and Moscow this year.

**THE BEGINNING OF A BEAUTIFUL FRIENDSHIP**

The shareholding taken by the Arbeitsgemeinschaft Dokumentarfilm (AG DOK) will help to improve the circulation of German documentaries internationally, managing chairman Thomas Frickel argues.

“The budget of the old Export-Union would not have been sufficient to also look after the new areas, so the new beginning for German Films also sees a change in the financial construction. We are more certain about the budgetary parameters because previously one had to apply separately for each project,” he explains. “Praise is in order for the attempts at a smooth cooperation. The documentary film as a genre feels like an equal partner and it would now be anachronistic to say that we don’t belong.”

“Agreements and cooperations had existed with the Export-Union in the past, particularly in the area of logistics as far as the transporting of prints and materials and the displaying of information material. They had supported our cause at festivals when we couldn’t be there ourselves in person,” Frickel recalls.

The beginnings of a closer collaboration between AG DOK and the promotion agency had been made with the documentary filmmakers stand on the German Boulevard at the Berlinale’s European Film Market. “Now its taken for granted that we are part of the German film family.”

In addition, AG DOK will continue working with German Films on the selection of documentaries for the Festivals of German Films and also continue to have presences at festivals and markets where German Films has not participated so far.
Thus, AG DOK has organized showcases of German documentaries at festivals and film events in Russia, China and Egypt and is planning a presentation in Istanbul next year. In addition, Frickel notes, it is particularly important for the documentaries to be seen at the key international marketplaces for this genre: Mip Doc, Marseilles’ Sunny Side of the Doc and Amsterdams’ Docs for Sale.

“I think there are ways to create synergies between the different shareholders at German Films,” Frickel says. “It is the beginning of a beautiful friendship.”

Martin Blaney (Screen International Correspondent for Germany, Austria and Switzerland)

ARBEITSGEMEINSCHAFT KURZFILM E.V.

Founded in 2002, the German Short Film Association (AG Kurzfilm) has a broad membership including film schools, festivals, world sales agents, and distribution companies.

The AG Kurzfilm regards itself as a representational and lobbying body for German short films with the aim of improving the overall awareness of German shorts and videos. To this end, the association functions firstly as a contact for political bodies, the film industry and cinema exhibition sector, but a further aim is to develop into a service center for makers of short films and their producers as well as for any institutions involved in short films. This September saw the re-launch of the short film portal www.shortfilm.de providing a systematic overview of the broad spectrum of short filmmaking in Germany.

The association’s goal is to present and promote German short film productions in all their styles, formats and genres on both domestic and foreign platforms. In doing so, the AG Kurzfilm serves as a lobbying force and positions itself as a contact point for all questions concerning film funding and subsidies.

Contact: AG Kurzfilm e.V. · Sylke Gottlebe
Kamenzer Strasse 60 · 01099 Dresden/Germany
phone +49-3 51-4 04 55 75 · fax +49-3 51-4 04 55 76 · email: info@ag-kurzfilm.de · www.ag-kurzfilm.de

ARBEITSGEMEINSCHAFT DOKUMENTARFILM

With 750 members, the German Documentary Association (AG DOK) is the largest professional association of producers working independently of television in Germany. The association is open to representatives of all film genres and regards itself primarily as the film and media policy lobby force for documentaries.

AG DOK works to prevent the documentary genre being forced out of television schedules and cinema programs and fights against the tendency of broadcasters to take increasingly more rights from independent producers for less money. The association is always present when the future of film policy is debated in Germany and commissions legal assessments to support its arguments in the discussions. AG DOK’s members benefit from a legal advice service and can have their contracts counter-checked by an experienced media lawyer.

AG DOK also represents the interests of the documentary filmmakers in the administrative board of VG Bild-Kunst and the German Federal Film Board (FFA).

In addition, the establishment of the initiative “German Documentaries” has created a platform for an efficient international distribution of German documentaries as well as the presentation of members’ works at foreign festivals and professional get-togethers with colleagues from other countries.

Contact: Arbeitsgemeinschaft Dokumentarfilm
Thomas Frickel
Schweizer Strasse 6 · 60594 Frankfurt am Main/Germany
phone +49-69-62 37 00 · fax +49-61 42-96 64 24 · email: agdok@agdok.de · www.agdok.de
We are sometimes almost stunned by these women as they appear on the cinema screen, shaken by the courage, the imperturbable calm and determination with which they accept their lives and what fate has in store for them … And we are inevitably amazed by their magical ability to retain some traces of the great dream that has motivated them throughout their lives, despite so much struggle and suffering, despite the bullying and cruelty of the men closest to them.

Dagmar Knoepfel studied Art History, History, Archaeology and Sociology in Munich, completing her Master’s thesis on Tintoretto, who was also the subject of a documentary film she made in 1999 (Tintoretto). In 1981, she took up studies at the Academy of Television & Film in Munich and made the films A Bed with Passengers (Ein Bett mit Passagieren, 1984), based on a story by Italo Calvino. Tomorrow (Morgen, 1986), based on a story by Joseph Conrad, and Tuer auf zu (1992), a documentary. After her film studies, she worked as an author and director on various commissioned film projects (documentary films, TV features, and advertising). From November 1992 to March 1994, she produced, directed, wrote the screenplay to, developed the scenography for and edited her next film, Brigitta, for which she also began her own distribution. In 1995, Knoepfel directed 5 episodes of of the popular series Gute Zeiten – Schlechte Zeiten for the private broadcaster RTL, and subsequently made Requiem for a Romantic Woman. (Requiem fuer eine romantische Frau, 1998). This film brought her the Hessen Film Award, Bavarian Film Award and prizes at the Ophuels Festival in Saarbruecken. The film was also shown at festivals in Taormina, Montreal, Rio de Janeiro, Prague, Hong Kong, Paris, Warsaw, Singapore, Genoa, San Francisco and Washington. 2000 saw the production and premiere of the stage version of Ich lebe (working title) about the writer Bozena Nemcova. In the autumn of 2001, she made the film portrait Franz Seitz zum 80. Geburtstag for the public broadcaster BR and the Film Museum Munich. Her other films include: Der Freund meiner Mutter (TV, 2004) and the cinema version of Ich lebe with Corinna Harfouch in the main role. She is currently preparing Agentur der boesen Madchen, a screenplay together with Lieselotte Kinkofer, and Du meine Pappel im roten Kopftuch, based on the novel The Girl with the Red Scarf by Tschingis Aitmatov.

Dagmar Knoepfel Filmproduktion
Ainmüllerstrasse 13 · 80801 Munich/Germany
phone/fax +49-89-33 54 86
email: dagmar@knoepfel.de

Dagmar Knoepfel has brought the lives of three truly remarkable women to the screen over the course of the last ten years – in three films which were each made quite independently, but which come together quite naturally to form a trilogy of female strength. Brigitta, based on the novella by Adalbert Stifter, tells of a woman’s return to her own past. Requiem for a Romantic Woman, based on a treatment by Hans Magnus Enzensberger, is about the love
of Auguste Bussmann – a daughter of the upper classes – for the young romantic poet Clemens Brentano. The third film, Ich lebe, has just been completed and depicts the last months in the life of the great Czech novelist Bozena Nemcova. Despite her fatal illness, she compelled herself to write, page by agonizing page, and became internationally acclaimed for her fairy-tales and the novel The Grandmother.

These are tales of emancipation in the true sense of the word, narrated with no ideological bias or spectacular melodramatic effects. Stories with depth, about the foundations of human society – Auguste and Bozena are true children of the revolutionary spirit of the early 19th century; their rebellion is aesthetically motivated, and that is exactly what makes them so timeless and so modern. These women suffer, but they also keep hold of their visions, meaning that they cannot become passive victims – and so they recall the great women of film history, like Dreyer’s Gertrude or Bresson’s Joan of Arc: two filmmakers that Knoepfel loves – they have both exercised a vital influence on her narrative technique.

Knoepfel’s love of literature is obvious in her work, but the films do not adapt their literary patterns in a rigid way: the images are simple and dense, focused on people, on their faces and their movements, their attempts to find orientation within space. There are other works grouped around the trilogy of women in Knoepfel’s œuvre, dating from her studies at the Munich Academy of Television & Film (including film versions of stories by Italo Calvino and Joseph Conrad). Later she also made various works for television, contributions to series and documentary features.

Knoepfel does not view filmmaking as a hermetic activity – there is always a close reference to reality: she herself produced and organized the distribution of Brigitta, also presenting the film personally at numerous screenings, and she first wrote the story of Bozena (Ich lebe) in a stage version that she then directed herself.

The great theme is love, with the passion it is based on and the suffering that it can lead to. Love becomes something provocative in these films, representing a bold vision: “It is a highly dangerous notion with so many consequences! The ego in its full dimensions, and the other. The intention is for soul and body to develop into a miniature infinity.” These are the words of Hans Magnus Enzensberger, who assembled a montage of this romantic amour fou from contemporary letters. It is this miniature infinity that is brought to life in the trilogy – by Dagmar Knoepfel herself, and by Brigitta, Auguste and Bozena.

To live your life ... even if it leads to social exclusion, to loneliness, to suicide. The requiem for romantic Auguste ends with boats afloat on the river Main. She has finally put into practice something she often playfully threatened: she has committed suicide. Young men in boats are searching the river, holding torches, attempting to penetrate the dark surface of the water with their gaze. It is an image that seems to reflect the situation of cinema itself: the woman has disappeared, but the fascination remains.

Fritz Goettler (Sueddeutsche Zeitung) spoke with Dagmar Knoepfel
Oskar Roehler was born in Starnberg near Munich in 1959 and grew up in London, Rome and Nuremberg. He moved to Berlin at the beginning of the 1980s where he worked as a freelance journalist and writer. After publishing a volume of short stories entitled *Das Abschnappuniversum* in 1984, and writing screenplays for Niklaus Schilling (*Der Atem*, 1990), Mark Schlichter (*Ex*, 1995), and Christoph Schlingensief (*Terror 2000*, 1992), he made his first short film *She LA* in 1994 and his feature debut in 1995 with *Gentleman*, which was shown at the Filmfest Munich the same year. He followed this two years later with *Silvester Countdown* which won the HypoBank Young Directors’ Award ex aequo with Martin Walz’s *Liebe Lügen* in Munich. *No Place To Go* (*Die Unberührbare*) was invited to screen at the Directors’ Fortnight in Cannes in 2000 and won a German Film Award in Gold that year. He served on the Berlin Film Festival’s International Jury in 2002 and had *Angst (Der alte Affe Angst)* in the Official Competition at Berlin a year later. Roehler’s latest film, *Agnes and his brothers* (*Agnes und seine Brüder*) had its world premiere at Venice’s Horizons sidebar in September 2004.


Agent: **Players**
Sophienstrasse 21 · 10178 Berlin/Germany
phone +49-30-285 16 80 · fax +49-30-2 85 16 86
email: mail@players.de · www.players.de

---

**Learning to Love Life**

**A portrait of Oskar Roehler**

Oskar Roehler has worked in the German film and television industry for over 15 years although he never had any formal training as a screenwriter and director. Shortly before the presentation of his latest feature *Agnes and his brothers* at this year’s Venice Film Festival, Roehler spoke to Martin Blaney about his approach to working as a director and his place in German cinema.

German Films Quarterly: *How did you start in the film industry?*

Oskar Roehler: After my parents’ example [both his mother Gisela Elsner and his father Klaus Roehler were accomplished authors] I had always harbored the ambition of becoming a writer as well. But as I had real problems putting my ideas into prose form, I began writing for the cinema because this then seemed more appropriate. Actually, I had never intended to direct until the time in 1992 when Christoph Schlingensief showed me during the shoot of *Terror 2000* how one could make films with incredible vigor and imagination and a mixture of ingenuity and something like a kamikaze. It was incredible when you get that surge of adrenalin, when you know that you can shoot a film. You need to have a talent for organization and have a grip on reality, but it’s an amazingly creative process and that has in turn affected my writing.
GFQ: Has the combination of writer-director been important to you since then?

OR: It’s always been essential for me. I see other directors who don’t write as well and who have immense difficulties getting hold of stories to film, but I enjoy writing and it brings more and more pleasure with each new screenplay. The problem is that we basically have a very young film industry here in Germany: if I now wanted to make a genre film like a romantic comedy, for example, I wouldn’t know who I could turn to. In my case, I need an idea which really casts a spell over me and fascinates me, something that is based on my own experience and life.

That doesn’t mean, however, that I don’t increasingly orientate myself to novels [for inspiration]. I’m someone who is a great reader and, naturally, I steal. No one ever finds out where I have taken things because they are then in a different context, but I steal nevertheless because reading is part of the experiences which I want to process. There are political subjects which interest me as a German director, but it will never be possible to get them realized on the scale of a director like Michael Mann did, say, in The Insider. The American directors can have a whole staff of researchers working on the background facts before the screenwriters even start with the screenplay. German films don’t have those dimensions and probably will never reach them either.

GFQ: Were there any particular filmmakers who influenced you as a director?

OR: At the beginning of the 90s, I was influenced by the lifestyle in the Berlin scene and liked really extreme directors and some of the American underground filmmakers. Truffaut and Godard were not my thing, but rather John Waters and the early David Lynch films as well as Abel Ferrara. In fact, I have remained faithful to American cinema even after I had seen more films. Directors like Vicente Minelli, King Vidor and Howard Hawks were my gods and my favorite films are ones like Giants which say something about the history of a country. In addition, I was always impressed by big epic stories like 1900 and Il Gattopardo. You need money to make these kinds of films but I’d love to make a film on such a big scale about a German “Forrest Gump”.

GFQ: Do you see a common theme running through your films?

OR: What I have noticed when I look back over my films is that I have dealt in particular with the destructive side [of people], with anger, hatred, and desperation. I have taken a very strict approach in formal terms and allowed little scope here for frivolity and lightness of touch or elegance. To that extent, I think I have something different to offer with Agnes because I came to a point where I wasn’t enjoying it anymore. Now, suddenly, I see that I am having fun again because there are a lot of surprises in store when one has a strong will to live or love of life. This film is about people who love life and that’s not something I would necessarily be able to say about my other films.

Essentially, it is a new development which gives me a lot of pleasure because I am discovering new things about myself. It has set my imagination going and I am grateful for that.

GFQ: How is your work with actors?

OR: I have always been against unsettling actors and like to give them a good feeling when they are working. I also don’t like shouting on set and try to look for solutions when I realize that I have come to a point with an actor where otherwise an argument would take place. I see myself as being the one who should give them the feeling that they aren’t with their backs up against the wall.

GFQ: Do you see yourself as part of a school or movement in German cinema?

OR: I don’t have a spiritual father or brother, and there aren’t any people here I have modeled myself on. My positioning [in the German cinema] will be clearer once Agnes has been released. We will then see whether lots of people accept the film – something I’m hoping for – and still have it be regarded as a “valuable film”. It is not just pure entertainment because I also want to say something about society that could be of interest for some people.

These days, there’s a real diversity of filmmakers and films out there. Thank God that things have become more democratic and everyone who has a good idea has a chance to make their film. That was as good as impossible ten years ago when I first started. It was really difficult then.

Generally speaking, I find that the critics and audiences are often wrong in how they judge certain German films. Many films get far too little attention and then there are the three or four “critics films” which are terribly overrated and yet nobody wants to see them. I often ask myself why some of these directors have become such cult figures. We have reached a certain level with German films, with small stories drawn from reality that are told with a lightness of touch and irony, but we don’t have large-scale cinema. That’s something I miss.
Having a name like "Moneypenny" for one's company might make you think that a couple of ex-pat James Bond fans had set up shop in Berlin. "Unfortunately, we don't have any kind of funny story about the background to our name," recalls Anne Leppin who launched the production outfit with Sigrid Hoerner and Martin Walz at the beginning of 1998. "We had thought long and hard for three months about what we should call ourselves and were on our way to register the company when a friend called and said we should really take the name of Moneypenny."

"It was important that the name should have something feminine about it, but not be too sweet," adds Hoerner, and admits that she is a real James Bond fan who was addicted from the very first Bond film she saw. "What we liked was the ambiguity in the name -- there is a connection to cinema and also to production … and, of course to money, or the lack of it!"

Both Anne and Sigrid seemed predestined to make a career for themselves in the film industry as they had both started with jobs behind the camera after leaving school.
Anne worked on film sets in catering, as a driver and script girl and then studied Social and Business Communication at the Hochschule der Kuenste (HdK) in Berlin. "Since I had advertising as one of the main subjects in my course, I worked for a while in commercials, but then came back to films in 1995," she says. "At the beginning of 1996, I met Sigrid on a production where we were location managers and we subsequently worked together as a kind of production manager team."

Sigrid, meanwhile, hails from Cologne and initially worked on short magazine features for television and in the theater before coming to Berlin to study Film at the Freie Universitaet.

Moneypenny’s first year was spent developing projects and making themselves known in the industry before they embarked on their first project, the psychological drama Fremde Freundin, a graduation film by dffb student Anne Hoegh Krohn which was produced in cooperation with ZDF’s renowned Das kleine Fernsehspiel in early 1999. As Sigrid points out, this young start-up company "was in the situation that we first had to prove to people that we were able to pull off a production. We may not have studied production, but we had a lot to do with commissioning editors and so on in our previous work."

The gamble paid off and they started work on their next project, Freunde by Martin Eigler, which was conceived from the outset as a film for the cinema. "The financing was more difficult to structure, what with a distributor and sales company onboard and a film lab as co-financier," Anne recalls. "Doing this production was one big step up for the company."

While Moneypenny has never focused on any particular genre or subject matter with its productions, Anne suggests that they have "always wanted to produce films by young new talents and then work together with these people on a long-term basis. We wanted to create a kind of family and that has worked out very well so far." A new project is in the offing with Martin Eigler and the duo had its third collaboration with Eoin Moore this summer on Im Schmittelkasten after working together in the past on his Erotic Tales episode Why Don't We Do It In The Road? and the German Film Award-nominated DV-shot film Pigs Will Fly.

"Until now, we have worked very closely with the dffb and all of our directors – Martin Eigler, Eoin Moore, Hannes Stoehr and Anne Hoegh Krohn – have been graduates from there," Sigrid explains.

A new challenge came for the two this year with Hannes Stoehr’s One Day In Europe (previously known as Galatasaray-Depor) which was shot at four European locations – Berlin, Moscow, Istanbul and Santiago de Compostela – and had no less than 14 financial partners onboard. "It was quite a journey to get all the money together, but you just have to be inventive," Anne notes. "There were so many factors that made everything quite complicated: it was a project with subtitles and that is a problem for the TV channels, and then there’s the fact that it is an omnibus film. Moreover, it was a co-production which was something that we had never done before."

These experiences of working on an international level will put them in good stead for their future ambitions to become involved as German partners in foreign productions. "With Pigs Will Fly, we traveled to lots of international festivals and made contacts with foreign producers so that we have now built up a network," Sigrid says. "We have been working on developing these contacts over the last two years and I can see us becoming involved in the future in foreign projects as the German co-producer."

Moreover, Anne and Sigrid have offered their production know-how for domestic German productions as was the case with Robert Schwentke’s Eierdiebe and Max Faerberboeck’s September.

"On Eierdiebe, we worked for Odeon Film in their name more as production supervisors, while September saw us organizing everything in our name and hiring everyone through our company," Anne explains. "We only did the pre-production and the actual shoot, while the post-production was handled by the film’s producer. The experience was really good for our relationship with the film funders because they could see that we had managed to bring such a big production in on budget."

"That was the point of the exercise," adds Sigrid, "and we are interested in doing this in between raising the finance for our own projects – firstly, it is a way of making a living, but you are then also able to get involved in working on bigger productions. We may only be a two-person operation, but we are trying to get involved in working on bigger productions."

"We have been working on developing these contacts over the last two years and I can see us becoming involved in the future in foreign projects as the German co-producer.

Now in their seventh year, Moneypenny has had its fair share of success: the company was awarded the Producers Award at the Cologne Conference in 2001 for Freunde and Sigrid was invited to sit on the jury of the Premiere First Movie Award at the Berlinale in 2002 in addition to the various awards and distinctions presented to the films.

"We were really knocked over by the Producers Award in Cologne," Anne recalls. "It was great. We had never expected it, but it’s nice to receive this kind of acknowledgment from your colleagues for your work."

Martin Blaney spoke to Anne Leppin and Sigrid Hoerner
Sibel Kekilli was born in Heilbronn in 1980. After her school graduation, she completed training as an administrative officer for the city of Heilbronn and took on a permanent job working for the town’s waste disposal offices. Her acting talent was first discovered by the director Fatih Akin, who immediately engaged her to play the female protagonist in his feature film Head-On (Gegen die Wand). The film was premiered in Competition at the Berlin International Film Festival in 2004 and received the Golden Bear. At the German Film Awards ceremony in 2004, Kekilli’s first film role also earned her the Best Actress award for an outstanding individual artistic performance.

At the beginning of 2004, she made a small guest appearance in the German-Turkish comedy Kebab Connection by Anno Saul. At present she is shooting under the direction of Armin Mueller-Stahl in Lithuania, making an historical drama about the persecution of the Jews, Der letzte Zug, a film produced by Artur Brauner.

Agent: Wasted Management · Sibylle Breitbach
Bramfelder Strasse 117 · 22305 Hamburg/Germany
phone +49-40-69 70 33 30 · fax +49-40-69 70 33 32
e-mail: wasted.mgmt@mme.de
www.wasted-management.de

ACTRESS’ PORTRAIT

TYPICAL GEMINI

A portrait of Sibel Kekilli

They say that people who are born under this mercurial zodiac sign reject any kind of routine; that it makes them feel as if they are a bird in a cage whose wings have been clipped. Sibel Kekilli is this typical kind of Gemini, who will not let herself be tied down at all. “I have to be free,” says the petite actress, “and in my profession, that means skipping from one role to another.”

She has this strong urge for freedom in common with her film character in the extreme drama of love and jealousy, Head-On by Fatih Akin, which won the Golden Bear at this year’s International Film Festival in Berlin – the first German film to receive the award in 18 years. And her very first film role also brought this talented newcomer the prize as Best Actress at the German Film Awards 2004.

“The nomination itself was already quite tremendous. I could hardly believe that I had won the prize. I had to keep looking at the trophy, because at first I thought that I had just dreamed it all.”
In *Head-On* she plays a young Turkish woman from the second generation of immigrants living in Germany, who rebels aggressively against the conservative values of her parents. "For every role, I think it is important to give a part of myself and to take on something of the film character. I always try to find parallels between myself and the character, even if I only take on a small part.”

Sibel was quite overcome by the positive reaction from audiences, not only in Germany, but also at showings in Rome, Russia, Austria and Turkey. "*Head-On* was still a topic of conversation for many viewers days after the showing. That is exactly the kind of stimulus a film should give.” In Turkey, *Head-On* even landed in third place in the cinema charts. "Many people in the streets there stopped me to talk about the film.”

In the meantime, Sibel has received many offers of roles from Turkey. "Up until now, there was no film material among them that really attracted me. If I liked the story, I would very much enjoy working with a foreign director. But it is very difficult to hit the right emphasis in a foreign language.”

"I love dramatic roles. I find it easier to cry in front of the camera than it is to be funny on demand.” Despite her preference for dramatic roles, the director Anno Saul was able to win over the young actress for a small guest role in his German-Turkish comedy *Kebab Connection*. The decisive factors here were that she knew the two Wueste-Film producers Ralph Schwingel and Stefan Schubert from the shooting of *Head-On* and that Fatih Akin also wrote the screenplay for *Kebab Connection*. "Filming with Anno Saul was great fun.”

She is playing her next important role in the drama of German history *Der letzte Zug*, directed by Armin Mueller-Stahl. Here she takes on the role of a Jewish woman who is deported from Berlin to a concentration camp with the last train, shortly before the end of the war. "I found the screenplay very moving. The story is not set in a concentration camp, but it shows how people who could live a relatively normal life up until then were suddenly herded together into a railway car.” In preparation for the filming, which will begin in Lithuania in spring 2005, she is busying herself with literature and films concerning anti-Semitism.

The film *Der letzte Zug* is being produced by Artur Brauner, who has already realized various films on similar topics. "We must not forget what happened at that time. It is part of our task to remember German history repeatedly with our films and books, and to pass this memory on to our grandchildren.” As a fan of films like *Schindler’s List*, *Life is Beautiful* and *The Pianist*, Kekilli regrets that these successful cinema pictures all originated from foreign directors. "The German filmmakers should not leave the cinematic investigation of such themes to the Americans – it is their history, and they themselves can surely tell it best.”

Despite numerous offers of film and TV roles, Sibel Kekilli has taken her time before agreeing to commit herself to a second large-scale film project. "I am concerned that the story is just right.” In addition, she does not want to limit herself to Turkish characters. “But I would certainly like to work with Fatih Akin again, at any time, if he has a suitable role for me.”

Birgit Heidsiek spoke to Sibel Kekilli
"DOWNFALL" REPRESENTING GERMANY IN THE RACE FOR THE OSCAR

An independent jury of experts, appointed by German Films to select the German entry for the competition for the OSCAR for Best Non-English Language Film, has chosen Downfall (Der Untergang) by Oliver Hirschbiegel.

The jury commented on their decision as follows: "With Downfall, Oliver Hirschbiegel and Bernd Eichinger have succeeded in creating a haunting and de-mystifying cinematic performance of the last days of Adolf Hitler and the Third Reich."

The Constantin Film production, in cooperation with ARD Degeto Film and ORF and in co-production with EOS Production and RAI Cinema, had its world premiere as a Gala Screening in the Roy Thompson Hall during the Toronto International Film Festival in September. Munich-based EOS Distribution is handling the world rights to the film, which have already been sold to 20 territories, including France, Italy, Spain, Russia, and Japan.

The Academy of Motion Picture Arts and Sciences (AMPAS) will nominate five films from all international submissions on 25 January 2005. The prestigious prize will then be awarded during the official OSCAR awards ceremony on 27 February 2005 in Los Angeles.

CÉDRIC KAHN SHOOTING "L’AVION" IN COLOGNE

With his film Red Lights, the French director Cédric Kahn was represented in this year’s Berlinale competition. Now he is shooting his latest film, L’Avion, in North Rhine-Westphalia. After Paris, Bordeaux, and the Pyrennes, the crew moved to the MMC Studios in Cologne for the interior shooting. The leading roles in this German-French co-production are being played by Romeo Leborgne, Vincent Lindon, Nicolas Briançon, and Isabelle Carré. The film tells the wondrous story of eight-year-old Charly, who instead of getting the bike he really wanted for Christmas, ends up with a model airplane. When his father dies shortly thereafter, the boy discovers that the airplane has magical powers – powers that others are looking to get their hands on. The feature is being supported by the Filmstiftung NRW, Eurimages, and the FFA/CNC under the realization of the German production company Akkord Film (Kleinruppin Forever) and French producer Fidélité (Swimming Pool).
The "Summer Storm" team in Toronto: Dr. Klaus Schaefer, actor Kostja Ullmann, director Marco Kreuzpaintner, and actor Robert Stadlober

Made in Bavaria”.

Kubescha. In early October, FFF Bayern hosted the second petition at Ghent, of the Weeping Camel (Oskar Roehler, not end the series: Film Festival attended Downfall (Der Untergang) by Oliver Hirschbiegel, The Forest for the Trees (Der Wald vor lauter Baeumen) by Maren Ade, Off Beat (Kammerflimmern) by Hendrik Hoelzemann, Summer Storm, Touch the Sound and The Ninth Day. And October did not end the series: Napoli and La Demoiselle d’Honneur were in competition at Ghent, The Ninth Day played in South Korea at the Pusan Film Festival, and the viewers in Warsaw had a chance to see The Story of the Weeping Camel (Die Geschichte vom weinenden Kamel) by Byambasuren Davaa and Luigi Falorni as well as Germanija by Mirjam Kubescha. In early October, FFF Bayern hosted the second OktoberFilmFest in Budapest with a special selection of “Movies Made in Bavaria”.

**SCHNITT PRIZE 2004**

Germany’s unique editing-forum Film+ (supported by the Filmstiftung NRW) is being held this year for the fourth time in Cologne from 27 - 29 November 2004. The heart of Film+ is traditionally formed by the Editing Award for the Best Montage on a German feature film, endowed by the Filmstiftung NRW with €7,500. In 2004, an award for Best Editing of a documentary film will be added to the “Schnitt Prize” for the first time. The Kulturwerk der VG Bild-Kunst supports this equally endowed award. This year’s nominees for Best Montage of a feature film are the editors Natali Barrey (En Route/Unterwegs), Andrew Bird (Head-On/Gegen die Wand), Bettina Boehler (Wolfsburg), Christian Lonk (Hierankl), and Juergen Winkelblech (Befreite Zone). Nominees for Best Editing in the documen-

**WINTER CINEMA PLEASURE FROM HAMBURG**

A lot of films with support from FilmFoerderung Hamburg will be making their way into German cinemas in November and December. Lutz Dammbeck’s documentary Das Netz will be released by b.film and Ayse Polat’s Silver Leopard winner En Garde by X Verleih in November. In early December, the new Dortmund-based distributor 3L Filmverleih will bring out Mark Schlichter’s new film Cowgirl (cf. p. 34) with Alexandra Maria Lara, Wotan Wilke Moehring and Peter Lohmeyer in the leading roles. And Sandra Nettelbeck’s latest Sergeant Pepper, shot in and around Hamburg, will be brought to the silver screen by Constantin Film.

**MFG STAR AT THE BADEN-BADEN TV FESTIVAL**

For the fifth time, the MFG Baden-Wuerttemberg will present its MFG-Star award within the framework of the television festival in Baden-Baden in November. The prize goes to a newcomer director for the Best Television Film Debut for a film not yet broadcasted. The broadcasters submit their recommendations for the MFG-Star and an independent jury selects four films for nomination. One selected member of the jury (in 2003, Hendrik Handloegten had the honor) makes the final decision and announces the winner. The nominated films this year are: Bin ich sexy? by Kathrin Feistl, The Forest for the Trees (Der Wald vor lauter Baeumen) by Maren Ade, Paule und Julia by Torsten Loehn, and Folgeschaeden von Samir Nasr. The winning newcomer director will be awarded the usual “carte blanche” scholarship up to €12,000 for a further training course.
LOCATIONS CENTRAL GERMANY

The Film Commission of the Mitteldeutsche Medienförderung (MDM) has published a new location brochure. Locations in Saxony, Saxony Anhalt and Thuringia are presented on over 50 pages. The booklet was conceived and developed with a set designer, and the photo selection was made under great scrutiny, including the works of such well-known architectural photographers as Hans-Christian Schink, Bertram Kober, Gert Schuetze-Rodemann, Steffen Wirtgen and Florian Monheim.

The brochure complements the Film Commission’s extensive online service (www.mdm-online.de), which offers additional photos, detailed information about the locations, as well as contact persons for applying for shooting permissions. To order, please contact the MDM Film Commission per fax at +49-341-269 87 65 or send an email to bea.woelfling@mdm-online.de.

FFA CINEMATIC HALF-YEAR REPORT 2004

The German Federal Film Board reports a 1.4% increase in cinema ticket sales, up from 71.3 million in 2003 to 72.3 million for the first half of 2004. Based on an intake of €420 million, there was a €6 million increase in turnover compared to last year. Some 9.9 million cinemagoers went to see German films or German-international co-productions in the first six months of 2004, resulting in a total market share of 13.9% (2003: 17.1%).

SHORTFILM.DE – RELAUNCH OF GERMANY’S #1 SHORT FILM WEBSITE

Thanks to a comprehensive expansion, “shortfilm.de” has developed into the central platform for the promotion of German short films. Starting in October 2004, shortfilm.de, a project between the International Short Film Festival Oberhausen and the German Short Film Association (AG Kurzfilm), will offer a broad platform for the short film scene in Germany and also host the International Short Film Magazine. The two areas are divided into different color-coded options, joined together by common rubrics like the events calendar, links, and a forum.

Through the information available on the website, the channels of communication within the short film scene will be dramatically improved, thus making way for a better representation of German short films as a whole. The areas “Promotion” and “Service” will be available to German and international users, fulfilling shortfilm.de’s purpose to better serve the needs and interests of German shorts at home and abroad and provide for a systematic presentation of the German short film scene. The site’s relaunch was supported by the Federal Government Commissioner for Culture and the Media (BKM) and German Films.

“HEAD-ON“ OPENS 5TH “MADE IN GERMANY“ IN L.A.

In cooperation with the 18th AFI Fest in Los Angeles, Fatih Akin’s Head-On (Gegen die Wand) will open the fifth annual “MADE IN GERMANY“ festival (4-11 November 2004) with the director in attendance. This year’s program includes five current features, three documentaries and a short film program. Lars Buechel will also be on hand to attend the North American premiere of his latest film Peas on Half Past Five (Erbsen auf halb 6, cf. p. 35). Other films in the program include: Quiet as a Mouse (Muxmaschinenstill) by Marcus Mittermeier, Secondhand Child (Wer kuesst schon einen Leguan?) by Karola Hattop, which will be introduced by the screenwriter Michael Demuth, and the thriller Soundless (Lautlos) by Mennan Yapo.

In the documentary section of the MADE IN GERMANY program, Rhythm Is It! will be presented by the directors Thomas Grube and Enrique Sanchez-Lansch, Andrew Horn will accompany his film The Nomi Song, and Georg Misch will be on hand to introduce his international co-production Calling Hedy Lamarr. Seven shorts will round off the program: Woman Below the Ice (Die Eisbaderin) by Alla Churikova, Helnewin – Ninth November Night (by Henning Lohner, My Parents (Meine Eltern) by Neele Leana Vollmar, Simones Labyrinthe by Iván Sáinz-Pardo, The Surprize by Lancelot von Naso, and The Subtle Distinction by Sven Falge and Markus Matschke.

Further German films and co-productions in other sections of the AFI Fest 2004 include: the Opening Night Gala of Kevin Spacey’s Beyond the Sea (GB/DE); the Wim Wenders-produced Música Cubana (cf. p. 45) with director German Kral in attendance, and Voodoo, Mounted by the Gods (B/G/CH/DE) by Alberto Venzago, both in the International Documentary Competition; Ae Fond Kiss by Ken Loach (GB/IT/DE/ES) and Little Girl Blue by Anna Luif (CH/DE) in the European Showcase; and Rolling Family (Familia Rodante) by Pablo Trapero (AR/FR/DE) in the section Latin Cinema Series.

KINO 2004: NEW GERMAN PREMIERES AT THE MOMA

Within the framework of the long-time cooperation with the Museum of Modern Art (MoMA) in New York and on the occasion of the museum’s re-opening after two years of extensive renovation, German Films is proud to present KINO 2004: New German Premieres from 22 November 2004 - 31 January 2005 at the MoMA’s two new cinema venues.

The program of current productions includes German Films’ short film program Next Generation 2004, which will be presented by the director Felix Goennert, as well as: The Other Woman (Die andere Frau) by Margarethe von Trotta – presented by the screenwriter Pamela Katz and leading actress Barbara Sukowa, Head-On (Gegen die Wand) by Fatih Akin, Summer Storm (Sommersturm) by Marco Kreuzpaintner,
Max Faerberboeck (3rd from left) in Buenos Aires

Four Kluge, Wilhelm-Murnau Foundation’s newly restored silent movie (by Rainer Werner Fassbinder, and the Friedrich-In Ingolstadt

Director (Director Soenke Wortmann opened the event with his film Village Cinema Recoleta.

program of German films to enthusiastic Argentine audiences at the took place mid-September, offering a diversified Buenos Aires

IN BUENOS AIRES

4TH FESTIVAL OF GERMAN FILMS IN BUENOS AIRES

Once again this year, the fourth Festival of German Films in Buenos Aires took place mid-September, offering a diversified program of German films to enthusiastic Argentine audiences at the Village Cinema Recoleta.

Director Soenke Wortmann opened the event with his film The Miracle of Bern (Das Wunder von Bern) and was followed by Max Faerberboeck who was also on hand to present his film September to local audiences. The program offered current features, a children’s film (Emil and the Detectives/Emil und die Detektive by Franziska Buch), a documentary (The Center/Die Mitte by Stanislaw Mucha), a special series of “Berlin films”, as well as series of shorts. Films in the main program also included: Veit Helmer’s Gate to Heaven, Fatih Akin’s Golden Bear-winner Head-On (Gegen die Wand), Eric Till’s Luther, and Achim von Borrie’s Love in Thoughts (Was ruetzt die Liebe in Gedanken). On the occasion of the 10th anniversary of the city partnership between Berlin and Buenos Aires, the films Berlin Blues (Herr Lehmann) by Leander Haussmann, Kroko by Sylke Enders, Quiet as a Mouse (Muxmaeuschenstil) by Marcus Mittermeier, and Rosenstrasse by Margarethe von Trotta were shown in the Escenario:Berlin section.

The short film sidebar, Breves y Buenos, organized in cooperation with the German Short Film Association presented: Dangle by Phil Traill, Thirst (Durst) by Leo Kashin, La Cola del Pez by Mechthild Barth, Woman Below the Ice (Die Eisbaderin) by Alia Churikova, Please Do Not Disturb (Bitte nicht stoeren) by Paul Schwarz, Simones Labyrinth by Iván Sainz-Pardo, Nuts and Bolts (Hochbetrieb) by Andreas Krein, Cantando la Vida by Ines Thomsen & Wolf Marcus Goepper, and Zielpunkte der Stadt by Joern Staeger.

ÉQUINOXE SCREENWRITERS’ WORKSHOP IN GERMANY

From 27 October - 3 November 2004, ten selected international screenwriters will meet with ten internationally renowned filmmakers at Castle Hugenpoet near Essen for the first European éQuinoxe Workshop to take place outside of France. The workshop is being supported by the MEDIA Program, the Filmstiftung NRW, the Federal Government Commissioner for Culture and the Media, and the German Federal Film Board.

éQuinoxe is one of the most successful MEDIA training initiatives. Almost all of the participating scripts are filmed and shown at international film festivals and take home prizes and awards. The workshops are free for the scriptwriters; the advising filmmakers, which have in the past ten years included Sydney Pollack, Mike Figgis, Jean-Jacques Beineix and Simon Beaufoy (among more than 150 others), offer their expertise on an honorary basis.

For further information, please contact: eQuinoxeGermany@snafu.de

U.S. PREMIERES AT THE HAMPTONS

Three German films had their U.S. premieres in October during the 12th Hamptons International Film Festival, one of the most noted festivals on the East Coast of the USA. Georg Misch’s documentary Calling Hedy Lamarr premiered in the Golden Starfish competition. Dennis Gansel’s Napoli had its premiere in the section Films of Conflict and Resolution and was personally introduced by the leading actor and “Rising Star” Max Riemelt, winner of the Best Actor award at Karlovy Vary. Mennan Yapo presented the premiere of his thriller Soundless (Lautlos) alongside Michael Schorr’s Schultze gets the Blues in the section World Cinema. Also in the program were the three co-productions One of Many (FR/DE) by Jo Beranger and Doris Buttignol, The Upside of Anger (US/DE) by Mike Binder, and Niceland (IS/DK/DE/GB) by Fridrik Thór Fridriksson.

OSCAR-winning cinematographer Michael Ballhaus headed the Masterclass Cinematography and German Films participated again this year in the International Forum, further developing its contacts to American buyers and distributors.
Crossing the Bridge

Type of Project  Documentary Cinema  Genre  Music
Production Company  Intervista Digital Media/Hamburg, in co-production with Corazón International/Hamburg  With backing from  FilmFoerderung Hamburg, Nordmedia  Producers  Sandra Harzer-Kux, Christian Kux, Andreas Thiel, Fatih Akin, Klaus Maeck
Director  Fatih Akin
Screenplay  Fatih Akin
Director of Photography  Hervé Dieu
Editor  Andrew Bird
Music by  Alexander Hacke
Principal Cast  Alexander Hacke, Sezen Aksu, Orient Expression, Selim Sesler, Baba Zula, Brenna MacCrimmon, Orhan Gencebay, Mercan Dede, Replicas, Ceza, Siyasiyabend
Format  DV, blow-up to 35 mm, color
Shooting Language  Turkish/English
Shooting in  Istanbul, July - September 2004

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

2004 has been an exciting and busy year for Hamburg-based filmmaker Fatih Akin. To begin with, his feature Head-On (Gegen die Wand) won the Golden Bear at the Berlinale and then picked up four “Lolas” at the German Film Awards. What’s more, he found time in between promotional tours for Head-On to shoot a five-minute short as Germany’s contribution to the ARTE omnibus film Visions of Europe. Then he spent this summer working in Istanbul on the music documentary Crossing the Bridge, a kind of love letter from the director to the city through the sounds of its different musical styles. “Fatih approached us in the summer of 2003 with the idea of making a documentary about music in Istanbul because he knew we had worked on music documentaries for ARTE in the past,” recalls producer Sandra Harzer-Kux of Intervista Digital Media. “In addition, we knew each other personally because I had previously worked at Wueste Film.”

The idea for the project came from the meeting between the Turkish singer Selim Sesler and Alexander Hacke, a member of the German group Einstuerzende Neubauten, during the making of Head-On.

“Alexander had traveled to Istanbul to produce the tracks with Selim who could speak neither English nor German, and Alexander neither Turkish nor Gypsy,” Harzer-Kux explains. “So, they only communicated through the music. Fatih had observed this at the time and thought it was a great image of how one can make oneself understood across borders via music without speaking a language, of how one can bring East and West together with music as a universal language.”

Fatih traveled to Istanbul in June to meet the various musicians featured in the film – some of them appeared on the soundtrack to Head-On – and learn more about their personal backgrounds. “We had thought about whether we should shoot in other parts of Turkey,” Harzer adds, “but we realized that everything has its place in Istanbul. There are many quarters where the cultural origins are visible, and that was actually our point: to portray Istanbul through the music and the various influences.”

The film has been picked up for theatrical release in Turkey by R-Films who also handled Head-On and will release Ayşe Polat’s Locarno prize-winner En Garde. Harzer-Kux expects the film to be popular with Turkish audiences since many of the featured artists are real superstars there. Moreover, Crossing the Bridge will be sure to make these performers better known in the Western world as well.
Erkan & Stefan, the most popular comedy duo in today’s Deutschland, hit the big screen again. In the follow-up to the 2002 Bunnyguards vs. the Forces of Evil, the pair of lovable semi-losers find themselves at sea. Literally! They win the main prize in a TV game show, a luxury cruise with star presenter Hardy Flanders. Only instead of enjoying the sun and chasing the onboard “bunnies”, they land in the middle of a murder case with a dead body on their hands.

“Erkan & Stefan,” says executive producer and co-writer Mathias Loesel, “are the only comedians in Germany who function as comic figures. They’ve created their own fictional world, which has given rise to real-life spin-offs like a chain of kebab shops and computer games. That’s unique in Germany.”

Loesel draws parallels with Ali G, the faux British gangsta rapper whose TV series has proved a huge success in the UK and is also a popular draw on ARTE. “Young Turks grow up speaking a mixture of Turkish, German, and all kinds of slang. What makes the films so successful — the first two drew over two million viewers and also sold well abroad — is that the humor is understood, especially by immigrants, and the characters are portrayed with affection.”

“In fact, Erkan & Stefan have become such a phenomenon that in 2003 the University of Oregon held a one-week seminar! I had to send them piles of tapes and all sorts of information!” Keen to avoid the dreaded disease of “sequelitis”, where “more” often means “more of the same”, Loesel and the lads first went on an eleven-day Mediterranean cruise. “It was no holiday,” he says. “The average age was sixty! But we wanted to develop the characters, put them in a new environment and also put the emphasis on old-fashioned humor, slapstick.” For the director, the choice fell on Michael Karen. Although best known for his thrillers, such as Flashback (2000), and TV work, says Loesel, “he quickly showed he had the same sense of humor as we do. Erkan & Stefan III sets sail to a cinema near you, early 2005.

Gisela

Type of Project Feature Film Cinema Genre Drama Production Company Tag/Traum/Cologne, in co-production with WDR/Cologne With backing from Filmstiftung NRW Producer Gerd Haag Director Isabelle Stever Screenplay Anke Stelling, Isabelle Stever Director of Photography James Carman Editor Christian Kraemer Principal Cast Anne Weinknecht, Carlo Ljubek, Stefan Rudolf, Horst Markgraf Format Super 16 mm, blow-up to 35 mm, color; 1:1.85 Shooting Language German Shooting in Cologne and Bonn, June - July 2004

At first glance, there is not much to say about Gisela. It’s the story of a love triangle between three people: a married woman, her lover and her lover’s best friend. It’s set in Germany, but we don’t know where. But as director and co-writer Isabelle Stever begins to explain her vision, the depth of Gisela, a drama and love story for a young audience, becomes clear.

This is because Stever is character driven: “I’m not making a milieu film,” she says. “The figures are what’s interesting. They’re all conflicted, wanting to do things but acting differently. With three protagonists it’s about holding the balance so that everyone understands what they do, but the other protagonists see it differently.”

The choice of no-location is deliberate, says Stever, “so the focus stays on the characters. That’s where the story comes from. The milieu is not to blame in this story, but rather the figures.” Adapted from the novel of the same title, Gisela underwent major structural changes because the novel is a series of inner monologues. “That was the hardest part of writing the script,” says Stever, who is most generous in praise of Anke Stelling. “It was fantastic working with her,” she says. “It was always about the material, not abstract, and very goal oriented.”

Gisela is Stever’s second feature since her 2002 drama Portrait of a Married Couple (Erste Ehe). While her film of escalating marital strife “polarizes, it’s not an easy film to watch,” the award-winning Stever (First Steps Award 2002, Max-Ophuels Award 2002) intends a different experience this time. Gisela will be “easier” to watch, but it still has a strong emotional impact.

But no sad ending: “Gisela has basically a happy end through compromise. The solution is a compromise, whereby the figures don’t have to betray themselves and change their attitudes. Just like often in real life. It’s very pleasant because it’s not an unrealistic, Hollywood artificial construct of an ending. It’s life as it is but not downbeat. Feel good, if you like.”

Coming from a successful short film background, as anyone who saw her A Touch of Heaven (1998) will attest, Stever allows her cast to improvise “and bring their own personalities to the mix. I try to orientate myself to reality,” she says, “so I can convey the story in a cinematic form which makes sense to me and is also understandable.”
Die Hexen vom Prenzlauer Berg

Type of Project  TV Movie  Genre  Family, Fantasy
Production Company  X Filme Creative Pool/Berlin, in co-production with SAT.1/Berlin
With backing from  Medienboard Berlin-Brandenburg
Producer  Manuela Stehr  Director  Diethard Kuester
Screenplay  Michael Wallner, Kerstin Hoeckel  Director of Photography  Theo Angell
Editor  Dana Beauvais  Music by  Martin Todsharow  Casting  Simone Baer
Special Effects  Feinwerk/Berlin  Principal Cast  Christiane Paul, Wotan Wilke Moehring, Katja Riemann, Matthias Habich
Format  16 mm, color, 1:1.78  Shooting Language  German
Shooting in  Berlin, June - August 2004

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

Diethard Kuester’s family fantasy TV movie Die Hexen vom Prenzlauer Berg has been a first for producer Manuela Stehr on several counts: “animals, children, special effects, window panes cracking, claps of thunder and conjuring tricks – what was there we didn’t have?” she enthuses. “This production was really great fun.”

What’s more, it was X Filme’s first TV movie for one of the private German broadcasters and will air in a new season being planned by SAT.1 next spring for the Saturday prime-time 8:15 pm slot. “It is a clever strategy of SAT.1 because they have thought about when to make entertainment for the whole family,” Stehr explains, “Saturday evenings are when you have couples with young children who they don’t want to leave alone at home, but are at an age of 8 to 10 where they are allowed to stay up and watch television as an exception.” As she points out, the screenplay had originally been developed with the writing team of Michael Wallner and Kerstin Hoeckel as a romantic comedy, but they were prepared to re-write it with the family and fantasy elements when SAT.1 commissioning editor Alicia Ramirez said she would like to have the project for the new Saturday season.

The film’s plot focuses on the witch Karla (played by Christiane Paul) who lives in Berlin’s Prenzlauer Berg district and runs a shop selling natural medicines. As luck would have it, she and fellow witch Miranda (Katja Riemann) have to make a sacrifice on Walpurgis Night to the Devil (Mathias Habich) in return for her magical powers – and, this time, a human being is the order of the night. The only problem is that Karla then starts to fall in love with the intended victim …

The cinemas and TV channels may be full of witches and hocus pocus à la Harry, Bibi and Buffy, but Stehr believes that Die Hexen vom Prenzlauer Berg can put another spin on things. “What’s different here is that there aren’t simply the good ones and the bad ones. In fact, even the Devil has a very nice side to him. Of course, that was not easy to sell to people because it’s said that the viewers apparently want to have everything unambiguously.”

As Die Hexen vom Prenzlauer Berg is not a 100% program commission from SAT.1, X Filme came onboard with financing and brought in Medienboard Berlin-Brandenburg. In return, X Filme received the world sales and DVD rights and plans to release the film next year via its label with Warner Home Video.

Ich bin ein Moerder

Type of Project  Feature Film Cinema  Genre  Melodrama
Production Company  Thomas Wilkening Film/Potsdam, in co-production with Thomas Wilkening Filmgesellschaft & Co. Erste KG/Potsdam
Producer  Thomas Wilkening  Director  Bernd Boehlich
Screenplay  Robby Dannenberg  Director of Photography  Thomas Plenert
Editor  Karola Mittelstaedt  Principal Cast  Katrin Sass, Vadim Glowna, Sebastian Weber, Guntram Brattia, Claudia Geisler, Teresa Harder, Fritz Roth
Format  Mini-DV/DigiBeta, blow-up to 35 mm, color  Shooting Language  German
Shooting in  Berlin and Brandenburg, July 2004

Contact:
Thomas Wilkening Filmgesellschaft mbH
August-Bebel-Strasse 26-53
14482 Potsdam-Babelsberg/Germany
phone +49-3 31-7 21 30 46 · fax +49-3 31-7 21 30 47
email: thwfilmbbg@aol.com

This summer saw award-winning TV director Bernd Boehlich make his feature film debut with Ich bin ein Moerder after working on such “TV events” as the Axel Springer biopic Der Verleger and the Charlotte Link adaptation Sturmzeit as well as episodes of the police series Polizeiruf 110 and Tatort.
"I was contacted by the screenwriter Robby Dannenberg at the end of April to see if I would be interested in taking on the project which already had Bernd as director and Thomas Plenert as director of photography," Babelsberg-based producer Thomas Wilkening recalls. Dannenberg, who is now studying at Berlin’s dffh, mentioned that one of his relatives and their friends were interested in investing money in the project, a situation which suited Wilkening fine as he had already been developing an independent film financing model. The private placement saw him setting up a limited company – Thomas Wilkening Filmgesellschaft mbH & Co. Erste KG – with the twelve investors as limited partners and he also raised cash from the cast and crew who will participate in the film’s revenues according to a points system.

The hard-hitting story – a mother (played by Good Bye, Lenin!’s Katrin Sass) runs through the whole gamut of emotions in the course of a few days from the moment she learns that her son has been accused of murder to the awful realization of the truth – and the tight schedule with a July start made it even more appropriate to go it alone without public subsidy or television. Katrin Sass and Agnes and his brothers’ Vadim Gliowna (as the mother’s lawyer) needed no persuading to take on their roles after reading Dannenberg’s screenplay, with Sass enthusing that she had “been waiting for such a project since Good Bye, Lenin!”

As for the pivotal role of the son, Boehlich picked Sebastian Weber who had previously appeared in Christopher Roth’s Böder and worked on the stage at Hamburg’s Thalia Theater and Munich’s Kammerspiele. “We wanted a young, unknown face where you don’t know what it is going to happen, a face where you can’t divine the secret he is keeping,” Wilkening explains.

Moreover, the project finally gave Wilkening a chance to make a feature film with Boehlich. “I knew that Bernd was the right man for this subject matter and that he had the flexibility required,” Wilkening says. “He thinks quickly which is what we needed here because we were shooting almost ten minutes of film a day, so you can’t keep having breaks to think things over.”

World Sales: EOS Distribution GmbH · Dirk Schuerhoff
Gruenwalder Weg 28 d · 82041 Oberhaching/Germany
phone +49-89-6 73 46 90 · fax +49-89-67 34 69 20
email: mail@eos-entertainment.com

A true story, Kein Himmel Ueber Afrika tells of Catherine (Veronica Ferres) who gives up her husband (Enrico Mutti) to live with adventurer and pilot Gordon Coburn (Jean-Hugues Anglade). They marry, move to an idyllic farm and she becomes pregnant. They quickly become the dream couple in the small town of Arusha, in Tanzania.

But Gordon suffers a terrible accident that changes his personality. He turns to alcohol, beats his wife and is plagued by traumatic visions. Drought causes the harvest to fail, financial problems mount, Gordon hits the bottle and Catherine suspects him of having an affair. Returning home drunk one night, Gordon attacks Catherine and wrecks the house. She flees, a shot rings out and Gordon is found dead. Although it looks like suicide, Gordon’s parents succeed in having Catherine arrested and charged with murder. In Tanzania it carries the death penalty.

Wow! Pause for breath! Kein Himmel Ueber Afrika promises to be a production of superlatives, starting with the cast. Playing the lead is Veronica Ferres. Her list of awards includes a Bambi, two Golden Cameras, Best Actress at the Pescara International Film Festival, the Adolf Grimme Award, the Bavarian Television Award and an Emmy. “I was deeply moved by Kerstin’s fate,” says Ferres, who secured the rights to the story and whose production company Bella Vita Film (together with colleague Martin Krug), was instrumental in realizing the project. “Despite all she had been through, she was composed, calm and strong. But her eyes fascinated me. They reflected the incredibly complex nexus of the tragedy.”

Goetz George is one of the superstars of contemporary German cinema. With films such as Schtonk!, Rossini, Der Totmacher and countless television roles, this multi-award winning actor is a symbol of quality himself! As Nico Hofmann, head of TeamWorx says, “Kein Himmel Ueber Afrika is the first large TeamWorx European production which also sets new qualitative standards. We have not only got a great cast but I am especially proud my colleague Joachim Kosack and I were able to persuade Roland Suso Richter to direct.”

Roland Suso Richter in two words? Der Tunnel. Enough said!
Max und Moritz

Type of Project Feature Film Cinema Genre Comedy Production Company Next Film/Berlin, in co-production with Kinowelt Filmproduktion/Munich With backing from Mitteldeutsche Medienfoerderung, Medienboard Berlin-Brandenburg, BKM, FilmFoerderung Hamburg Producers Laurens Straub, Clementina Hegewisch, Rainer Koelmel Director Thomas Frydetzki Screenplay Eckhard Theophil, Thomas Frydetzki, Laurens Straub Directors of Photography Dany Schelby, Jens Harant Editor Ines Maria Mueller Music by Toni Krahl, Sebastian Krumbiegel, Katy Karrenbauer, Jana Pallaske & Band Production Design Stephanie Schlenz, Ulrich Macheit Casting Ulrike Mueller Principal Cast Willi Gerk, Kai Mueller, Toni Krahl, Sebastian Krumbiegel, Katy Karrenbauer, Ben Becker Format DV, blow-up to 35 mm, color, cs Shooting Language German Shooting in Berlin, Ohrdruf (Thuringia) and Hamburg, July - August 2004 German Distributor Kinowelt Filmverleih/Leipzig

Contact:
Next Film Filmproduktion GmbH & Co. KG Wrangelstrasse 4 · 10997 Berlin/Germany phone +49-30-61 78 91 60 · fax +49-30-6 17 89 16 19 email: next@nextfilm.de · www.nextfilm.de

If you thought you could expect a cute family film based on the adventures of Wilhelm Busch’s mischievous scamps, you have another thing coming with Eckhard Theophil’s contemporary take on the German classic! Eight years ago, Theophil (Maennerpension) came to producer Laurens Straub with a screenplay based on his experiences as an educator for so-called problem children. At the center of this “modern trash comedy” are two very mean kids looking for trouble, Max and Moritz, who are sent packing to the East to have some discipline knocked into them.

Director Thomas Frydetzki, who is making his feature directorial debut with Max und Moritz after working as one of the writers on Saxonia Media’s In aller Freundschaft series, says that he was fascinated by Theophil who also spent some time “inside” as a social worker. According to Frydetzki, his “enigmatic biography authenticates every story that this wonderful storyteller brings into the world … even such a wonderfully weird farce like Max und Moritz which he slyly characterizes as the sum of 20 years life as a social worker.”

NVA

Type of Project Feature Film Cinema Genre Comedy Production Company Boje Buck Produktion/Berlin, in co-production with Seven Pictures Film/Munich With backing from Medienboard Berlin-Brandenburg, FilmFoerderungsanstalt (FFA), Mitteldeutsche Medienfoerderung, FilmFoerderung Hamburg, BKM Producers Claus Boje, Detlev Buck Director Leander Haussmann Screenplay Thomas Brussig, Leander Haussmann Director of Photography Frank Griebbe Editor Hansjorg Weissbrich Principal Cast Kim Frank, Oliver Broecker, Jasmin Schwiers, Detlev Buck, Maxim Mehmet, Robert Gwisdek, Philippe Graber, Daniel Zillmann Format 35 mm, color, cs Shooting Language German Shooting in Bad Dueben, Saxony, April - September 2004

Contact:
Boje Buck Produktion GmbH · Sonja Schmitt Kurfuerstendamm 225 · 10719 Berlin/Germany phone +49-30-8 85 91 30 · fax +49-30-88 59 13 15 email: info@bojebuck.de · www.nva-deraugenzeuge.de

It’s sometime during the 1980s and two opposing systems face off: capitalism vs. socialism, East vs. West, NATO vs. the Warsaw Pact. NVA is set in the DDR, an independent state recognized by most of the world. And, like all states, especially ones that feel powerful and self-confident, this one also has an army, the NVA or “Nationale Volksarmee.” Every young man is obligated, at the end of his 18th year, to serve eighteen months in the ranks. Obligated? With conscience objection a fast-track ticket to prison, there are only two...
ways of avoiding conscription: you’re either a complete cripple or a woman.

In this follow-up film to his highly successful and award-winning slice-of-DDR-life comedy, Sun Alley (Sonnenallee, 1999), writer-director Leander Haussmann’s young heroes bid farewell to sex and pretty girls, booze and LSD, to everything they love because – they’re in the NVA now! “The NVA has become a myth,” says Haussmann, “which refuses to die. It’s an example of an army that was never allowed to fight a war. It wanted to, of course, because that’s what armies are for, but could never admit it, not when it had given itself the title of Army of Peace!”

Because its officers never got the chance to show the world what they were made of, they stayed on a constant internal war footing. “They busied themselves with human material,” says Haussmann, “the soldiers the system swallowed every six months. And because they couldn’t escape, they all had to deal with the experience. For some it meant heads down and follow orders. For others, like the two main characters, Henrik Heidler and Ole Krueger, both of whom are unwilling to suppress their personalities, needs and dreams, it meant falling foul of a system where the rule of the average reigned supreme.”

NVA is a film about the individual’s fight against the general, as embodied by a uniform system. It’s a film about the victory of love over hate. And because it’s a comedy, it’s also, says Haussmann, “a costume film with the ugliest costumes ever seen since an NVA training film.”

Because it was never allowed to fight a war. It wanted to, of course, because that’s what armies are for, but could never admit it, not when it had given itself the title of Army of Peace!”

Looking for a new director, Stehr was certain that it “needed someone who had experience of life rather than a young filmmaker starting out. I talked with Dany, Tom and Wolfgang and they said ‘Why not try Dominik [Graf]? We’ve always wanted to work with him’.”

With Dominik Graf on board, Stehr recruited Guenter Schuetter to rework the existing screenplay. “Guenther tried to soften the austerity of Michael’s approach to the story and bring in the buzz of life,” she explains. “Originally, the political components were more in the background. In developing the story further we realized that this is essential. The permanent lingering threat, which was hardly ever directly tangible, must be present. The violence isn’t external, but is constantly perceptible.”

Opening at the beginning of 1961, the year of the construction of the Berlin Wall, the film follows country boy Siggi (Max Riemelt) as he moves to Dresden to work at the city’s theater. There, he falls head over heels in love with a young poetess Luise (Jessica Schwarz) and, through her, comes into contact with the notorious “Roter Kakadu” dancing club and the outgoing Wolle (Ronald Zehrfeld) – her husband. A fascinating new world opens up for Siggi who is desperately fighting with his ever stronger feelings for Luise. But that is not the only problem the little clique has to contend with: the state security is closing in on them …

“We weren’t just wanting to make a historical film about the building of the Berlin Wall,” Stehr says. “The film is more about that period, the great clothes and music, about young people and a love triangle. It’s a story about becoming an adult, of how one made decisions that had a different existential consequence than they would today.”

The casting was a very thorough process, particularly for the three leads. Graf was looking for “a certain innocence in their faces. The hope for the GDR as a ’better Germany’ should always be there. At the same time, I would also like a sense of drive, cheekiness and zest for life in the heroes. I think we have made a good choice.” While Graf had previously worked with Jessica Schwarz on two other films, this was his first collaboration with 20-year-old Riemelt who won the Best Actor prize at Karlovy Vary for his performance in Dennis Gansel’s Nopala. Meanwhile, this is the first film role for Roland Zehrfeld, a graduate of the Ernst Busch Hochschule fuer Schauspielkunst who has appeared on stage at the Deutsche Theater and Berliner Ensemble.

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

Shooting wrapped at the end of September on the long gestating project Der rote Kakadu which had originally been slated to have co-screenwriter Michael Klier as director. Klier, who had drawn on his own life in Dresden at the beginning of the 1960s for the screenplay written with Karin Astroem, kept on putting the project off when X Filme’s Manuela Stehr wanted to take it off the backburner. She developed another two drafts of the script with Astroem and was set to begin raising the finance, but Klier eventually admitted that he couldn’t see himself directing it after all – the project had been a part of his life for so long and he didn’t have the necessary distance.

DER ROTTE KAKADU

Type of Project Feature Film Cinema Genre Drama Production Company X Filme Creative Pool/Berlin, in co-production with GFP Medienfonds/Berlin, Seven Pictures/Munich, SAT.1/Berlin With backing from Mitteldeutsche Medienforderung, Medienboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA) Producer Manuela Stehr Director Dominik Graf Screenplay Karin Astroem, Michael Klier, reworked by Guenter Schuetter Director of Photography Benedict Neuenfels Editor Christel Suckow Music by Dieter Schleip Principal Cast Max Riemelt, Jessica Schwarz, Ronald Zehrfeld Format 35 mm, color, 1:1.85 Shooting Language German Shooting in Dresden, Leipzig and Berlin, July - October 2004
Der Schatz der weissen Falken

Type of Project Feature Film  
Genre Action/Adventure  
Production Company Little Shark Entertainment/Cologne, in co-production with GFF Medienfonds/ Berlin 

With backing from  
Filmstiftung NRW, FilmFernsehFonds Bayern, Filmförderungsanstalt (FFA) 

Producers Tom Spiess, Soenke Wortmann 
Co-Producer David Groenewold 
Director Christian Zuebert 
Screenplay Christian Zuebert 

Production Design Uli Hanisch 
Director of Photography Jules van den Steenhoven 
Editor Ueli Christen 

Principal Cast David Bode, Tamino-Turgay zum Felde, Kevin Koeppke, Victoria Scherer, Jannis Niewoehner, Christian Wimmer, Brigitte Beyeler, Thomas Sarbacher, Sibylle Schedwill, Horst Mendroch 

Format Super 35 mm, color, 1:1.85 

Shooting Language German 

Shooting in Frankonia, North-Rhine Westphalia, Cologne, August - October 2004 

Contact: 
Little Shark Entertainment GmbH · Meike Oppermann 
Eifelstrasse 19 · 50677 Cologne/Germany 
phone +49-2 21-33 61 10 · fax +49-2 21-3 36 11 12 
email: littleshark@littleshark.de · www.littleshark.de 

Children also have a right to quality cinema, and writer-director Christian Zuebert, following the success of his debut feature, the stoner comedy Lammbock (2000) with its themes of growing up and becoming an adult, now turns his attention to the young and young at heart. 

Der Schatz der weissen Falken (translation: The Treasure of the White Falcons) follows in the tradition of Mark Twain's Tom Sawyer and Huckleberry Finn and Enid Blyton's Famous Five. In it, Zuebert depicts the exciting and also painful phase of growing up and saying goodbye to childhood, of first love, of rival gangs, looking for a treasure and discovering genuine friendship. In order to avoid making, as one could say, just another children’s film, Zuebert “is making a film for both children and adults, one which isn’t exaggerated or comic book-like, but tries to take children and their feelings seriously. Because it’s set in the 1980s, it also gives adults an opportunity to identify with their own childhood.” 

"The search for the treasure," continues Zuebert, "is exciting, funny and sometimes scaring. But it’s also about serious themes such as friendship, self respect, respect for others and one’s parents. The film will be exciting and stimulating enough for children but also emotional and thought-provoking enough for adults."

For his cast, Zuebert conducted a nationwide search, “looking for children who are very, very genuine. Ones who could play themselves well and not try to be someone else. Their own personality has very much to do with the role they play. Previous acting experience wasn’t so important.” Zuebert selected unknown actors to play the adults. “Otherwise it would have set the tone for the film and overshadowed the children, upset the balance of the ensemble and steered the attention in the wrong direction,” he says. 

Sehnsucht

Type of Project Feature Film  
Genre Melodrama  
Production Company Peter Rommel Productions/Berlin, in co-production with GFF Medienfonds/ Berlin, 3sat/Mainz, ZDF Das kleine Fernsehspiel/Mainz 

With backing from Medienboard Berlin-Brandenburg, BKM, Filmförderungsanstalt (FFA) 

Producer Peter Rommel 
Co-Producer David Groenewold 
Director Valeska Grisebach 
Screenplay Valeska Grisebach 

Director of Photography Bernhard Keller 
Editors Valeska Grisebach, Natali Barrey 
Production Design Beatrice Schultz 
Principal Cast Ilka Welz, Andreas Mueller, Anett Dornbusch 

Format 16 mm, blow-up to 35 mm, color, 1:1.85 

Shooting Language German 

Shooting in Zuehlen, Rheinsberg, Gnewikow, Velten, March - May 2004 

Contact: 
Peter Rommel Productions 
Fidicinstrasse 40 · 10965 Berlin/Germany 
phone +49-30-6 93 70 78 · fax +49-30-6 92 95 75 
email: p.rommel@t-online.de 

It was by pure coincidence that producer Peter Rommel learned in a conversation with 3sat commissioning editor Inge Classen that Vienna Film Academy graduate Valeska Grisebach was developing her new project Sehnsucht. 

Rommel had been impressed by Grisebach’s award-winning 60-minute feature debut Be My Star (Mein Stern) – which had also been produced with ZDF/3sat – and so was keen to know more about Sehnsucht. 

"Instead of a completed screenplay, there was only a sequence of scenes and a very detailed treatment which read like a novel without
any lines of dialogue,” he recalls, pointing out that this approach made it rather difficult when he started making the rounds to raise the financing for the project. “The funders couldn’t imagine how the finished film would look,” he observes.

Set in a village in the Brandenburg countryside in late winter, the film’s action centers on a man, who serves in the local voluntary fire brigade, and a woman who has loved each other since their childhood. They are inseparable. When the man then gets involved in an affair, he takes up his shotgun and aims at his heart …

“A lot of time and expense was spent on the casting and going out to scout for the right locations,” Rommel adds. “Valeska went to all of the local fire brigade fetes and spoke to people in the villages about their lives. The three lead protagonists – chosen from 800 men and women approached during nine months of street castings – were amateurs and had to take their holidays and other free time for the shoot. We were particularly grateful, though, for the positive response we got from the people’s employers at giving them permission to take the time off.”

Rommel points out that the attention given to the cast and the location was crucial because “the film must have an authenticity and a purity as required by the story, which reminds me in a way of German Romanticism”. While the preparation for the film was as if for a documentary, Sehnsucht itself has a more documentary-style character than, say, Andreas Dresen’s Die Wilden Kerle 2 documentary, Rommel adds. “You can’t compare them, especially since Valeska’s self-portraying film was made on film rather than DV,” he explains. “At the same time, this film also had a small crew to help create an atmosphere of intimacy during the shoot.”

Meanwhile, Sehnsucht marked Rommel’s second collaboration with David Groenenwald’s Berlin-based media fund GFP Medienfonds after they worked together on the production of Andrew Hood’s debut feature Das Apfelbaumhaus (previously known as Skin Deep).

Ewa Karstroem, Andreas Ulmke-Smeaton Director Joachim Masannek Screenplay Joachim Masannek Director of Photography Sonja Rom Editor Dunja Campregher Music by Bananafishbones Principal Cast Jimi Blue & Wilson Gonzales Ochsenknecht, Raban Bieling, Sarah Kim Gries, Uwe Ochsenknecht Format 35 mm, color, 1:1.85 Shooting Language German Shooting in Lower Bavaria, July - September 2004

Contact:
SamFilm GmbH
Rumfordstrasse 10 · 80469 Munich/Germany
phone +49-89-3 39 95 30 · fax +49-89-33 99 53 24
e-mail: contact@samfilm.de · www.samfilm.de

"Yeeeees! Great dribbling from Leon, there, right across the pitch! He’s going to shoot! But no! He’s sold the defender the dummy! But what’s this? It’s little Raban coming down the left wing! He’s taken the ball! He’s heading for the goal! He shoots and … GOAL! GOAL! That’s it! And THEEEEERE’S the final whistle!"

Clear the pitch! Lock up the referee! The most daring team of junior soccer players to take to the hallowed green turf, The Wild Soccer Bunch, is back!

This time they not only have to defend the trophy of trophies, the Teufelstofp, and their command of the town against the dreaded skater gang, the Flammenmuetzen, but also – shock, horror, gasp – fight for Vanessa (a girl of all things!) who’s fallen in love with their leader!

Since they first hit the shops in 2002, Joachim Masannek’s series of children’s books and audiotapes has sold more than one million copies while the first film (2003) attracted close to one million cinema-goers. It was also nominated for the German Film Award and won the Kinder-Medien-Award (2003) and the Bavarian Film Award (2003). And in July of this year, at the Giffoni Film Festival, one of Europe’s largest festivals for children’s and young people’s films, it won the Golden Gryphon in the KIDZ category. The jury, made up of over 300 children aged six to nine, obviously knew quality when they saw it.

"It all started five years ago,” says Masannek, who’s also written and is directing the new film. “My son’s soccer team wanted to be as dangerous as their favorite team, 1860 Munich, wear black and play with a black ball! There are now “Wilde Kerle” soccer teams all over Germany and the first championship was held this year.” Two years on, “the children are older,” he says. “So the story’s older as well. The love story is important. They’re no longer just cool kids, but also have a sense of humor. It’s not as simple as before.” Ignoring W.C. Fields’ classic dictum about never working with kids, Masannek agrees, “it can be tiring and you can’t expect them to turn on a performance like adults, it’s not about punctuality but spontaneity. But they are more direct, more natural and (his cast) have become more professional, more mature.”

“I offer children a world,” he says, “in which they’re treated as adults. They have a freedom in fiction they don’t have in real life. I talk to them on their own level without patronizing them.” For trivia fans: the name, Die Wilden Kerle, is taken from the German edition of Masannek’s kids’ favorite book, Maurice Sendak’s, Where the Wild Things Are.
24-7-365 is about our fear of ourselves, about the fear of facing our passions in a society ridden with taboos and double-morals.

Eve, a hotelier’s daughter, and Magdalena, a sociologist and myth researcher who works as the dominatrix “Lady Maria” in an S & M studio, meet coincidentally through a motorcycle accident. Fascinated by Lady Maria, Eve begins to search for her own sexuality and goes on an odyssey through the hidden locations of lust – dominatrix studio, swinger club, striptease bar – where she meets other people torn between their desires: Dominik, who wants to empathize with the life and suffering of Jesus, and Michael, who imagines Eve to be his travel guide of desire and falls madly in love with her.

A lyrical study of obsession and loneliness, about secret desires and public morale: 24 hours a day – 7 days a week – 365 days a year.

Roland Reber has worked as a director and actor in theaters around the world after finishing his Acting studies in Bochum in the 70s. He has written more than 20 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 UN and UNESCO) and worked as a director, writer and head of WTP in India, Moscow, Cairo, Mexico City and in the Caribbean. He also has been a cultural advisor to different countries and institutes and taught Acting and Directing in Moscow and the Caribbean. He received the Cultural Prize of Switzerland (1976) and the Caribbean award Season of Excellence (1991 and 1993). For his direction of the feature The Room (Das Zimmer, 2001) he was awarded the Emerging Filmmaker Award 2001 in Hollywood and the President’s Award 2000 in Ajijic/Mexico, among others. His other films include: Ihr habt meine Seele gebogen wie einen schoenen Taenzer (1979), Manuel (short, 1998), Der Fernsehauftritt (short, 1998), Der Koffer (short, 1999), Zwang (short, 2000), Sind Maedchen Werwoelfe? (short, 2002), Pentamagica (2002/2003), The Dark Side of our Inner Space (2003), and 24-7-365 (2004). Since 2003, he is the official German representative of the Cairo Film Festival and has served as a jury member at festivals in Alexandria, Cairo and Dhaka.
In the lovely provincial atmosphere of a Rhineland small town during the 60s, we witness an incredible, unbelievable story: Hans-Günter is a reserved young man in his 20s, working in a small auto body paint shop. Although pretty skillful in making old cars shine like new, his grumpy boss usually harasses him. But all his frustration and shyness are compensated and blown away when he tends to his remarkable hobby: he plays Tipp-Kick. Hans-Günter is a high-level player in this seemingly bizarre tabletop soccer game. And he has developed an intense relationship to his favorite figurine, Number 10.

One day during an important Tipp-Kick competition, Hans-Günter meets the young press photographer Marion and his shy life is completely thrown out of joint. While he and Marion enjoy a tender romantic night together, a mysterious “birth” takes place in the next room. Number 10 has accidentally fallen into the chemical developer in Marion’s improvised darkroom: Number 10 comes to real life and mutates into a fully grown man under the powerful forces of mystery and nature. Hans-Günter doesn’t know yet that his Number 10 will soon change his neat and tidy life, nor does anyone know that Number 10 will soon change the world of soccer …

**Genre** Comedy, Love Story, Sports  
**Category** Feature Film  
**Cinema** Year of Production 2004  
**Director** Gil Mehmert  
**Screenplay** Gil Mehmert  
**Director of Photography** Bella Halben  
**Editor** Bernd Schlegel  
**Music** Alex Haas, Stefan Noelle  
**Production Design** Alissa Kolbusch, Johannes Sterngel  
**Producers** Philipp Budweg, Johannes Schmid, Dieter Ulrich Aselmann, Robert Marciniak  
**Production Company** schlicht und ergreifend/Munich, in co-production with d.i.e. film/Munich  
**Principal Cast** Arndt Schwering-Sohnrey, Eckhard Preuss, Mira Bartuschek, Sandra Leonhard, Karl Korte, Meike Schlueter, Christoph Maria Herbst  
**Casting** Daniela Tolkien  
**Length** 88 min, 2,544 m  
**Format** Super 16 mm Blow-up 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR  
**With backing from** First Movie Program, FilmFernsehFonds Bayern, Filmstiftung NRW, Kuratorium junger deutscher Film  
**German Distributor** Timebandits Films/Berlin

**Gil Mehmert** was born in 1965. He studied Directing under August Everding from 1987-1991 in Munich. Since 1992, he has been working as a freelance theater director, with such productions as *I Hired a Contract Killer*, *One Flew Over the Cuckoo’s Nest*, and *Harold and Maude*, among others. In 1999, he turned to film with the award-winning short *Ukulele Blues*. *Aus der Tiefe des Raumes* (2004) marks his feature debut.
Some stories are so beautiful, that you never forget them.

In a modern winter sport resort, a pastor tells a family from the city about the Christmas legend of the magical “rock crystal”: despite a centuries old feud between the villages Gschaid and Millsdorf, the shoemaker Sebastian and Susanne, the daughter of the local dyer, fall in love. However, the people of Gschaid consider Susanne to be an arrogant Millsdorfer and subject her to their prejudices and hate. Heartbroken and leaving behind her children, the 13-year-old Konrad and the 11-year-old Sanna, she leaves Gschaid and returns to her parents. The siblings desperately hope that the magic of the rock crystal, which is said to reunite loved ones, will help bring their parents back together again. When the children get lost in the snowy mountains after visiting their mother on Christmas Eve, the two rival villages come together again.

**Genre**: Drama, Family, Literature  
**Category**: Feature Film Cinema  
**Year of Production**: 2004  
**Director**: Joseph Vilsmaier  
**Screenplay**: Klaus Richter  
**Director of Photography**: Joseph Vilsmaier  
**Editor**: Norbert Herzer  
**Music**: by Christian Heyne, Stefan Busch  
**Production Design**: Tommy Voegel  
**Producer**: Markus Zimmer  
**Production Company**: Perathon Film/Munich, in co-production with Clasart Film/Munich  
**Principal Cast**: Dana Vavrova, Daniel Morgenroth, Josefine Vilsmaier, François Goeske, Max Tidof  
**Casting**: Rita Serra-Roll  
**Special Effects**: ARRI Digital/Munich  
**Length**: 92 min, 2,515 m  
**Format**: 35 mm, color, cs  
**Original Version**: German  
**Sound Technology**: Dolby SRD  
**World Sales**: Concorde Filmverleih GmbH · Markus Zimmer  
Rosenheimer Strasse 143b · 81671 Munich/Germany  
phone +49-89-4 50 61 00 · fax +49-89-45 06 10 10  
email: marketing@concorde-film.de · www.concorde-film.de  

Bibi Blocksberg has spent far too much time on wizardry – and far too little on her studies. Since her math notes are abysmal, she is forced to spend summer vacation in the all-work-no-play boarding school of Altenberg Castle. The school principal is an oddball who is trying to solve the mystery of Altenberg, and Bibi’s roommate Carina, a Britney Spears clone, is a total pain. Luckily, Bibi soon makes friends with her classmate Elea, who has been in a wheelchair since an accident. Of course, Bibi wouldn’t be Bibi if she didn’t try to help Elea walk again – even though her witch’s codex expressly forbids her to intervene in human lives. But when she hears the tale of a miraculous owl power, she sets out to find some in the caves of Altenberg. But someone else also knows about the magical powers of the blue powder: Bibi’s archenemy Rabia von Katzenstein. In a dramatic escape, the wicked witch flees from the Dread-Marsh, where she was serving a five-year sentence with her cat Maribor. Silently, maliciously, she sneaks up on the Blocksbergs, the family she hates with a passion …

**Genre** Family Entertainment

**Year of Production** 2004

**Director** Franziska Buch

**Screenplay** Elfie Donnelly

**Director of Photography** Axel Block

**Editor** Barbara von Weitershausen

**Music by** Enjott Schneider

**Production Design** Susann Bieling, Uwe Szielasko

**Producers** Uschi Reich, Karl Blatz

**Production Company** Bavaria Filmverleih- & Produktion/Munich, Kiddinx Filmproduktion/Berlin, in co-production with BR/Munich, Ehmck Film/Graefeling

**Principal Cast** Sidonie von Krosigk, Marie-Luise Stahl, Katja Riemann, Corinna Harfouch, Ulrich Noethen, Monica Bleibtreu, Edgar Selge, Nina Petri, Anja Sommarvilia, Elea Geissler

**Casting** Jaqueline Rietz, An Dorthe Braker, Elke Vogt

**Special Effects** CA Scanline

**Production/Geiselgasteig, UPP Universal Production Partners/Prague

**Studio Shooting** Bavaria Studios/Geiselgasteig

**Length** 119 min, 3,120 m

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

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby Digital

**With backing from** FilmFernsehFonds Bayern, Mitteldeutsche Medienfoerderung, Bayerischer BankenFonds, Filmfoerderungsanstalt (FFA), BKM

**German Distributor** Constantin Film Verleih/Munich

Dreamy Paula and her husband Edgar, an insurance salesman, lead a dull, middle-class life in Struvenstiel, a fictitious suburb of Hamburg. Paula runs into her childhood sweetheart Max at their 10-year class reunion. In order to save him from Hamburg’s underworld, she turns – to her own surprise – from a plain country bumpkin into a tough lady.

**Genre** Romantic Comedy  
**Category** Feature Film  
**Cinema** Cinema  
**Year of Production** 2004  
**Director** Mark Schlichter  
**Screenplay** Martin Rauhaus  
**Directors of Photography** Frank Griebe, Peter Steuger  
**Editor** Mona Braeuer  
**Music by** Klaus Wagner, Christopher Blenkinsop  
**Production Design** Detlef Provvedi  
**Producers** Uwe Schott, Nicole Kellerhals, Mark Schlichter  
**Production Company** Allmedia Film & Fernseh/Munich, in co-production with Cowgirl Pictures/Berlin, ZDF/Mainz, ARTE/Strasbourg  
**Principal Cast** Alexandra Maria Lara, Wotan Wilke Moehring, Peter Lohmeyer, Gottfried John, Ralf Richter, Robert Victor Minich, Laura Schuhrk, Oliver Korittke  
**Casting** Anja Dihrberg  
**Special Effects** Peter Wiemker  
**Length** 83 min, 2382 m  
**Format** Super 35 mm, color, cs  
**Original Version** German  
**Sound Technology** Dolby SR  
**With backing from** FilmFoerderung Hamburg, Filmfoerderungsanstalt (FFA), Medienboard Berlin-Brandenburg,

**World Sales:**  
TELEPOOL GmbH · Wolfram Skowronnek, Carlos Hertel  
Sonnenstrasse 21 · 80331 Munich/Germany  
phone +49-89-55 87 60 · fax +49-89-55 87 62 29  
email: cinepool@telepool.de · www.telepool.de
It all starts with a bang. The car breaks through the crash barrier and falls off the bridge. The lights go out. After that, Jakob is not able to see anymore. His optic nerve is severed, from now on the young stage-director Jakob is blind. His life will change and nothing will ever be the same.

He cannot handle the idea of never being able to see again and screams at the only woman who is able and willing to help him, Lily. A rehabilitation teacher, she helps the blind deal with the darkness. Lily has been living with it since birth, she too is blind.

A movie about lovers who can’t see each other. About two blind people, who venture into an unknown world.

**Genre** Romantic Comedy  **Category** Feature Film Cinema  **Year of Production** 2003  **Director** Lars Buechel  **Screenplay** Lars Buechel, Ruth Toma  **Director of Photography** Judith Kaufmann  **Editor** Peter R. Adam  **Music by** Max Berghaus, Dirk Reichardt, Stefan Hansen  **Production Design** Christoph Kanter  **Producers** Hanno Huth, Ralf Zimmermann  **Production Company** Senator Film Produktion/Berlin, in co-production with Mr. Brown Entertainment/Berlin  **Principal Cast** Fritzi Haberlandt, Hilmir Snaer Gudnason, Tina Engel, Harald Schrott, Jenny Groellmann  **Casting** Tina Boeckenhauer  **Special Effects** Norbert Skodock  **Length** 111 min, 3,038 m  **Format** 35 mm, color, cs  **Original Version** German  **Subtitled Versions** English, French  **Sound Technology** Dolby SR  **Awards** German Film Award 2004 for Best Music  

Lars Buechel was born in 1966 in Ostholstein. He studied Theater and Philosophy at the Free University in Berlin and at the Academy of Media Arts (KHM) in Cologne, where he was a student of Dominik Graf and P. F. Bringmann. Active in both writing and directing, a selection of his award-winning films includes: Fritz & Erna (1993), 4 Geschichten ueber 5 Tote (1997), Now or Never (Jetzt oder nie, 2000), and Peas On Half Past Five (Erbsen auf halb 6, 2003).
A young woman, Maria, is taken into custody after being caught buying drugs. Terrified that social services will take away her child, she does not tell them that she has left her two-year-old daughter alone at home. Desperate, she uses her one call a day from jail to try to get someone to rescue the child – but only gets through to answer machines.

She has no way of knowing if her messages have been heard. But if she confesses to the authorities, they are sure to take her daughter away for ever.

Shut in her cell, all she can see is the door to her apartment. Is her baby still behind it?

**Genre** Drama  
**Category** Short  
**Year of Production** 2004  
**Director** Steve Hudson  
**Screenplay** Steve Hudson  
**Director of Photography** Kristian Leschner  
**Editor** Tim McLeish  
**Music by** Robert Nacken  
**Production Design** Ludwig Schlepegrell, Dagmar Hankeln  
**Producers** Achim Schmitz, Benjamina Mirmik, Sonja Ewers  
**Production Company** Rosebud Films/Cologne  
**Principal Cast** Anna Thalbach, Doris Planer, Gernot Schmidt, Marietta Buerger, Ilse Strambowski  
**Length** 15 min, 426 m

**Format** 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Versions** English, Italian  
**Sound Technology** Dolby SR  
**Festival Screenings** Venice 2004, Ghent 2004  
**Awards** UIP Prize Best European Short Film, Venice 2004 With backing from Filmstiftung NRW

**Steve Hudson** was born in London in 1969. He began writing, acting and directing at Cambridge University. After drama school, he worked in theaters in England, Cuba and Italy, where he spent a year at the work center of Jerzy Grotowski in Tuscany. He has lived in Germany since 1995, writing, acting and directing for German television. His first feature, **Dragnet**, about a trawler smuggling immigrants to Britain, is being produced by Rosebud Films with support from the Filmstiftung NRW. His second screenplay, **Immortal**, a feature on Bram Stoker for Samson Films/Dublin, has been granted development funding by the Irish Film Board and Media Plus. **Goodbye** (2004) is his first film on 35 mm.

**World Sales:**  
**VILLAGE s.r.l.**  
Strada delle Piane 9 · 00063 Campagnano di Roma (RM)/Italy  
phone +39-06-9 07 70 33 · fax +39-06-9 07 70 36  
www.villagefilms.com
**Jena Paradies** tells the enthralling story of the relationship between a young, single-mother and her dreamy, seven-year-old son.

25-year-old Jeanette Bauch lives alone with her son Louis. But their life is not idyllic: her duties as a mother and her work take up so much of her time, that she sometimes feels like she has been robbed of a life of her own.

Then one day she meets Philipp, who is just moving into the same building with his wife and daughter. Jeanette throws herself into a wild affair with Philipp. More and more, she neglects Louis, who then starts to go about his own way. When Philipp decides to go back to his family, Jeanette is destroyed.

**Jena Paradies** portraits the desires and problems of a young East German woman, who has to learn to come to terms with her life as a single-mom.

**Genre** Drama  
**Category** Feature Film Cinema  
**Year of Production** 2004  
**Director** Marco Mittelstaedt  
**Screenplay** Karen Matting, Marco Mittelstaedt  
**Director of Photography** Judith Kaufmann  
**Editor** Christian Nauheimer  
**Music by** Lars Loehn  
**Production Design** Thomas Fischer  
**Producers** Sabine Manthey, Bernhard Koellisch  
**Production Company** Equinox Film/Leipzig, in co-production with ZDF Das kleine Fernsehspiel/Mainz, Deutsche Film & Fernsehakademie (dffb)/Berlin

**Principal Cast** Stefanie Stappenbeck, Luca Di Michieli, Bruno F. Apitz, Hans-Jochen Wagner  
**Casting** Uwe Buenker  
**Length** 81 min  
**Format** 16 mm Blow-up 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby SR  
**Festival Screenings** Hof 2004  
**With backing from** Mitteldeutsche Medienfoerderung  
**German Distributor** Neue Visionen Filmverleih/Berlin

**Marco Mittelstaedt** was born in 1972 in Berlin. After studies in Photography, he worked as a projectionist and cinema programmer in Berlin and traveled throughout Europe as a photographer. He has been a student at the German Academy of Film & Television in Berlin since 1996 and has served as a director’s assistant on numerous television and film projects. His films include: Ein Tag zurueck (1998), Uferlos (1999), and Jena Paradies (2004).

**World Sales:**  
Equinox Film GmbH & Co. KG · Sabine Manthey, Bernhard Koellisch  
Ferdinand-Lassalle-Strasse 16 · 04109 Leipzig/Germany  
phone +49-3 41-5 66 56 90 · fax +49-3 41-5 66 56 99  
email: info@equinoxfilm.de · www.equinoxfilm.de
Kaethchens Traum

The most beautiful love story in the German language, told here in a new way. With Kleist’s original dialogs on her lips, a 16-year-old girl chases after a doctor specializing in gene technology. He wants everything, except her, and in the end, he will lose everything, except her heart.

The climate has changed. Homes are functional and old ruins serve as high-tech factories. Youth and beauty are the only things that really matter. Thanks to modern medicine, the average life expectancy has been biblically extended. Only those who remain young become big stars, but are also in constant danger of being swallowed up. Like the young entrepreneur Friedrich Strahl.

When Strahl hears about the negative side-effects his creation has on a young 16-year-old girl, he immediately suspects that one of his rivals is just trying to bump him out of the market. The young girl is Kaethchen, who follows him around like a groupie. Strahl, however, is in love with his arch-enemy’s manager and begins a wild, erotic affair with her - which itself is not free of economic motives.

While Kaethchen continues to stalk him, the noose around Strahl’s neck begins to tighten. He is at risk of losing everything. Not until Kaethchen risks her own life to save Strahl’s lover, does he realize and recognize that she is indeed the woman of his life: unflinching, strong, and mortal.

**Genre** Drama, Love Story  
**Category** TV Movie  
**Year of Production** 2003  
**Director** Juergen Flimm  
**Screenplay** Stefan Daehnert  
**Director of Photography** Holly Fink  
**Editor** Ulrike Leipold  
**Music by** Frank Wulff, Stefan Wulff, Hinrich Dagefoer  
**Production Design** Christian Bussmann  
**Producer** Sytze van der Laan  
**Production Company** Studio Hamburg Produktion/Hamburg  
**Principal Cast** Tobias Moretti, Teresa Weissbach, Julia Stemberger, Armin Rohde, August Zirner, Sylvester Groth, Ernst Stoezner  
**Casting** Heta Mantscheff  
**Special Effects** Feuerfest SFX/Kerpen  
**Length** 89 min  
**Format** 16 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Stereo  
**Festival Screenings** Cologne Conference 2004  
**With backing from** Filmstiftung NRW

Juergen Flimm was born in Giessen in 1941 and studied Theater Studies, German and Sociology in Cologne. He has staged around 70 plays at theaters in Germany and abroad since 1971 and has been the director at theaters in Mannheim, Hamburg, Munich, Bochum, Frankfurt, and Cologne. A selection of his television films include: **Polly** (1974), **Turandot** (1975), **Die Geburtstagsfeier** (1978), **Uns reicht das nicht** (1978), **Polnischer Sommer** (1981), **Civil Wars** (1984), **Die Wupper** (1984), **Wer zu spaet kommt** (1990), **Through Roses** (1996), and **Kaethchens Traum** (2003).
24 hours in Leipzig on a winter day. Karl the drifter meets Doris the waitress. Doris is in a voyeuristic relationship with the security specialist Brockmann, who sings off-key love songs in the karaoke bar where she works. Fleeing their pasts, and avoiding their futures, the characters are nonetheless unable to escape the labyrinth of their emotions through the night.

**Genre** Melodrama  
**Category** Feature Film  
**Cinema**  
**Year of Production** 2004  
**Director** Florian Schwarz  
**Screenplay** Michael Proehl  
**Editor** Florian Drechsler  
**Music by** Fabian Roemer  
**Production Design** Corinna Sy  
**Producer** Alexander Bickenbach  
**Co-Producer** Thomas Bartl  
**Production Company** Filmakademie Baden-Wuerttemberg/Ludwigsburg, in cooperation with HR/ Frankfurt, ARTE/Strasbourg  
**Principal Cast** Jule Boewe, Christoph Bach, Walter Kreye  
**Casting** Marquardt-Koch Besetzungsburo/Berlin  
**Length** 87 min  
**Format** DV 25P Blow-up 35 mm, color, 1:1.85  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital 5.1  
**Awards** First Steps Award 2004

It’s the year 1914 in Berlin. Ruth Goldfish is the daughter of the Jewish owner of a small but very special private bank. Ruth has a dream: she wants to become a farmer, grow her own vegetables, eat her own tomatoes. So she marries the handsome but bankrupt son of a noble family, and moves to the countryside. At first, the rundown manor is a disappointment to her, but with enthusiasm and strength, she starts rebuilding the house and refines the ordinary cherries that grow in large plantations into Morello cherries – the best in Germany.

In 1919, her husband dies in an accident and leaves her alone with the house, the land, and a newborn child, Elisabeth. Ruth works hard to get over her loss and makes a fortune. During many summers, her sister Kaethe comes to visit with a group of German artists, most of which are later defamed as degenerates. Ruth spends her time educating her daughter, working hard, and buying grand pianos as investments for a rainy day. The years go by. Ruth has built her own world. She has a good relationship with the villagers, most of them depend on her financially anyway, and so she survives the Third Reich hidden on her own land. Her dream saves her life.

Rainer Kaufmann was born in Frankfurt in 1959 and graduated from the Academy of Television & Film in Munich in 1990. During his studies he made several award-winning shorts, including The Most Beautiful Breasts in the World (Der schoenste Busen der Welt, 1990). His first feature-length TV film, Dann eben mit Gewalt (1992), won numerous European awards. A selection of his other films includes: Einer meiner aeltesten Freunde (TV, 1993), Der Unschuldsengel (TV, 1994), Talk of the Town (Stadtgespraech, 1995), Greenhorn (TV, 1995), The Pharmacist (Die Apothekerin, 1997), Long Hello and Short Goodbye (1998), Cold is the Evening Breeze (Kalt ist der Abendhauch, 1999), Ausflug (2001), Und die Braut wusste von nichts (TV, 2002), and Queen of Cherries (Die Kirschenkoenigin, 2004).

Justus Pfau Director of Photography Klaus Eichhammer Editor Ueli Christen Music by Annette Focks Producer Susanne Freyer Production Company ndf Neue Deutsche Filmgesellschaft/Unterfoehring for ZDF/Mainz, in cooperation with ARTE/Strasbour Principal Cast Johanna Wokalek, Heike Warmuth, Johannes Zirner, Adele Neuhauser Casting Risa Kes

Length 264 min (3 parts) Format 16 mm, color, 1:1.78 Original Version German Sound Technology Stereo Festival Screenings Munich 2004 With backing from FilmFernsehFonds Bayern

Johanna Wokalek in “Queen of Cherries”

World Sales:
ARRI Media Worldsales · Antonio Exacoustos Tuerkenstrasse 89 · 80799 Munich/Germany phone +49-89-38 09 12 88 · fax +49-89-38 09 16 19 email: aexacoustos@arri.de · www.arri-mediaworldsales.de
Ten-year-old Barbu lives with his poor family in a Ukrainian village. A circus artist named Caruso buys the older children off their poor parents, promising them a fantastic future in the West. Caruso also lures Barbu with the perspective of a wonderful circus career.

He and his older sister Mimma are smuggled on separate paths to Berlin. However, Barbu does not end up in the circus, but rather with a gang of brutal thugs who have the children steal for them. If they do not bring home enough stolen goods or try to keep something for themselves, they are beaten up.

Soon after her arrival in Berlin, Mimma is sold to a brothel. Barbu, however, wants to become the “King of Thieves” and waits for his sister who has “not yet arrived”, according to the gang leaders. Learning that she is being kept in a brothel, he wants to free her with the help of Caruso’s savings. Barbu is caught and while being beaten up, there is suddenly unexpected help for the King of Thieves …

Genre Drama, Thriller Category Feature Film Cinema Year of Production 2004 Director Ivan Fila Screenplay Ivan Fila Director of Photography Vladimir Smutny Editor Ivana Davidová Music by Michael Kocáb Production Design Jan Vinar, Dusan Luknár Producers Rudolf Biermann, Helga Baehr, Ivan Fila Production Company Lichtblick Filmproduktion/Berlin, Charlie’s/Bratislava, Slavia Capital/Bratislava, In Film Praha/Prague, in co-production with Ivan Fila Filmproduktion/Frankfurt, Mact Productions/Paris, WEGA-Film/Vienna, in cooperation with ARTE France Cinema/Paris, ZDF/Mainz Principal Cast Lazar Ristovski, Jakov (Yasha) Kultiasov, Katharina Thalbach, Julia Khanverdieva, Oktay Oezdemir Casting Annette Borgmann Length 109 min, 3,000 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby SR Festival Screenings Karlovy Vary 2004, Moscow 2004 (In Competition), St. Petersbourg 2004, Copenhagen 2004 (In Competition) With backing from Filmboard Berlin-Brandenburg, FilmFoerderung Hamburg, Filmbuero NW, BKM, Filmfoerderungsanstalt (FFA), Cultural Ministry of Slovakia

Ivan Fila was born in Prague in 1956 and has been living in Germany since 1977. He graduated in Film Direction and Dramaturgy from the University of Cologne and has worked as a director, screenwriter and producer since 1983. He was nominated for the European Script d’Or for his screenplay of The Pickpocket in 1992. A selection of his award-winning films includes: Harley Heaven (1983), Story of a Hope (1986), In the Name of the Revolution (1989), Through a Labyrinth (1990), Tales from Another World (1991), Vaclav Havel – A Bohemian Fairy Tale (1993), Fog (1995), Hitler’s Blackmail (documentary, 1995), Lea (1996), and King of Thieves (Koenig der Diebe, 2004).
A story about love.

Eckart is a young German spending his conscription army time doing social work at a workshop for handicapped people instead of army service. Here he meets Ulrike, who is thought to be a hopeless case. Due to his intense devotion to her, she improves amazingly. Eckart wins Ulrike’s affection, and her love. To what possible end though? A new co-worker turns up, and Eckart hopes she might be the answer to his problems. But things take a turn for the worse. When, on a recreational holiday, Ulrike is found in Eckart’s bed, everything comes to an end. Ulrike is expelled and Eckart quits his job.

Genre Drama, Love Story
Category Feature Film Cinema
Year of Production 2004
Director Leo Hiemer
Screenplay Ulrike Leipold
Music by Cathedrals, Leo Hiemer
Production Design Michael Pfalzer
Producers Leo Hiemer, Gerhard Baier
Production Company Leo Hiemer Filmproduktion/Kaufbeuren, in co-production Gerhard Baier Filmproduktion/Fuerstenfeldbruck
Principal Cast Anna Brueggemann, Julian Hackenberg, Beata Lehmann, Jockel Tschiersch, Monika Schubert
Casting Leo Hiemer
Special Effects Franz Heider
Length 93 min, 2,612 m
Format HD-Cam
Original Version German
Sound Technology Dolby Digital
With backing from BKM, MFG Baden-Wuerttemberg
Distributor Leo Hiemer Filmverleih/Kaufbeuren

Leo Hiemer was born in Maierhoefen in West Allgaeu in 1954. He studied History and German Philology in Tuebingen and Goettingen from 1975-1980, and then founded the Westallgaeuer Filmproduktion with Klaus Gietinger, Georg Veit and Fritz Guenthner. Together with K. Gietinger, he co-directed Land of Cops and Robbers (Land der Raeuber und Gendarmen, 1981), Street Without Mercy (Die gnadennelose Strasse, 1984), People at Home Are Dying (Daheim sterben die Leut’, 1985), The Grandchildren of Annaberg (Die Enkel von Annaberg, 1987), and Times Were Good Then (Schoen war die Zeit, 1988). In 1994, he started writing, directing, and producing his own films, including: Leni (1994), Swabian Vision (Vision Schwaben, 2000), Sacred Music in Allgaeu (Heilige Klaenge im Allgaeu, 2002), and Let Us Dream! (Komm, wir traeumen, 2004).
There’s nothing that ten-year-old Marietta wants more for her birthday than a little dog. But what does she get instead? A silly old rock. Except that this rock is special: it fulfills its owner’s greatest wish. And sure enough, one morning Marietta wakes up to find a little dog waiting to play with her. But when she notices that her four-year-old brother Tobias is missing, she realizes that he has been transformed into the dog! With their parents away and grandma too obsessed with cleaning to notice that anything’s wrong, Marietta begins to feel lonely and does her best to turn “Tobi” the dog back into “Tobias” the boy. But Tobias apparently likes being a dog, especially after a film crew discovers the talented mutt and offers him a role in a production. Back from their vacation, Marietta’s parents desperately begin to search for Tobias, since they obviously don’t believe their daughter’s tall tale. Realizing how much she misses Tobias, Marietta gathers all her courage to rescue him from the canine chaos he’s gotten himself into and to bring her whole family happily back together again.

Peter Timm was born in East Germany in 1950. In 1969, he began studies at the East Berlin Drama School. In 1976, he moved to Frankfurt and started working as a writer, actor and director, his breakthrough coming after he appeared as a member of the cabaret troupe “Karl Napps Chaos Theater”. In 1981, he wrote the screenplay for the award-winning Meier, which he filmed four years later. His other films include: Fifty Fifty (1988), Go, Trabi, Go (1991), Manta – der Film (1991), A Man for Every Situation (Ein Mann fuer jede Tonart, 1992), Simply Love (Einfach nur Liebe, 1993), Rudi, The Racing Pig (Rennschwein Rudi Ruessel, 1995), The Cleaning Ladies Island (Die Putzfraueninsel, 1996), Dumm gelaufen (1996), Ferkel Fritz (TV, 1997), Millennium Love (TV, 1998), Der Zimmerspringbrunnen (2001), Familien XXL (2002), and My Brother is a Dog (Mein Bruder ist ein Hund, 2004).
Two brothers from a third-generation German family in Kazakhstan are resettled in Germany where they have to deal with a totally foreign new environment.

To the Kaefer family, their resettlement in Germany is like a mission to the moon, outcome uncertain. New language, new way of life. The question is: will they be able to adapt to this “better” life? Will they ever feel at home or will they remain strangers in a strange land?

Whereas Yuri, the older of the brothers, really wants to begin a new life and leave the past, his younger brother Dimitri drifts into a life of crime. The conflicts between the brothers escalates until the time comes when they both have to decide which side they’re on.


Just a normal day in Havana. Bárbaro, one of the city’s typical taxi drivers, picks up the Maestro Pío Leiva (85), a star of the Buena Vista Social Club, who is late for a radio show. Bárbaro and Pío become friends and decide to put together a band with some of the best and most acclaimed young musicians living in Cuba today. All under the direction of the Maestro, of course.

The film tells the story of the formation of the band. It accompanies the musicians through their rehearsals and recordings of a number of Cuban classics, as well as through their search for new songs and their own style as a band. And it all ends in a huge concert in Tokyo, where their band “The Sons of Cuba” is finally born.

Música Cubana is a film about the young generation of Cuban musicians today. But it is also a journey into this very special and passionate country. A journey into its music and into the hearts of its people, equally full of passion, love and hope.

German Kral was born in Buenos Aires in 1968 and studied at the Academy of Television & Film in Munich. His 1992 short On the Edge won the First Prize at the Bienal de Arte in Buenos Aires and the Sheraton Award at the Antalya Short Film Festival, while his Tango Berlin, co-directed with Florian Gallenberger, was screened at Venice in 1997. His other films include: The Other One (short, 1991), Tale of the Deserts (short, 1996), A Trick of the Light (co-director/co-author, 1996), Images of the Absence (1999), Bernd Eichinger, When Life Becomes a Film (co-director/co-author, 2000), That’s Life (2002), and Música Cubana (2004).
In February 1942, Abbé Henri Kremer, a priest from Luxembourg, is released from the Dachau concentration camp and sent home. Kremer soon realizes the Nazis are displeased with his bishop for refusing to cooperate with the German occupation forces, and that they want to use Kremer to provide public support for Hitler’s policy regarding the Church. All it entails is his making a “small” compromise. Untersturmführer Gephardt of the Gestapo, himself under pressure from the high command, gives Kremer nine days … or return to the living hell he has just escaped from …

Volker Schloendorff was born in Wiesbaden in 1939. He made his debut as a film director in 1965 with Young Toerless which won the German Film Award in 1966 and the Max Ophüls Award. His most well-known films include: Baal (1970), The Sudden Wealth of the Poor People of Kombach (1971), the filming of Heinrich Boell’s The Lost Honor of Katharina Blum (1975, in co-direction with Margarethe von Trotta), Fangschuss (1976), Germany in Autumn (1976, together with Stefan Aust, Alexander Kluge, et al), Circle of Deceit (1980/81), Swann in Love (1983), Death of a Salesman (1985), A Gathering of Old Men (1987), The Handmaid’s Tale (1990), Voyager (1990), The Ogre (1996), Palmetto (1998), The Legends of Rita (1999), the documentary Ein Produzent hat Seele oder er hat keine (2001), a contribution to the cycle of shorts Ten Minutes Older: The Cello (2002), and The Ninth Day (2004). In 1979, his adaptation of Guenter Grass’ The Tin Drum was the first film by a German director to be awarded a Golden Palm in Cannes. A year later, it was the first German film to be awarded an OSCAR for Best Foreign Language Film.
Sugar Orange

A young love in the shadow of an old friendship that was not meant to be love.

Leo is SUGAR, Clemens is ORANGE. Together they are two eleven-year-old boys who are inseparable. More than just playmates, they share a unique bond which seems predestined to last a lifetime. Until powerful emotions come to the fore and a misunderstanding leads to a rift which tears both them and their world apart.

Sixteen years later Leo is still terrified of being abandoned. He survives by forming loose relationships which don’t threaten him. Then one day he meets Lena who turns his feelings upside down. They seem to be made for each other. But Leo shuts himself off from her. He cannot forget the old story with Clemens.

Leo leaves the city. He wants to forget and needs to be for himself. But Clemens haunts him in nightmares and in his sleepless nights he starts longing for Lena. For the first time in years, he has found a new bond of trust with her. But Lena can’t get hold of him: He keeps running away. What is it that terrifies him? What is standing between them? What does she mean to him if he cannot trust her? Leo has to make up his mind. After years of silence he needs to see Clemens to exorcise their emotional ghosts.

Genre Drama Category Feature Film Cinema Year of Production 2004 Director Andreas Struck Screenplay Andreas Struck Director of Photography Andreas Doub Editor Philipp Stahl Music by Maximilian Hecker, Johann Sebastian Bach, Erlandas and others Production Design Anette Kuhn Producer Jost Hering Production Company Jost Hering Filme/Burbach & Berlin, in co-production with WDR/ Cologne, Cine Plus/Berlin Principal Cast Lucas Gregorowicz, Sabine Timoteo, Hyun Wanner, Bruno Cathomas, Kai Mueller, Yury Han, Barnaby Metschurat Length 84 min Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby Stereo Festival Screenings Montreal 2004, Oldenburg 2004, Calgary 2004, Gijon 2004 Awards German Independence Award With backing from Filmstiftung NRW, Kuratorium junger deutscher Film

Andreas Struck was born in Cologne and studied Literature and Acting before directing Molière’s Dom Juan in 1987. He worked on Derek Jarman’s Edward II and Wittgenstein as well as other films, both as script supervisor and assistant director. His first feature film Chill Out (1999) played at festivals around the world, including Berlin, Edinburgh, Toronto, Palm Springs, Sao Paulo, San Francisco, Los Angeles, Hong Kong and Sydney. Sugar Orange (2004) is his second feature film and just won the German Independence Award at the Oldenburg International Film Festival. He is currently developing his new film project Nedra’s Trace.
One of Europe’s most loved folk tale characters comes for the first time to colorful life in the animated version of the adventures of Jester Till. Till is a free spirit representing the simple wisdom and earthy humor of the peasant folk. In countless legends, he wanders the landscape of the late Middle Ages getting in and out of trouble and making fun of the rich and powerful. He has the universal appeal of a clown or court jester, instantly understood and embraced in every country.

In this totally new adventure, young Till is on his way to the bustling city of Boomstadt to visit his dear old grandfather, the slightly off-center wizard Marcus. The old man and his faithful assistant, the owl Cornelius, are cooking up a special magic potion of happiness. Unfortunately, however, the potion is sabotaged by Marcus’ old enemy Dr. Death, a skeletal figure, and Marcus disappears in a terrible explosion. Now, Cornelius and Till have to find him …

Genre Family Entertainment, Comedy
Category Animation
Year of Production 2003
Director Eberhard Junkersdorf
Screenplay Christopher Vogler, Eberhard Junkersdorf & Peter Carpentier (story outline)
Character Design Carlos Grangel
Editor Uli Schoen
Producers Eberhard Junkersdorf, Roland Pellegrino, Linda van Tulden
Production Company Munich Animation Film/Munich, in co-production with CP Medien/Ludwigsburg, De Familie Janssen/antwerp
Voice of Till Lee Evans
Length 84 min, 2,500 m
Format 35 mm, color, 1:1.85
Original Version English
Dubbed Versions Flemish, French, German
Awards Audience Choice Award for Best Animation Toronto 2004
With backing from Filmförderanstalt (FFA), FilmFernsehFonds Bayern, Mitteldeutsche Medienfoerderung, Eurimages, MEDIA, BKM, VAF, De Nationale Loterij
German Distributor Solo Film Verleih/Munich

Eberhard Junkersdorf has produced more than 55 feature films, including Volker Schlöndorff’s OSCAR-winning The Tin Drum (Die Blechtrommel) and Voyager (Homo Faber), Margareth von Trotta’s Rosa Luxemburg, The Promise (Das Versprechen), and Die Bleierne Zeit – winner of a Golden Lion at Venice, as well as Reinhard Hauff’s Knife in the Head (Messer im Kopf) and Stammheim – winner of a Golden Bear at Berlin. In 1995, he founded the production company Munich Animation and co-directed the animated feature The Fearless Four (Die Furchtlosen Vier, 1997). In 2002, he founded Neue Bioskop Film and produced Oskar Roehler’s Berlin competition feature Angst (Der alte Affe Angst). Jester Till was short-listed in 2003 for an Academy Award in the category Best Animation.
Space in the year 2304: 300 years ago mankind found, in a UFO that had crash-landed in the Nevada desert, the scientific guidelines which they used to colonize Mars half a century later. Now the descendants of the first colonists are on their way back to Earth. Led by their unbelievably wicked Regulator Rogul and his unbelievably even more wicked disciple Jens Maul, they are up to no good. Quite the reverse: the Martians are planning to subjugate the blue planet to their red one. With a huge array of spaceships, a conquest of Earth seems imminent. And only the crazy crew of Dreamship Surprise can “help”: Captain Kork, engineer Shrotty and first officer Mr. Spuck. But instead of fighting intergalactical crime, they are busy with their choreography for the up-coming “Miss Waikiki Pageant”. With the help of the space cowboy and taxi-pilot Rock, they set out to save the earth from invasion …


Casting Rita Serra-Roll
Special Effects CA Scanline Production/Geiselgasteig
Length 87 min, 2,380 m Format Super 35 mm, color, cs
Original Version German Subtitled Version English
Sound Technology Dolby Digital Awards Platinum Bagey for over 5 million admissions in 50 days, Golden Screen with 2 stars for 9 million admissions With backing from FilmFernsehFonds Bayern, Filmförderungsanstalt (FFA) German Distributor Constantin Film Verleih/Munich

Michael “Bully“ Herbig studied Photography and is well-known on the German comedy scene as a writer, director and producer. In addition to his morning radio show Langemann und die Morgencrew from 1992-1995, he also created 800 episodes of the comedy radio show Die Bayern Cops. He has appeared in various TV specials and is author, actor, director and producer of the comedy show Bullyparade. He had his feature film directorial debut with the comedy Erkan & Stefan (1999). In 2000, he founded the production company herbX film, whose first project was the box office hit Manitou’s Shoe (Der Schuh des Manitu, 2001), followed by Dreamship Surprise – Period 1(T)Raumschiff Surprise – Periode 1, 2004).
Berlin, April 1945. A nation awaits its downfall. Fighting rages in the streets of the capital. Hitler and his closest confidantes have barricaded themselves in the Fuehrer’s bunker. Among them Traudl Junge, Hitler’s private secretary. Outside, the situation escalates. Although Berlin can no longer be held, the Fuehrer refuses to leave the city. While the full force of the war crashes down over his folk, he stages his final departure. Only hours before their joint suicide, he marries Eva Braun. Then their corpses are burned so that they do not fall into the hands of the enemy. Many others also choose suicide. As the situation becomes ever more hopeless, Magda Goebbels poisons her six children before she and her husband take their own lives. Shortly thereafter, Traudl Junge and several others manage to escape at the last minute …

Genre Drama Category Feature Film Cinema Year of Production 2004 Director Oliver Hirschbiegel Screenplay Bernd Eichinger, based on the books Inside Hitler’s Bunker by Joachim Fest and Until the Final Hour by Traudl Junge and Melissa Mueller Director of Photography Rainer Klausmann Editor Hans Funck Music by Stephan Zacharias Production Design Bernd Lepel Producer Bernd Eichinger Production Executive Christine Rothe Production Company Constantin Film/Munich, in co-production with NDR/Hamburg, WDR/Cologne, Degeto Film/Frankfurt, ORF/Vienna, EOS Production/Munich, RAI Cinema/Rome Principal Cast Bruno Ganz, Alexandra Maria Lara, Corinna Harfouch, Ulrich Matthes, Juliane Koehler, Heino Ferch, Christian Berkel, Matthias Habich, Thomas Kretschmann Special Effects The Nefzers Length 155 min, 4,240 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology 5.1 Dolby Digital Festival Screenings Toronto 2004 (Gala) With backing from FilmFernsehFonds Bayern, Bayerischer BankenFonds, Filmfoerderungsanstalt (FFA) German Distributor Constantin Film Verleih Munich

Three years ago, Oliver Hirschbiegel, who until then had been a highly esteemed TV director, scored a sensational success with the feature film The Experiment (Das Experiment, 2001). This exciting psycho-thriller drew more than 1.6 million spectators to the theaters and won many awards in Germany and abroad including, the Bavarian Film Award 2001, the Audience Award for the theatrical film of the year at the German Film Award presentation in 2001, Best Director at the Montreal World Film Festival in 2001, and the People’s Choice Award at the Istanbul International Film Festival in 2002, just to name a few. Hirschbiegel has been a major presence in the German television industry since the mid 1980’s. He has directed thrillers and detective dramas, including various episodes of the detective series Rex - A Cop’s Best Friend and Tatort. Downfall (Der Untergang, 2004) is his third full-length feature film. A selection of his other award-winning films includes: Das Go! Projekt (TV, 1986), Rain City (Morderische Entscheidung - Umschalten erwünscht, TV, 1991), Trickser (TV, 1996), Rex - The Early Years (Rex - Die frühen Jahre, TV, 1997), The Judgement (Das Urteil, TV, 1997), Mortal Friends (Todfeinde, TV, 1998), and My Last Film (Mein letzter Film, 2002).
Die Verhoevens

THE VERHOEvens

The history of a family, in the film business now for three generations, behind and in front of the camera. The film is not only a foray through the history of this remarkable family, but also through the history of German film and contemporary history as well. Beginning with Paul Verhoeven, the great German director of the 30s, to his son Michael Verhoeven with his wife Senta Berger and their children, who are directors and actors as well, to Mario Adorf, who is himself also connected to the family by marriage.

All of the Verhoeven family have dedicated their lives to film or theater or both and were influenced by the respective spirit of the time.

Genre Biopic Category Documentary TV Year of Production 2003 Director Felix Moeller Screenplay Felix Moeller Director of Photography Ludolph Weyer Editor Gisela Zick Music by Marco Hertenstein Producer Francois Dupla Production Company NEF Film/Munich, in co-production with Bel Air Media/Paris, BR/Munich, ARTE/Strasbourg Principal Cast Michael Verhoeven, Senta Berger, Mario Adorf, Simon Verhoeven, Luca Verhoeven Length 75 min, 1,674 m Format DigiBeta, color, 1:1.85 Original Version German Subtitled Version English Festival Screenings Taormina 2004

Felix Moeller was born in 1965 and studied History, Politics, and Communications in Munich and Berlin. From 1995-1998, he worked for Studio Babelsberg and Rosco Film in Potsdam and has worked as a researcher and consultant on films about Leni Riefensthal, Marlene Dietrich and many more. The Verhoevens (2003) marks his directorial debut.

World Sales:
Futura Film Weltvertrieb im Filmverlag der Autoren GmbH · Stelios Ziannis Karl-Tauchnitz-Strasse 10 · 04107 Leipzig/Germany phone +49-3 41-35 59 60 · fax +49-3 41-35 59 69 99 email: sziannis@kinowelt.de · www.kinowelt.de

new german films

german films quarterly

4 · 2004
Another one of those stories that we hear about everyday: after a dramatic chase along the Austrian border, illegal refugees are found and captured. And then we never hear of them again. The problem seems to be solved: arrest and deportation. But this time, everything is different: the story is continued in Ghana, where everything is suddenly turned upside down.

Isaac is a 25-year-old black man and an illegal alien in Austria. He assimilates, however, well into his new home, becomes the star of the local football team, and finds an Austrian girlfriend. One day, simply by chance, the police discover that Isaac’s British passport is forged. They assume that Isaac is from Ghana and ship him off for deportation.

Two Austrian police officers, Roesler and Samhaber, accompany Isaac to Ghana, but upon arrival, the Ghanaian immigration officials do not buy the validity of his papers. They accuse the Austrian officers of forging documents and confiscate their passports, not allowing them to leave the country until the case has been cleared. But since Roesler and Samhaber were not prepared for an extended stay, they have nothing: no clothes, no money, and no passports. All of a sudden, the tables are turned and now they have to see how they can make ends meet until the Austrian embassy opens again … on Monday morning.

Genre Tragicomedy Category Feature Film Cinema Year of Production 2004 Director Andreas Gruber Screenplay Andreas Gruber, Martin Rauhaus Director of Photography Hermann Dunzendorfer Editor Guido Krajewski Music by Peter Androsch, Hons & Handler Production Design Bertram Reiter Producers Veit Heiduschka, Frank Doehmann Production Company WEGA-Film/Vienna, in co-production with Colonia Media/Cologne Principal Cast Georg Friedrich, Rainer Egger, Abdul Salis, Johannes Silberschneider, Abdi Gouhad, Jeanette Hain, Nina Blum Casting Markus Schleinzer, Susanne Ritter Length 102 min, 2,791 m Format 35 mm, color, 1:1.85 Original Version German Subtitled Version English Sound Technology Dolby 5.1 With backing from Filmstiftung NRW, MEDIA, Oesterreichisches Filminstitut, Cine Culture Carinthia, Filmfonds Wien, Kulturland Oberoesterreich

Andreas Gruber was born in 1954 in Wels/Austria. After studying Screenwriting and Directing at the Academy of Music and Performing Arts in Vienna from 1974-1982, he began freelance work for film and television. A member of the city of Wels’ Cultural Committee, he has also been the director of the local film festival KINOVA since 1998. A selection of his award-winning films includes: Besucherdienst (TV, 1979), Ab morgen wird sich alles aendern (1980), Drinnen & draussen (TV, 1983), Unser Mann in Bangkok (TV, 1984), Leichenreden (TV, 1989), Erste Wahrnehmung (TV, 1991), Hasenjagd (TV, 1994), Das verletzte Laecheln (TV, 1995), Die Schuld der Liebe (TV, 1997), and Welcome Home (2004), among others.

World Sales: Colonia Media GmbH · Gabriele Remke Moltkestrasse 131 · 50674 Cologne/Germany phone +49-2 21-9 51 40 40 · fax +49-2 21-9 51 40 44 email: coloniamedia@coloniamedia.de · www.coloniamedia.de
Deep in the woods around London lies the mysterious Black White Castle, one of the oldest castles in Great Britain and the very last building in black & white. Forgotten about by the colorful world, the powerful ruler and crook Earl of Cockwood continues to go about his evil doings almost unnoticed in this scary area – if it weren’t for Doris and Dieter Dubinsky from Bitterfeld. The married couple from Saxony get lost in the woods and become the subject of lots of horrible things: not only are they chased by a mean dog, but they are also witnesses to a cold-blooded murder. An ominous delivery truck runs over the monk with the whip. The viewers suspect it even before Scotland Yard appears on the scene: Der Wixxer is at it again!

This all sounds totally scary and unbelievably complicated – and it is. But still it can all be quickly explained: Chief Inspector Even Longer and his new colleague Long are looking for the legendary Wixxer, who not only has Long’s colleague Rather Short, but also a whole pack of underworld gangsters on his conscience. They’ve got their eye on the Earl of Cockwood, who not only breeds pugs at his castle, but also has a profitable business going on with girl groups.

Genre: Comedy  
Category: Feature Film Cinema  
Year of Production: 2004  
Director: Tobi Baumann  
Screenplay: Oliver Kalkofe, Oliver Welke, Bastian Pastewka  
Director of Photography: Gerhard Schirlo  
Editor: Marco ’Pav’ D’Auria  
Music by: Andreas Grimm  
Production Design: Matthias Muesse (SFK)  
Producers: Christian Becker, David Groenewold, Anita Schneider  
Co-Producers: Andreas Fallscheer, Stefan Gaertner, Franz Krauss  
Production Company: Rat Pack Filmproduktion/Munich  
Principal Cast: Oliver Kalkofe, Bastian Pastewka, Tanja Wenzel, Anke Engelke, Olli Dittrich, Thomas Heinze, Thomas Fritsch, Wolfgang Voelz  
Casting: Emrah Ertem  
Special Effects: ARRI Digital/Munich  
Studio Shooting: CKD/Prague  
Length: 86 min, 2,353 m  
Format: 35 mm, color/b&w, cs  
Original Version: German  
Subtitled Version: English  
Sound Technology: Dolby SRD  
With backing from: Filmförderung Bayern, Filmboard Berlin-Brandenburg  
German Distributor: Falcom Media Group/Zurich

Tobi Baumann was born in 1974 in Koblenz. He began his comedy career as a writer for the RTL Nachtshow and Die Harald Schmidt Show and has been directing and winning awards for such television comedy shows as Die Wochenshow, Ladykracher, and Ohne Worte. A “self-made man” in the German comedy scene, Der Wixxer (2004) is his feature debut.
Comradeship is based on a reconstruction of a pit disaster that occurred in Courrières near the border between France and Germany in 1906.

Fire has broken out in the pit on the French side. The management lacks the equipment necessary to rescue the trapped miners. All the facilities are available in the adjacent German pit which has been separated off by an underground fence since 1919. However, the directorate only grants permission to start a rescue mission when it is compelled to do so by the miners. A small group breaks through the underground fence, while other miners speed across the border in trucks to help their French comrades. However, a trapped French miner sees the Germans coming to help him as the enemy from WWI instead of as rescuers. The successful rescue is followed by a dual conclusion: the idealistic prospect of international solidarity among the workers, and its realistic disillusionment.

Genre Drama Category Feature Film Cinema Year of Production 1931 Director Georg Wilhelm Pabst Screenplay Ladislaus Vajda, Karl Otten, Peter Martin Lampel Director of Photography Fritz Arno Wagner Editor Hans Oser Music by G. von Rigelius Production Design Ernoe Metzner, Karl Vollbrecht Producer Seymour Nebenzahl Production Companies Nero-Film/Berlin, Gaumont-Franco-Film Aubert/Paris Principal Cast Alexander Granach, Fritz Kampers, Daniel Mendaille, Ernst Busch, Elisabeth Wendt, Gustav Puettjer, Oskar Hoecker, Héléna Manson Length 92 min, 2,520 m Format 35 mm, b&w, 1:1.19 Original Version German/French Dubbed Version French Subtitled Version French Sound Technology Mono Festival Screenings London 1931 Awards Gold Medal London 1931 German Distributor Filmmuseum Berlin

Georg Wilhelm Pabst was born in 1885 in Raudnitz (former Czechoslovakia) and died in 1967 in Vienna. He worked as a theater set designer and actor before he began his film career. In 1921, he appeared in Carl Froelich’s Im Banne der Kralle, after which he served as assistant director on Froelich’s next two films. Pabst’s debut film was The Treasure (Der Schatz, 1923). His critical analysis of bourgeois society and moral of the time is evidenced in The Street of Sorrow (Die freudlose Gasse, 1925) as well as in his films Pandora’s Box (Die Buechse der Pandora, 1928) and Diary of a Lost Girl (Tagebuch einer Verlorenen, 1929). A selection of his other films includes: The Western Front 1918 (Westfront 1918, 1930), Comradeship (Kameradschaft, 1931), The Threepenny Opera (Die Dreigroschenoper, 1931), Queen of Atlantis (Die Herrin von Atlantis, 1932), Don Quichotte (1933), The Comedians (Komoedianten, 1941), Paracelsus (1943), The Trial (Der Prozess, 1948), The Last Act (Der letzte Akt, 1955), It Happened on July 20th (Es geschah am 20. Juli, 1955), and many more.
Emil is sent from the country to Berlin to bring his grandmother 140 Marks that his mother has been saving. But on the train, he is tricked and poisoned by a thief who steals all his money. Once he arrives in Berlin, he follows the bad guy and makes friends with another young boy in Berlin, who calls together all the children in the neighborhood to join in. They work out a plan, observe the thief night and day and finally lead him straight into the arms of the police. It turns out that the thief is in fact a long sought after bank robber, who has a reward of 1000 Marks being offered for his capture, which Emil proudly takes home to his mother.

Genre: Children and Youth
Category: Feature Film Cinema
Year of Production: 1931
Director: Gerhard Lamprecht
Screenplay: Billy Wilder, Paul Franck, based on the novel of the same name by Erich Kaestner
Director of Photography: Werner Brandes
Music by: Allan Gray
Production Design: Werner Schlichting
Producer: Guenther Stapenhorst
Production Company: Ufa/Berlin
Principal Cast: Kaethe Haack, Rolf Wenkhaus, Fritz Rasp, Rudolf Biebrach, Olga Engl, Hans Joachim Schaufuss, Hubert Schmitz, Hans Richter
Length: 75 min, 2,049 m
Format: 35 mm, b&w, 1:1.37
Original Version: German
Sound Technology: Mono
German Distributor: MFA+ Filmdistribution/Erfurt

Gerhard Lamprecht was born in 1897 and died in 1974 in Berlin. At the age of 16, he had his screenwriting debut. He studied Art History and Dramatics and took acting classes. He was internationally well-known as a film historian and collector. Until 1970, he worked on the 11 volume complete catalog of German Silent Movies which with over 5000 pages is considered the most authoritative work on silent films between the years 1903 - 1931. A selection of his 54 films includes: Die Buddenbrooks (1923), Die Verrufenen (1925), Menschen untereinander (1926), Die Unheiligen (1926), Der Katzensteg (1927), Emil und die Detektive (1931), Madame Bovary (1937), Der Spieler (1938), Madame Turandot (1934), and Irgendwo in Berlin (1946), among others.
A group of teenagers, who are sick of the close quarters at home, meet daily at the train tracks on Schoenhauser Street in East Berlin. Tests of courage are the daily routine, and for West German money, they’d be willing to do almost anything. The construction worker Dieter is looking for freedom out on the streets, Kohle is trying to escape the misery of his constantly drunken step-father, Karl-Heinz is already on the criminal track, and Angela has to leave the house whenever her mother has a date with her boyfriend. Karl-Heinz tries to win over Dieter and Kohle for his dubious dealings, but when they become involved in an alleged homicide, they both flee to West Berlin, where Kohle is tragically killed in a detainee camp. Dieter escapes the dodgy supervision of the camp and returns home. He wants to account for his guilt in order to start a new life with Angela, who is expecting a child from him.

Genre Drama
Category Feature Film
Cinema Year of Production 1957
Director Gerhard Klein
Screenplay Wolfgang Kohlhaase
Director of Photography Wolf Goethe
Editor Evelyn Carow
Music by Guenter Klueck
Production Design Oskar Pietsch
Producer Erich Albrecht
Production Company DEFA/Potsdam-Babelsberg
Principal Cast Ekkehard Schall, Ilse Pagé, Harry Engel, Ernst-Georg Schwill, Helga Goering, Anselm Gruelcksmann, Raimund Schelcher, Erika Dunkelmann, Maximilian Larsen, Ingeborg Beeske, Siegfried Weiss, Manfred Borges, Hartmut Reck, Juergen Holtz
Length 81 min, 2,204 m
Format 35 mm, b&w, 1:1.37
Original Version German
Subtitle Version English
Sound Technology Mono
German Distributor Progress Film-Verleih/Berlin

We’ve expanded our horizons ... why don’t you?

www.german-films.de

As of 30 August 2004, the Export-Union of German Cinema is operating under a new name,
German Films · Service + Marketing GmbH.
• Laser Subtitling on Film • Video Subtitling in Broadcast Quality • DVD Subtitling with specially developed fonts, such as DVD Script Hardy™ • Subtitling for all Computer Programmes (or other disc-based systems)
• Translation to and from all Languages • Final Check and In-House Editing of all Subtitles and Translations • Voice-overs
• Digital Editing in PAL and NTSC • Standard Conversions • 3D Graphics in PAL and NTSC • Telecine
• Video Transfer into all Standard Formats • Inspection of Broadcast Material
• Audio and Video for the Internet and Multimedia
...and many other services!

FILM UND VIDEO UNTERTITELUNG GERHARD LEHMANN AG
WETZLARER STR. 30 · D-14482 POTSDAM-BABELSBERG · TEL: +49 331 704 74-0 · FAX: +49 331 704 74-99
EMAIL: INFO@UNTERTITEL-AG.DE
<table>
<thead>
<tr>
<th>Company</th>
<th>Contact Info</th>
</tr>
</thead>
</table>
| ARRI Media Worldsales         | please contact Antonio Exacoustos  
Tuerkenstrasse 89  
80799 Munich/Germany  
phone +49-89-38 09 12 88  
fax +49-89-38 09 16 19  
email: aexacoustos@arri.de  
www.arri-mediaworldsales.de |
| Exportfilm Bischoff & Co. GmbH| please contact Jochem Strate, Philip Evenkamp  
Isabellastrasse 20  
80798 Munich/Germany  
phone +49-89-27 29 36 36  
email: exportfilms@exportfilm.de  
www.exportfilm.de |
| RRS Entertainment Gesellschaft fuer Filmizenzen GmbH | please contact Robert Rajber  
Sternwartstrasse 2  
81679 Munich/Germany  
phone +49-89-21 11 66 11  
email: info@rrsentertainment.de |
| Atlas International Film GmbH | please contact Dieter Menz, Stefan Menz, Christl Blum  
Candidplatz 11  
81543 Munich/Germany  
phone +49-89-21 09 75-0  
fax +49-89-22 43 32  
email: mail@atlasfilm.com  
www.atlasfilm.com |
| german united distributors Programmvvertrieb GmbH | please contact Silke Spahr  
Breite Strasse 48-50  
50667 Cologne/Germany  
phone +49-22 21-9 20 69 69  
email: silke.spahr@germanunited.com |
| TELEPOOL GmbH                 | please contact Wolfram Skowronnek  
Sonnenstrasse 21  
80331 Munich/Germany  
phone +49-89-55 87 60  
fax +49-89-55 87 62 29  
email: cinepool@telepool.de  
www.telepool.de |
| Bavaria Film International Dept. of Bavaria Media GmbH | please contact Thorsten Schaumann  
Bavariafilmplatz 8  
82031 Geiselgasteig/Germany  
phone +49-89-64 99 36 30  
fax +49-89-64 99 37 20  
email: bavaria.international@bavaria-film.de  
www.bavaria-film-international.de |
| Transit Film GmbH             | please contact Loy W. Arnold, Mark Gruenthal  
Dachauer Strasse 35  
80335 Munich/Germany  
phone +49-89-59 98 85-20  
email: loy.arnold@transitfilm.de, mark.gruenthal@transitfilm.de  
www.transitfilm.de |
| Beta Cinema                  | Dept. of Beta Film GmbH  
please contact Andreas Rothbauer  
Muenchener Strasse 101 z  
85737 Ismaning/Germany  
phone +49-89-99 56 27 19  
fax +49-89-99 56 27 03  
email: ARothbauer@betacinema.com  
www.betacinema.com |
| Media Luna Entertainment GmbH & Co.KG | please contact Ida Martins  
Hochstadenstrasse 1-3  
50674 Cologne/Germany  
phone +49-22 21-1 39 22 22  
fax +49-22 21-1 39 22 24  
email: info@medialuna-entertainment.de  
www.medialuna-entertainment.de |
| uni media film gmbh            | please contact Irene Vogt, Michael Waldleitner  
Schaefflerstrasse 3  
80333 Munich/Germany  
phone +49-89-59 58 46  
fax +49-89-54 50 70 52  
email: info@unimediafilm.com |
| cine aktuell                  | Filmgesellschaft mbH  
please contact Ralf Faust, Axel Schaarschmidt  
Werdenfeldstrasse 81  
81377 Munich/Germany  
phone +49-89-7 41 34 30  
fax +49-89-74 13 43 16  
email: mail@cin actuell.de  
www.cine-aktuell.de |
| Waldleitner Media GmbH        | please contact Michael Waldleitner, Angela Waldleitner  
Muenchhausenstrasse 29  
81247 Munich/Germany  
phone +49-89-55 53 41  
fax +49-89-59 45 10  
email: media@waldleitner.com |
| cine International Filmvertrieb GmbH & Co. KG | please contact Lilli Tyc-Holm, Susanne Groh  
Leopoldstrasse 18  
80802 Munich/Germany  
phone +49-89-39 10 25  
fax +49-89-33 10 89  
email: email@cine-international.de  
www.cine-international.de |
| Progress Film-Verleih GmbH | please contact Christel Jansen  
Immanuelkirchstrasse 14  
10405 Berlin/Germany  
phone +49-30-24 00 32 25  
fax +49-30-24 00 32 22  
email: c.jansen@progress-film.de  
www.progress-film.de |
| Road Sales GmbH               | Mediadistribution  
please contact Frank Graf  
Clausewitzstrasse 4  
10629 Berlin/Germany  
phone +49-30-8 80 48 60  
fax +49-30-88 04 86 11  
email: office@road-movies.de  
www.road-movies.de |
As of 30 August 2004, the Export-Union of German Cinema is operating under a new name, German Films Service + Marketing GmbH.
German Films Service + Marketing is the national information and advisory center for the promotion of German films worldwide. It was established in 1954 under the name Export-Union of German Cinema as the umbrella association for the Association of German Feature Film Producers, the Association of New German Feature Film Producers and the Association of German Film Exporters, and operates today in the legal form of a limited company. In 2004, new shareholders came on board the Export-Union which from then on operated under its new name German Films Service + Marketing GmbH.

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

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

German Films itself has eleven permanent members of staff:
Christian Dorsch, managing director
Mariette Rissenbeek, public relations
Petra Bader, office manager
Julia Basler, project coordinator
Angela Hawkins, publications & website editor
Nicole Kaufmann, project coordinator
Cornelia Klimkeit, project coordinator & PR assistant
Andrea Rings, project coordinator & assistant to the managing director
Martin Scheuring, project coordinator
Ernst Schrottenloher, accounts
Konstanze Welz, project coordinator

In addition, German Films has 10 foreign representatives in nine countries.

German Films’ budget of presently €4.5 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. In addition, the seven main regional film funds (Medienboard Berlin-Brandenburg, FilmFernsehFonds Bayern, Filmförderung Hamburg, Filmstiftung NRW, MFG Baden-Württemberg, Mitteldeutsche Medienförderung, and Nordmedia) make a financial contribution, currently amounting to €300,000, towards the work of German Films. In 1997, German Films and five large economic film funds founded an advisory committee whose goal is the “concentration of efforts for the promotion of German film abroad”.

German Films is a founding member of the European Film Promotion, an amalgamation of 23 national film PR agencies (including Unifrance, Swiss Films, Austrian Film Commission, Holland Film, among others) with similar responsibilities to those of German Films. The organization, with its headquarters in Hamburg, aims to develop and realize joint projects for the presentation of European films on an international level.

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

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

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

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

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

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

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

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

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

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

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

IMPRINT

published by:
German Films
Service + Marketing GmbH
Sonnenstrasse 21
80331 Munich/Germany
phone +49-89-5 99 78 70
fax +49-89-59 97 87 30
email: info@german-films.de
www.german-films.de

ISSN 0948-2547

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

© German Films Service + Marketing GmbH

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

Editors
Angela Hawkins, Mariette Rissenbeek

Production Reports
Martin Blaney, Simon Kingsley

Contributors for this issue
Martin Blaney, Fritz Goettler, Birgit Heidsiek

Translations
Lucinda Rennison

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

Art Direction
Werner Schauer

Printing Office
ESTA DRUCK GMBH,
Obermuehlstrasse 90, 82398 Polling/Germany

Financed by
the office of the Federal Government Commissioner for Culture and the Media

Printed on ecological, unchlorinated paper.

Cover Photo
Scene from “Dreamship Surprise – Period 1”
(photo © herbX film/JAT Juergen Olczyk)
We’d be happy to see you