DIRECTORS’ PORTRAITS:  
Dagmar Hirtz & Christoph Schlingensief

PRODUCER’S PORTRAIT: TAG/TRAUM Film

ACTRESS WITH A PASSION: Imogen Kogge

FESTIVAL PORTRAIT:  
40 Years of Hof – The Home of Films

SPECIAL REPORT: Writing for the Screen
german films quarterly 4/2006

focus on
4 WRITING FOR THE SCREEN

directors’ portraits
8 THE QUESTION OF IDENTITY
A portrait of Dagmar Hirtz
10 THE ANIMATOR
A portrait of Christoph Schlingensief

producers’ portrait
12 WHAT A DAY FOR A DAYDREAM
A portrait of TAG/TRAUM Filmproduktion

actress’ portrait
14 ACTING WITH PASSION
A portrait of Imogen Kogge

festival portrait
16 HOME OF FILMS
A portrait of the Hof International Film Festival

news

in production
24 AM ENDE KOMMEN TOURISTEN
Robert Thalheim
25 DIE ANRUFERIN
Felix Randau
25 AUFBRUCH DER FILMEMACHER
Dominik Wessely, Laurens Straub
26 AUTOPilotEN
Bastian Guenther
27 BEAUTIFUL BITCH
Theo Martin Krieger
28 DU BIST NICHT ALLEIN
Bernd Boehlich
28 EINE ETWAS ANDERE FAMILIE
Marc Meyer
29 EIN FALL FUER FREUNDE ... WIE ALLES BEGANN
Tony Loeser, Jesper Moeller
30 HAENDE WEG VON MISSISSIPPI
Detlev Buck
31 HERR BELLO
Ben Verbong
32 MONDKALB
Sylke Enders
32 STUBE 54
Granz Henman
33 WEN DER BERG RUFT
Tamara Staudt
<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
<th>Director/Writer</th>
</tr>
</thead>
<tbody>
<tr>
<td>36</td>
<td>7 ZWERGE – DER WALD IST NICHT GENUG</td>
<td>Sven Unterwaldt</td>
</tr>
<tr>
<td>37</td>
<td>AUFTAUCHEN AMOUR FOU</td>
<td>Felicitas Karr</td>
</tr>
<tr>
<td>38</td>
<td>THE BIG SELLOUT</td>
<td>Florian Opitz</td>
</tr>
<tr>
<td>39</td>
<td>BUMMM! – DEINE FAMILIE, DEIN SCHLACHTFELD</td>
<td>Alain Gsponer</td>
</tr>
<tr>
<td>40</td>
<td>CELEBRATION OF FLIGHT: THE DREAM OF A PILOT</td>
<td>Lara Juliette Sanders</td>
</tr>
<tr>
<td>41</td>
<td>COUSIN COUSINE COUSINS</td>
<td>Maria Mohr</td>
</tr>
<tr>
<td>42</td>
<td>EIN SOMMER LANG ONE LONG SUMMER</td>
<td>Steffi Niederzoll</td>
</tr>
<tr>
<td>43</td>
<td>EIN FREUND VON MIR A FRIEND OF MINE</td>
<td>Sebastian Schipper</td>
</tr>
<tr>
<td>44</td>
<td>HUI BUH – DAS SCHLOSSGESPENST HUI BUH – THE GOOFY GHOST</td>
<td>Sebastian Niemann</td>
</tr>
<tr>
<td>45</td>
<td>KEIN PLATZ FUER GEROLD NO ROOM FOR GEROLD</td>
<td>Daniel Nocke</td>
</tr>
<tr>
<td>46</td>
<td>DIE Koenige der NUTZHOLZGEWINNUNG LUMBER KINGS</td>
<td>Matthias Keilich</td>
</tr>
<tr>
<td>47</td>
<td>LEBEN MIT HANNAH LIVING WITH HANNA</td>
<td>Erica von Moeller</td>
</tr>
<tr>
<td>48</td>
<td>LOSERS AND WINNERS</td>
<td>Ulrike Franke, Michael Loeken</td>
</tr>
<tr>
<td>49</td>
<td>TKKG – DAS GEHEIMNIS UM DIE RAETSELHAFTE MIND-MACHINE TKKG AND THE MYSTERIOUS MIND MACHINE</td>
<td>Tomy Wigand</td>
</tr>
<tr>
<td>50</td>
<td>TOD IN DER SIEDLUNG</td>
<td>Torsten C. Fischer</td>
</tr>
<tr>
<td>51</td>
<td>WER FRUEHER STIRBT IST LAENGER TOT GRAVE DECISIONS</td>
<td>Marcus H. Rosenmueller</td>
</tr>
<tr>
<td>52</td>
<td>WO IST FRED? WHERE IS FRED?</td>
<td>Anno Saul</td>
</tr>
<tr>
<td>53</td>
<td>ZEIT OHNE ELTERN TIME WITHOUT PARENTS</td>
<td>Celia Rothmund</td>
</tr>
<tr>
<td>57</td>
<td></td>
<td></td>
</tr>
<tr>
<td>59</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Dr. Christina Kallas is a writer-producer and the president of the Federation of Screenwriters in Europe (FSE), which unites 9000 screenwriters and 21 writers’ guilds across Europe and is currently growing at phenomenal speed to involve Eastern European screenwriters too. She is a member of the board of the Screenwriters Guild of Germany (VDD), a member of the German and of the European Film Academy. She is also the artistic director of the Balkan Fund, the script development fund within the framework of the Thessaloniki Film Festival (which was fundamental in the development of the 2006 Golden Bear winner Grbavica) and a member of the screenplay funding commission of the German Federal Film Board. Kallas has been teaching Screenwriting since 1998 at the German Film & Television Academy in Berlin and since 2004 also at the Aristotle University of Thessaloniki. She is the author of three books: European Co-Productions in Film and Television (Nomos Verlag, 1992), The Art of Invention and Naration in the Cinema (Nefeli, Athens 2006) and Creative Screenwriting. An Attempt at a Method (UVK 2007, working title). As the president of the FSE, Kallas is chairing a Conference on European Screenwriting in association with the European Film Academy, the Robert Bosch Foundation and CNC-funded Balkan Fund in November 2006 at the Thessaloniki Film Festival, aiming to tackle all the following issues and their implications for screenwriters.

German Films Quarterly spoke with Christina Kallas about screenwriting in Germany and Europe.

WHAT IS THE SITUATION FOR SCREENWRITERS IN GERMANY? WOULD YOU SAY THAT GERMANY HAS A HEALTHY SCREENWRITING SECTOR?

At the moment it is tough for screenwriters, that’s for sure. There was a short period when Germany had started developing something like a healthy screenwriting sector in TV, but this is now also over. There are several reasons for that – to name just a few: cheap programming like reality shows and the predominance of the audience percentage quotas even on public TV, which leaves no room for trying things out. The cinema situation is the same as in the whole of Europe: no screenwriter can live from writing for the cinema alone.

DO YOU THINK WRITING TALENT IS BEING RECOGNIZED AND REACHING THE SCREEN, OR DOES THE SYSTEM STIFLE ORIGINALITY?

Now, there are times when things go perfectly well, but often by the time you have gone through four co-producers, two commissioning editors and a couple of directors (especially the ones who do not stay in the film after all) the screenplay will be better in some ways but also lacking originality – and often miles away from what the screenwriter initially wanted to write. A screenplay is still considered as something formable, something on which everybody can and should lay their hands – screenplays are notably still referred to as “blueprints” which is even less than the architectural layout or design. With the result, however, that most writers with self-esteem will soon move on to write novels or direct – which is the profession which attracts all the attention and respect in the film business, in Germany but also in Europe in general. As Robert McKee says in an interview (Dennis Eick, Drehbuchtheorien, UVK 2006) “You don’t teach them, you don’t pay them, you don’t respect them!” He adds that if he were a screenwriter in Germany, he too would rather write novels.
DO YOU THINK THAT SCREENPLAY DEVELOPMENT HAS BEEN PROFESSIONALIZED IN THE LAST DECADE OR SO?

There is a certain degree of professionalization, this is true. For one thing, screenwriting has been included in the curriculae of the film schools and academies. And there are a lot of screenwriting seminars, and some of them are excellent. But what has happened is that we have also imported the re-write practice of the American film industry. A producer who respects himself fires and hires writers as part of his job during development. People seem to think that this is the secret of success of the American films. Well, I don’t believe that this is true and there is enough evidence to the contrary. The excellent screenplays, such as those by Charlie Kaufman or Guillermo Arriaga, do not go through that process. Besides, such practice is contrary to the European moral rights tradition.

Germany was one of the first countries together with France which recognized moral rights as rights of creators of copyrighted works and fought to include them in the Berne Convention for the Protection of Literary and Artistic Works in 1928. Now this tradition is destroyed through the back door. I personally believe we got something confused here. A screenwriter does need help in development and it is good to discuss scripts. But there are professionals who know what they’re doing and who can help without stifling the originality of a screenplay: They are called script consultants or dramaturges or story editors and they are mostly colleague screenwriters: again, some of them are very good. Rewriting is a difficult business as in any other literary form, while half-education (which is the dark side of the many, them are very good. Rewriting is a difficult business as in any other literary form, while half-education (which is the dark side of the many, often too short, workshops which have literally flooded Europe in the literary form). It is definitely time to review this practice.

WHERE DO YOU SEE THE MOST EXCITING WORK COMING FROM?

Screenwriting requires the creativity of a storyteller and the craft of both the dramatist and the filmmaker. Many writers who have tried both find screenwriting more challenging than writing novels or other narrative fiction. The most exciting work comes from writers who have understood this and who love the medium for what it is and not as an intermediate stage to directing or novel writing. And who manage and/or are lucky enough to stand in there and keep their voice and vision. This is still extremely difficult to do but it will get better as the times are changing. The notion that screenwriters are artistically legitimate is hardly a new one, but it’s been out of fashion for quite a while. And it also partly lacked arguments whenever the high cost factor was brought up. Which is no longer the case, as we are in the middle of a big “turning point” connected with digitalization and its consequences both for film production and for distribution.

ARE PRODUCERS BECOMING BETTER AT IDENTIFYING QUALITY WRITING, AND DEVELOPING IT CAREFULLY?

There are certainly producers around who are extremely knowledgeable and valuable partners for a screenwriter. But even they do not have the time and funds to be able to stand in as long as it takes. A producer in Europe usually only makes money when a film goes into production and the date of production often has more to do with financing than with having a finished screenplay. Which means that a producer will push the project into production even when he or she knows that it needs more work. I strongly believe that the subsidies, whether national or European, should trust the talent more than they do now. For instance, there are very few subsidies who allow for the screenwriters to apply. The German Federal Film Board is one of them. But most of the rest, nationally as well as internationally, think that the involvement of a producer can guarantee that the project is made. This is just not true and where it is, it does not necessarily mean that the project should have been produced as it is. It is definitely time to review this practice.

DOES THE WRITER GET ENOUGH POWER IN THE PROCESS, OR IS IT A CONSTANT STRUGGLE?

The situation has certainly improved and is constantly improving as writers such as Charlie Kaufman (Being John Malkovich, Adaptation, The Eternal Sunshine of a Spotless Mind), Guillermo Arriaga (Amores Perros, 21 Grams, Three Burials of Melquiades Estrada) or Andres Tomas Jensen (Wilbur Wants to Kill Himself, Mifune, Open Hearts, Brothers), to name a European, give new rise to the idea of the screenwriter as the auteur and creative generator of cinematic product. Taking into account the double character of the screenplay, there are signs of increased respect both for the role of the screenwriter in film production as well as for screenwriting as the literary form of the 21st century – but there is also definitely a long way to go. The time is right though and we may soon be looking at film history in a different way than the auteur theory has lead us to do in the last few decades. I like to think of Kaufman, Arriaga and Jensen as the pioneers of a new era for screenwriters and not as the big exception.

BUT ISN’T A FILM MOSTLY THE WORK OF A DIRECTOR?

No! The director is often considered as “the primary creator in a collaborative process.” This sounds like a paradox to me. The cult of personality and the romantic ideal of the genius, which are the basis of auteurism go against the collaborative nature of the cinema. Nobody gains anything from this silly insistence on auteurism – to the contrary a lot of very good screenwriters flee their craft because they do not get enough respect for their work. Billy Wilder and Preston Sturges became directors to protect their screenplays. Since then many others have followed. But funnily enough we have come to look at them as directors who write their own screenplays rather than the other way around!

IS TEAM WRITING WITH THE DIRECTOR THEN THE BEST SOLUTION?

This is the approach which is being preferred at the moment in most European countries, for example France. But what does it mean? A director also works together with the DoP, does he ask to share his credit? Where the director is also a writer, it is very difficult for the screenwriter, as he is basically serving the director’s vision – and it is not always the best for the screenplay. Team writing is as difficult and problematic in screenwriting as in any other form of writing. Another big European problem, totally ignored at the moment, is that there are almost no spec scripts written here. A solution may be that screenplays are published just like theater plays. It is also very possible that in the future screenplays will be filmed more than once (a sort of simultaneous remake), which will change our perception of the art of screenwriting completely.
WHAT ARE THE DIFFERENT CHALLENGES OF THE TWO MEDIUMS (CINEMA AND TV) FOR A WRITER, AND WHAT ARE THE PITFALLS OF MOVING ACROSS THEM BOTH?

Moving across different mediums is always a problem. For instance publishers don’t think highly of screenwriters, even if there are enough facts to prove them wrong. TV writers are considered even less highly than cinema writers, but on the other hand they have often more power and are treated with more respect. In some European countries (as in the UK, Ireland or in the small countries like Greece) the audience knows the names of the TV writers more than those of the TV directors. This is definitely an interesting development. But Europe also needs to attract and keep its writers in the cinema.

WHAT ABOUT THE IMPROVISED FILMS? HOW DOES THIS WORK AND WHAT ARE THE CHALLENGES?

This screenwriting method is very fashionable at the moment and there are more new methods and practices to come (think of interactive entertainment). But these are methods and not alternatives to screenwriting, which is not just the dialogues but, most importantly, structure and characters and thematic elements. Such methods do not eliminate the screenwriter, they make his job a bit more challenging, which means they require even more craft and experience.

WHAT IS THE FSE AND HOW DO SUCH GUILDS FUNCTION IN EUROPE? WHAT IS THE DIFFERENCE BETWEEN GERMAN SCREENWRITERS AND OTHER EUROPEAN SCREENWRITERS?

Screenwriters in Europe face more or less similar problems. The FSE (Federation of Screenwriters in Europe) unites all the European guilds – at the moment there are 21 guilds and 9000 writers. Part of what we do is to lobby and monitor on an international level and intervene whenever something goes against our rights. We are also trying to make the industries and the public aware of the screenwriters’ issues and raise public and professional awareness for our profession. This year we will be organizing a big Conference on European Screenwriting, the first of its kind, which will address the status of writers for the screen throughout Europe. It shall serve as an occasion and platform for the understanding and discussion of the situation of screenwriters in Europe as well as the nature and state of European screenwriting, at a time when things are changing, also due to digitalization and globalization.

It is clear to us that the solution to the problems of the European film and television industries lies in improving the conditions of writers in order to improve the quality of screenplays which will then improve the quality of films. This is an important premise for the discussions that take place in our individual countries and at European level. The conference will be also the first of a series of events for the VDD, the German Guild of Screenwriters, which in 2007 will be celebrating its 20th birthday. We also have some intriguing plans for the upcoming Berlinale and for the Frankfurt Book Fair which we hope will be able to realize in 2007. Our idea for the book fair is not only to get publishers and editors to present their upcoming novels to screenwriters (normally projects are presented to producers) but also to get screenwriters to present their novel ideas to publishers. The incredible publishing success story of screenwriter Robert Loehr’s Der Schachautomat may be a good inspiration for attending.

SO WHAT ABOUT GERMAN COPYRIGHT LAW? THIS SEEMS TO BE A HIGH PRIORITY FOR THE SCREENWRITERS’ GUILD OF GERMANY.

The German Copyright law is being modernized and adapted to the realities of our digital age. In autumn of 2003, the first amendment to the Copyright Act (first legislative round or 1. Korb) implemented the mandatory guidelines of the EC Directive on Copyright in Information Society. Those issues which are not prescribed by the EC Directive but are left to be regulated by the member states were reserved for the “second legislative round” (the so-called 2. Korb). Unfortunately the interests of authors and originators were barely considered in the amendment, although the primary goal was, and still is, to improve their legal position. On the contrary, our position was further undermined. The VDD is now focusing on the new planned amendments which are of great importance to screenwriters, e.g. the proposed grants of utilization and exploitation rights to unknown exploitation methods, compensation for unknown exploitation methods in the future, transitional provisions as well as film ownership rights. In these issues the legislator was clearly led by the needs of the exploiting parties.

WHAT ABOUT THE NEW EXPLOITATION MEDIA?

For years there was exploitation without authorization rights of utilization in the new exploitation media, particularly in the Internet, and without paying the author and originator their legally entitled fair compensation. What’s more: Screenwriters, in order to receive fair compensation for the legal grant of their rights are asked to identify and locate the actual exploiting party. The other way round – for the exploiting party, who is regularly and generally accepted to be the financially stronger party, to identify and locate the author – has been deemed as “too costly”! As a matter of fact, the VDD is considering to have the German Supreme Court review the constitutionality of some of the provisions, especially the provisions regarding the unknown exploitation methods and the transitional rules due to their expropriating character; in the event the German Federal Parliament passes the draft without any further revisions. This is no small issue for screenwriters. Given the rapid and far-reaching developments in digital media services, it is probable that within a relatively short period most consumption of audiovisual material will be outside the traditional methods of television broadcasting.

YOU WERE RECENTLY INVITED TO TALK IN FRONT OF THE EUROPEAN PARLIAMENT. WHAT WAS THE ISSUE THERE?

I was asked to present the opinion of Europe’s screenwriters at the public hearing organized by the Committee of Culture and Education at the European Parliament in Brussels on the proposed Audiovisual and Media Services Directive (AMS). The hearing ran for two days and included speakers from various stakeholders: broadcasters, independent producers, telecommunication companies, advertisers, scientists and consumer organizations. The aim of the event was to inform members of the European Parliament of the diverse views and positions of these stakeholders regarding the proposed directive. It is the first time that writers were invited to share their views with the European Parliament and we are grateful to Ruth Hieronymi, who extended the invitation.

The focus was the contentious issue of product placement, a form of advertising whereby products are woven into the fabric of the film or...
TV program on view. Well, placing a product in a program clearly is the combination of advertising and content. The current *Television Without Frontiers Directive (TVWF)* prohibits this combination, while the proposed *Audiovisual and Media Services Directive* allows product placement. A similar issue is being addressed by our colleagues in the Writers Guild of America who have organized a major campaign to try to ameliorate some of the worst effects of this kind of product placement and quote a depressingly long list of attempts by advertisers trying to change the content of program to make them more suitable for the placement of their products.

The European Parliamentarians particularly enjoyed the suggestion used to make the problem clearer, that they include product placement in their political speeches, suggesting that this would earn money for the Parliament, thus reducing the burden on the tax payer of paying for their work. Which could mean that only the nice speeches would earn the money of the product placement while the speeches (like drama) dealing with the many difficult issues, which our societies are grappling with, will not be as attractive.

**WHAT ABOUT EUROPEAN QUOTAS? WILL THEY STAY?**

Well, our view as well as the view of all the creative workers in Europe is that the *Audiovisual and Media Services Directive’s* quotas for European works can and should be extended to non-linear audiovisual services: Given the rapid and far-reaching developments in digital media services, if such an extension of obligations were not included then the meaning and effectiveness of the Directive would be fatally undermined. But this view is not shared by many other than the creatives at the moment. What’s more, copyright is seen as a roadblock to digital content distribution. The value of content still needs to be fully appreciated. If it is not, it is the end of Europe. Identity is not built on money.

Further information about the Screenwriters Guild of Germany and its activities can be found at www.drehbuchautoren.de

Further information about the Federation of Scriptwriters in Europe can be found at www.scenaristes.org
Dagmar Hirtz was born in Aachen in 1943 and lives today in Munich. After studying Music in Munich and an apprenticeship in a processing laboratory, she entered the film world as an assistant director and editor. She was the editor responsible for films including *Marianne und Juliane* (*Die Bleierne Zeit*, 1981) by Margarethe von Trotta, *The Pedestrian* (*Der Fussgaenger*, 1973) by Maximilian Schell, and Klaus Maria Brandauer’s *Georg Eiser – Einer aus Deutschland* (1989), as well as Peter Sehr’s *The Serbian Girl* (*Das serbische Maedchen*, 1990) and Volker Schloendorff’s *Homo Faber* (1991). She has received a total of three German Film Awards for her work as an editor. *Unerreichbare Naehwe* (1984) was her debut as a cinema director, followed by *Moondance* in 1995. Her first TV film, *Die Konkurrentin* (1997), marked the start of Hirtz’ continual and regular work for German television, mainly for the two public broadcasting channels, ARD and ZDF. It was followed by *Schwiegermutter* (2000), the children’s film *Kiss Me Frog* (*Kuess mich, Frosch*, 2000), *Bella Block – Bitterer Verdacht* (2001), *Der Tod ist kein Beweis* (2002), *Bella Block – Das Gegenteil von Liebe* (2004), and *Der Mustervater – Allein unter Kindern* (2004). *Sie ist meine Mutter* (2006), based on the autobiography *Das endlose Jahr* by Gisela Heidenreich, was shown at the Munich Film Festival in July 2006. She has just finished filming *Ich wollte nicht toeten*, which will be broadcast by ZDF during the coming year.

Contact:
Agentur Brandner
Clemensstrasse 17 · 80803 Munich/Germany
phone +49-89-34 02 95 95 · fax +49-89-34 02 95 96
email: mail@agentur-brandner.de
www.agentur-brandner.de

Asked why she turned to directing in 1983 after so many years of prize-winning work as an editor, Dagmar Hirtz answered: “As an editor collaborating with top-class directors, I learned a lot about staging stories. I gradually developed the desire to apply the experience I had gained while editing to my own independent creative work and to realize a story’s content and form according to my ideas. And I found the challenge of working together with actors, with a team of experts, very stimulating. The job of the editor is a very lonely one.”

In the meantime, the director Hirtz, who lives in the central Munich district of Schwabing, has staged eleven films for cinema and television, from *Unerreichbare Naehwe* to *Ich wollte nicht toeten*. These films are not made to please; some of them handle very disturbing subjects. She does not write their scripts, for she is no author, as she herself admits, but she does consider it important to be involved in the development of the story from the first version of the script onwards. “I do not have what the Americans so aptly call – what is it again? – a storytelling mind, but I do believe that I am a good script-doctor. That has a lot to do with my experience editing films, which is the best schooling in dramaturgy.”
What is her present attitude to her own works, and which of them does she consider the most important? And what is the place among them of her most recent work, *Ich wollte nicht toeten*? "I see my films critically; from a distance. And I am proud of the diversity of their themes. The most important films for me are *Moondance*, *Schwiegermutter*, *Der Tod ist kein Beweis*, *Sie ist meine Mutter* and *Ich wollte nicht toeten*. In this last work, one of the themes is identity, a subject that has always interested me. Everyone knows the question “Who am I?” or “Where do I come from?” – and this issue also defines my film *Sie ist meine Mutter*. It is also important that the political background plays a decisive role in both films.”

Hirtz’ *Ich wollte nicht toeten* is a film about the search for truth, about the search for one’s own history. In this sense, it also takes up the theme of the previous film *Sie ist meine Mutter*. Whereas that film was concerned with a Nazi past initially hidden from the members of a family, in her new work the history of the GDR represents a universal background overshadowing the individual’s life. The main character is a young, 30-year-old journalist – played by Jessica Schwarz. She is tracking down a story that ultimately turns out to be her own.

The personal story is defined by the historical. *Ich wollte nicht toeten* was shot in Berlin and Neu-Brandenburg, and the screenplay is by the author Frauke Hunfeld, who had already written the screenplay for *Der Tod ist kein Beweis*. In Hirtz’ work – and she was certainly influenced by the politically committed cinema of New German Cinema in its day – the political is also a social issue, like the mobbing of a policewoman (*Der Tod ist kein Beweis*), or a family therapist’s search for her own origins and her mother’s ambivalent embroilments during the era of National Socialism (*Sie ist meine Mutter*, screenplay by Hannah Hollinger).

The Munich-based director’s eleven films to date have always been shown at festivals at home and abroad. Her two cinema films were screened at several international festivals; *Unerrereichbare Naehe* in Montreal, in Chicago, at the Hof International Film Festival, and at the Women’s Film Festival in the French town of Creteil in 1984. *Moondance* was also shown at Hof in 1994, at the Berlinale in the sidebar *New German Films* in 1995, and in Creteil and Jakarta. “The reactions abroad have always been very positive. Both the audiences and the organizers were open-minded and unprejudiced towards German films.”

Her television films have been shown primarily at German festivals, for example *Der Tod ist kein Beweis* at the Munich Film Festival in 2002, with a nomination for the TV Movie Award, or at the television festival in Baden-Baden. The most successful was the children’s film *Kiss Me Frog*, which received the award for Best Direction at the Golden Sparrow Festival in Gera, and was nominated for the *International Emmy Award* for Outstanding Achievement in Children’s and Young People’s Programming in 2001.

Asked to comment on the current production situation in German cinema and on television, Hirtz says: “I think the development of German film is extremely positive. There are various young talents, and that leads to a similar diversity of films and themes. The films are becoming more professional and more humor can be detected, as well. The state’s reaction is evidence that we have now recalled the value of German film as a cultural asset. Things look different in the world of television. Even though the German TV program still has a reputation as one of the best internationally, the quality is steadily sinking and with it the audience’s and the makers’ standards. And the ‘cultural and educational task of public broadcasting’ is losing more and more ground. It is fatal to limit powerful expression and diversity within the program in order to benefit quotas. I am still lucky enough to find committed editors, for whom quality continues to be more important.”

What projects does the director have planned for the immediate future, when *Ich wollte nicht toeten* is complete? “Finding niches for top-quality television films – as I have said – is not easy. We are involved in the development of projects along with three authors, but as yet we have no official commission – and so we just keep our fingers crossed.” And we will do the same for her.

Dagmar Hirtz spoke to Thilo Wydra, independent journalist (“Filmecho/Filmwoche”, “Der Tagesspiegel” etc.), book author, and German correspondent for the Cannes Film Festival
Born on 24 October 1960 in Oberhausen, the son of an apothecary and a nurse, Christoph Schlingensief is a film and theater director, radio drama author and performance artist. At seven years of age, he shot his first film with a narrow-gauge film camera. From 1981-1983, he studied German, Philosophy and Art History in Munich. As a director’s assistant and camera assistant, he worked with Franz Seitz, Georg Tressler, and Werner Nekes. From 1983-1986, he had university teaching positions in Film Design and Technique at different colleges and academies, and since 2005 he has been a professor of “Kunst in Aktion” (“Art in Action”) at the Hochschule fuer Bildende Kuenste Braunschweig.

A selection of his films includes: Tunguska – Die Kisten sind da (1983/1984); Menu Total (1985/1986); Egomania – Insel ohne Hoffnung (1986); 100 Jahre Adolf Hitler – Die letzte Stunde im Fuehrerbunker (1988); Das deutsche Kettensaegenmassaker (1990); Terror 2000 – Intensivstation Deutschland (1991/1992); United Trash (1995/1996); and Die 120 Tage von Bottrop – Der letzte Neue Deutsche Film (1997), to name but a few. His radio dramas include: Rocky Dutschke 68; Lager ohne Grenzen; and Rosebud. At the Volksbuehne Berlin, the Deutsches Schauspielhaus Hamburg, the Schauspielhaus Zurich, the Burgtheater Wien, in Graz, Reykjavik, and Bayreuth he has staged: 100 Jahre CDU – Spiel ohne Grenzen; Kuehnen 94 – Bring mir den Kopf von Adolf Hitler; Rocky Dutschke 68; Berliner Republik; Bitte liebt Oesterreich; Hamlet; Parsifal; Der Animatograph – Odins Parsipark; African Twintowers – der Ring 9/11; and Kaprow City. A selection of his performances includes: Mein Filz, mein Fett, mein Hase – 48 Stunden Uberleben fuer Deutschland (at the documenta Kassel); Toetet Moellemann; and Nazis raus, among others.

Contact:
www.schlingensief.com

The Animator
A portrait of Christoph Schlingensief

Whoever has seen him at work, surrounded by a dozen able-bodied helpers and ephebic assistants, has also seen the definition of charisma. He must have already possessed it as a seven-year-old, perhaps as an altar boy at his Catholic church, but certainly as the boy with the camera, who knew how to animate others to participate.

The first encouragement came from his parents, “who filmed a lot on double 8, children’s films, in the forest, in the mountains, in the bathtub, at the Zugspitze; my father filmed, my mother edited, an ideal apportionment.” Then came the Lichtburg in Oberhausen with Godzilla and Fuzzi and the Adalusischen Hund, which, “for a 12-year-old, was a horror film.” Buñuel has always remained important, for example Das verbrecherische Leben des Archibaldo de la Cruz. “That is my aspiration: to be active without being capable of being guilty, driven obsessively … hating oneself for it and transforming that hate into a vital force.”

He transformed horror and splatter films into vitality. And films of obsession, Freaks, as well as Die 120 Tage von Sodom, films by Oshima and Das Grosse Fressen. He got to know the Americans Brakhage, THE ANIMATOR
Warhol and Kenneth Anger through Werner Nekes. As he edited his film *Menu Total*, he saw David Lynch’s *Eraserhead*. “I was flabbergasted. I had actually filmed a German, concretely chaotic, fascistic *Eraserhead*, but sensed that Lynch was doing something else. I always looked through the camera, I had a thousand scenes in my head, but not a complete film. It was a score in the 12-tone technique, although I only heard Schoenberg later.”

All of his films follow this “score”. They consist of a thousand scenes and labor to be a complete film. They are fragmented like the land that they came from, and which also labors to be complete. There are no films from Germany that are as authentically German as the skewed, kaput, screeching, tasteless ones in Schlingensief’s *Deutscher Trilogie – 100 Jahre Adolf Hitler*: far ahead of Der Untergang and the psychogram of the fascist bourgeoisie that has gone wild. *Das Deutsche Kettensaegemassaker*: with the slaughter of the people from the GDR after the borders have fallen, the prophecy of the sell-out and spoilage of an entire society. *Terror 2000*: the hostage drama of Germany, sensational and xenophobic.

That he discovered “animatographs” himself was logically consistent and the extension of the soul to the technique. Because his soul is full of fear of blindness (a disease that runs in his family). “I can still see, but I am already thinking of the darkness. I therefore also work under the motto: no movement without darkness. And that comes from the history of the cinema. Even with 18 frames per second, the picture seems to flow, but one still senses this flickering, this instability. I am unstable. At some point it goes black, and then I move into an empty space, into the world of pictures, there, where they melt together. I work at the point of this fusion. Therefore I also fuse some things together in thought which others do not want to fuse.”

There can hardly be a more accurate analysis of and rationale behind the animatographs, that revolving stage on which the arrangement of booth-like segments show partial aspects of singular stories or sensations which the spectator must piece together. But at the end, no spectator has seen what another has. That is the philosophy of the performance artist Kaprow, which Schlingensief makes concrete and tangible, just as he made Joseph Beuys’ rabbits tangible.

From the first film of the seven-year-old to his African excursions, the theater works, installations, and performances, one of his most prominent talents remains the ability to move others to participate, well – to inspire them. Opera singers as well as state actors, old as well as young, white and black, professionals and amateurs. Whoever wants to remain tenacious. That was always convenient for him. They simply show what actors in their roles impel: eternal childhood.

In his films as well as on the stage, he tolerates (seemingly) nothing less than professionalism. He is also very professional himself. In this way, he made dilettantism into an art form. His films only portray wrong connections; his arrangement in the theater, no sequence of scenes. There is only the presence of the eccentric presentation. His aesthetic is chaos, his homeland is Absurdistan. He puts the fuse on each powder keg and sparks fly, but it is always lust that wins; lust is the surplus value of his fury.

Each new film is also a different film. Because new landscapes put a spell on his imagination again and again, because the torrent of his associations is the powerful Niagara, or because another exaggeration antagonizes him or another injustice or another political corruption sends him into a rage.

The afterbirth of Dada and Surrealism is occasionally based on Luis Buñuel and he could also name Artaud and Jarry. Or Oskar Panizza and Otto Muehl. His anarchy is organized, his organization is anarchy. He is a character like Dali and worlds away from his vanity. Nobody can give better information about him than he, himself. He is the most competent regarding himself. And he is someone who controls himself like no one else. As wild, eccentric, and crazy as he – and what he produces – may appear to be, he acts consciously. His irrationality is rational, his rationality irrational. Ever since a life-threatening burst appendix, he thinks on a gut level and feels with his head. That is the only way he could stay what he remains today: the boy with the camera.

Peter W. Jansen (author, film journalist, film critic, publicist) spoke with Christoph Schlingensief
"The company’s name has to do with both spheres of filmmaking – the day-to-day and dreams,” is how Gerd Haag explains the choice of the name TAG/TRAUM for the Cologne-based production company he established at the end of the 1970s with Thomas Schmitt. “This refers to a quote by Ernst Bloch where he says that it is in one’s daydreams that the relationship of reality to the soul is at its most immediate because you don’t have any control there anymore.”

Gerd Haag and his company TAG/TRAUM Filmproduktion have been producing feature and documentary films for over 25 years. Among them were the internationally successful feature films The Engine (Die Lok, 1991), a children’s feature film directed by Haag which was awarded the Blue Elephant in 1992 and the Golden Sparrow in 1993; Child Murders (1992) directed by Ildikó Szabó, which won the International Film Critics’ First Prize in Cannes in 1993; The Sunset Boys (1995) with Robert Mitchum and directed by Leidulv Risan; dffb graduate Tamara Staud’s feature debut Swetlana (1999); two features by Ildiko Ditlhey: Das Verlangen (The Longing, 2002), which was awarded the Golden Leopard at the Locarno Film Festival in 2002, and Prisoners (Gefangene, 2006), again in competition at Locarno this year; and Isabelle Stever’s Gisela, winner of the Crossing Europe Award in Linz and the Best Film Award at the Baltic Debuts Film Festival in Russia’s Svetlogorsk this year. In addition, TAG/TRAUM has produced TV movies such as the Adolf Grimme Award-winning drama Gefährliche Freundin (1996) by Hermine Huntgeburth and Das letzte Versteck by Pierre Koralnik, the Regenbogenprinz TV series for children as well as magazine programs (such as the cult program Freistil – Mitteilungen aus der Wirklichkeit) and experimental films.

In the field of documentaries, the company has produced such films as Martin Zawadzki’s Adolf Grimme Award-winner Isolator II and Heidi Specogna’s The Short Life of José Antonio Gutierrez, which premiered at Sundance in January and has invitations to several festivals this autumn. TAG/TRAUM also served as co-producer on Martina Kudlacek’s In the Mirror of Maya Deren (2002) and Samir’s Forget Baghdad (2002). Another international co-production, Arunas Matelis’ documentary Before Flying Back to Earth was awarded the Golden Dove at the 2005 Leipzig International Festival for Documentary and Animation Film and has since picked up top prizes at festivals in Parnu, Brooklyn, Amsterdam, Madrid and Zagreb as well as being named the Best Lithuanian Film of 2005 and receiving the Lithuanian National Culture and Art Award. In the 1980s, Haag taught at the German Film & Television Academy (dffb) in Berlin and has lectured at the International Film School Cologne (IFS) since 2004. For many years, he also served as a board member of Spielfilm NRW, an association of feature film producers in the German state of North Rhine-Westphalia.

Contact: TAG/TRAUM Filmproduktion GmbH & Co. KG Weyerstrasse 88 · 50676 Cologne/Germany phone +49-2 21-65 02 59 00 · fax +49-2 21-23 38 94 email: info@tagtraum.de · www.tagtraum.de
tion indicated that it wanted to put them on the pay roll as salaried staff, they decided instead to take the plunge and set up shop with their own production company, TAG/TRAUM Filmproduktion.

Both partners were writer-directors, with Schmitt (who left the company in 2004) continuing later to work as a director on documentary portraits, in particular, long after Haag had decided to concentrate his energies on producing at the company.

Haag sees himself very much though in the role of a creative producer when working with directors: “That’s what I like most of all, to develop projects and bring creative team members together to work on a regular basis, like I have done now with Iain Dilthey on two films, with Heidi Specogna, Isabelle Stever and others. I am attracted by the idea of accompanying people and seeing how they develop creatively and I feel a great responsibility as a producer. I like concentrating my work on young directors and their first feature films: this is a special challenge for me because, in the debut films of young directors, one is often presented with very personal subjects and the talent is also clearly visible, but often not yet polished. However, the challenge of looking at life in this world with cinematic means is always intensive and that actually stimulates my own view of filmmaking.”

In his opinion, the relationship between the producer and director should be “based on a mutual understanding. It is not a case of someone saying: ‘I want this or I want that’ or people fighting with one another, but rather that everyone is pulling in the same direction. The work with Iain or Heidi is a real pleasure because I can see that there is something here where I can contribute, where they believe in me, and I can believe in them.”

“What I am definitely trying to do is to get the audience to realize that there are people behind the projects who have a particular point of view, that they want to express something,” Haag says. “This is important for us – whether it be a human issue or a political subject – in order to say something about the state of the world.”

Over the years, TAG/TRAUM has achieved an eclectic production mix of feature films, feature documentaries and other formats for television: “Our capacity at the company allows us to handle 1-2 feature films a year – but, as a rule, it is one production – while we will work on 2-3 documentaries that have potential for the cinema, and the rest – 10-15 projects – are programs for television on cultural and historical topics and current affairs,” Haag notes.

Last year, for example, the company completed the documentaries Before Flying Back to Earth by Lithuanian filmmaker Arunas Matelis, Udo Vieth’s Beckhams Zahl, Basile Sallusto’s Maca – Die Wunderpflanze mit Potenz, two episodes of Die Zwanziger Jahre by Heidi Wilke and Florian von Stetten, Monika Siegfried-Hagenow’s Die Enkel der Gelatiere, Antonio Cascais’ Heimatreport and Lutz Gregor’s Frankfurt Dance Cuts, while 2004 saw the production of portraits of Martin Luther King (by Claus Bredenbrock and Pagonis Pagonakis) and Artur Brauner (by Gisela Anna Stuempel) as well as contributions to ARTE theme evenings (Peter Kremski’s essay Ubererraschende Begegnungen der kurzen Art and Donatello and Fosco Dubini’s documentary Heisse Ware – Die Kurzfilmtage zwischen Ost und West, and Monika Kirschners Der Tag, der alles aenderte).

TAG/TRAUM has also served as the German partner for international co-productions such as the Leidulv Risan’s The Sunset Boys, starring veteran Hollywood actor Robert Mitchum, or the documentaries In The Mirror of Maya Deren by Martina Kudlacek and Forget Baghdad by Samir. But the company has also kept a look out for foreign partners to board its own in-house projects. “It has mainly been in the German-speaking area, although I have also worked with Canada, Italy, Scandinavia, France, Benelux and now Lithuania,” Haag comments. “I would like to do more, but I know that you don’t build up a relationship through just one project, you have to do a couple of projects together before you have that trust. I have to be sure that the way I love the projects and want to see them realized is also something that is shared by my production partner.”

A fruitful working relationship has now developed, for example, between TAG/TRAUM and the Austrian production house FISCHERFILM. Markus Fischer was a partner for Haag on Iain Dilthey’s Locarno competition film Prisoners and attracted backing from the Austrian RTR Television Fund for the project which was partly shot at locations in Vienna.

The two are now in preparations for an ambitious TV project, the six-part series We Europeans! which is a journey back through six centuries – the 15th to 20th centuries – to illustrate how our common history has created common values. Each of the six episodes focuses on one European achievement. Ideas which still characterize European policy, our consciousness and actions today: individualism, capitalism, peace, freedom and the nation are the stuff Europe is made of. In the sixth episode, there is a summing up of what the 20th century has done with this legacy. WDR, MDR, ARTE and ORF are onboard as broadcaster partners.

Haag expects that next year will be largely taken up with this project which is described in its promotional material as “a glossy history format of international caliber...consisting of documentary and re-enact ed parts”, but hopes that production might also begin in 2007 on Iain Dilthey’s next feature project, Meeresrand, an adaptation of the French novel Bord de mer by Véronique Olmi. A decision has not yet been made as to whether the film might be shot predominantly with French actors, but a start was made by attracting interest from a French production partner – Dominique Creveceur of Bandoneon – after Haag pitched the project at last year’s Rendez-vous franco-allemands du cinéma in Cologne.

Gerd Haag spoke with Martin Blaney
It had never been a childhood dream of Imogen Kogge’s to become an actress. “In fact, quite the opposite,” recalls the Berlin-born actress who received an Adolf Grimme Award and German Film Award for her work in television and cinema this year. “After high school, I didn’t really know what I should do. In my home, though, there was the maxim that one should do what one enjoyed. It wasn’t so important whether it had a future because the main thing was that one should do it with passion.”

“When I thought about what kind of training I could do, the only thing I really enjoyed was drama as I had been involved in amateur drama at school,” she continues. “And after all that learning, I just welcomed the chance to do something else. Learning how to speak and carry oneself, things that weren’t connected with the head.”

She applied and was accepted by the Hochschule der Kuenste in Berlin, and from 1985 to 1997, she was a permanent member of the ensemble of the Schaubuehne at Lehninger Platz in Berlin, working with such important directors as Peter Stein, Klaus Michael Grueber and Andrea Breth. On leaving the Schaubuehne she began a second career working for the cinema, with roles in such films as Andreas Dresen’s Nightshapes (Nachgestalten, 1998), Til Schweiger’s Barefoot (Barfuss, 2005), Dominique Deruddere’s The Wedding Party (Die Bluthochzeit, 2005) and Hans-Christian Schmid’s Requiem (2005). Her portrayal in Requiem of the mother of a young woman who believes she is possessed by demons earned her a Lola in the category of Best Supporting Actress at this year’s German Film Awards. Kogge has also appeared in several TV movies and been cast since 2001 as the police detective Johanna Herz in the ARD series Polizeiruf 110. She was awarded the Special Prize of the German Academy for Performing Arts for her outstanding acting performance in Claudia Prietzel’s 1999 TV film Schande and received an Adolf Grimme Award this year for the Polizeiruf 110 episode Kleine Frau, directed by Andreas Kleiner. Alongside her work for the cinema and television, Kogge regularly returns to her roots in the theater, appearing in productions at Berlin’s Maxim Gorki Theater, the Schauspielhaus in Zurich, the Staatstheater in Stuttgart and the Renaissance-Theater in Berlin, among others, and she has been a permanent member of the ensemble at the Schauspielhaus in Bochum since the 2005/2006 season. She has also been a visiting lecturer at the Mozarteum in Salzburg, Ernst Busch Schule and the Universitaet der Kuenste in Berlin, and has tried her hand at directing opera – Ariodante and Madame Butterfly – at the Nationale Reisopera in the Netherlands in 2002 and 2004. Her other films include: Anna Wunder (dir: Ulla Wagner, 2000), Holz (dir: Nicolai Rohde, 1999), and King of Thieves (Koenig der Diebe, dir: Ivan Fila, 2004).

Contact:
Agentur Sibylle Floeter
Fraunhoferstrasse 23g · 80469 Munich/Germany
phone +49-89-54 29 05 92 · fax +49-89-54 29 06 45
e-mail: mail@agenturfloeter.de · www.agenturfloeter.de

A portrait of Imogen Kogge

It had never been a childhood dream of Imogen Kogge’s to become an actress. “In fact, quite the opposite,” recalls the Berlin-born actress who received an Adolf Grimme Award and German Film Award for her work in television and cinema this year. “After high school, I didn’t really know what I should do. In my home, though, there was the maxim that one should do what one enjoyed. It wasn’t so important whether it had a future because the main thing was that one should do it with passion.”

“When I thought about what kind of training I could do, the only thing I really enjoyed was drama as I had been involved in amateur drama at school,” she continues. “And after all that learning, I just welcomed the chance to do something else. Learning how to speak and carry oneself, things that weren’t connected with the head.”

She applied and was accepted by the Hochschule der Kuenste in Berlin, and from 1985 to 1997, she was a permanent member of the ensemble of the Schaubuehne at Lehninger Platz in Berlin, working with such important directors as Peter Stein, Klaus Michael Grueber and Andrea Breth. On leaving the Schaubuehne she began a second career working for the cinema, with roles in such films as Andreas Dresen’s Nightshapes (Nachgestalten, 1998), Til Schweiger’s Barefoot (Barfuss, 2005), Dominique Deruddere’s The Wedding Party (Die Bluthochzeit, 2005) and Hans-Christian Schmid’s Requiem (2005). Her portrayal in Requiem of the mother of a young woman who believes she is possessed by demons earned her a Lola in the category of Best Supporting Actress at this year’s German Film Awards. Kogge has also appeared in several TV movies and been cast since 2001 as the police detective Johanna Herz in the ARD series Polizeiruf 110. She was awarded the Special Prize of the German Academy for Performing Arts for her outstanding acting performance in Claudia Prietzel’s 1999 TV film Schande and received an Adolf Grimme Award this year for the Polizeiruf 110 episode Kleine Frau, directed by Andreas Kleiner. Alongside her work for the cinema and television, Kogge regularly returns to her roots in the theater, appearing in productions at Berlin’s Maxim Gorki Theater, the Schauspielhaus in Zurich, the Staatstheater in Stuttgart and the Renaissance-Theater in Berlin, among others, and she has been a permanent member of the ensemble at the Schauspielhaus in Bochum since the 2005/2006 season. She has also been a visiting lecturer at the Mozarteum in Salzburg, Ernst Busch Schule and the Universitaet der Kuenste in Berlin, and has tried her hand at directing opera – Ariodante and Madame Butterfly – at the Nationale Reisopera in the Netherlands in 2002 and 2004. Her other films include: Anna Wunder (dir: Ulla Wagner, 2000), Holz (dir: Nicolai Rohde, 1999), and King of Thieves (Koenig der Diebe, dir: Ivan Fila, 2004).

Contact:
Agentur Sibylle Floeter
Fraunhoferstrasse 23g · 80469 Munich/Germany
phone +49-89-54 29 05 92 · fax +49-89-54 29 06 45
e-mail: mail@agenturfloeter.de · www.agenturfloeter.de
In 1985, she was then engaged by Luc Bondy to become a member of the ensemble at the Schaubuehne am Lehniner Platz in Berlin and stayed there for twelve years, working with some of the leading directors such as Peter Stein, Klaus Michael Grueber and Andrea Breth. She appeared in Stein’s productions of Chekov’s Three Sisters and The Cherry Orchard, while the work with Andrea Breth opened up other artistic horizons with roles in Schnitzler’s Der einsame Weg or Ibsen’s Hedda Gabler.

Apart from appearing in Gabrielle Baur’s children’s film Die Bettkoenigin in 1994 and taking a role in a Tatort episode in 1996, Kogge did not make any forays into film and television during her time at the Schaubuehne. “I remember people asked me, but it never worked out time-wise,” she recalls. “My colleague Uli Matthes always seemed to manage to combine his work for the stage with film roles, but I didn’t have a name at that time. When I made the film with Gabrielle, we shot it during the theater holidays.”

Her career opened to work in the other media, though, when she left the Schaubuehne and engaged an agent to represent her. “It was quite a change from the stage to being in front of the camera. I was initially too intense using all of my body and energy,” she observes. “One works much more independently as an actor on the stage and that’s something I constantly need to feel although I also like to work in front of a camera. Film is a bit like a puzzle – you can start at the beginning or in the middle and slowly the pieces come together – whereas on the stage you are able to make a creative and formative contribution over the course of the whole evening. That is the difference.”

While the theater still is very much where she sees her home as an actress – she has appeared on the stage in Salzburg, Zurich, Berlin, Stuttgart, Frankfurt and Bochum since leaving the Schaubuehne – Kogge nevertheless welcomed the chance to take on roles for television “which allowed me to build up some experience of working with the camera” with appearances in such popular TV series as Bella Block or Sperling.

In addition, she has become better known to German television viewers since 2001 thanks to the role of the Brandenburg-based police detective Johanna Herz in the ARD series Polizeiruf 110. Her performance in the episode Kleine Frau by Andreas Kleinert brought her an Adolf Grimme Award this year.

While she has been quite busy working for television, Kogge has only occasionally been cast for roles in the cinema: she played a waitress in a champagne bar at Tegel Airport in Andreas Dresen’s Berlinale competition film Nightshapes, appeared opposite Johanna Wokalek and Til Schweiger in his romantic comedy Barefoot, and was the bridegroom’s mother in Dominique Deruddere’s black comedy The Wedding Party.

She was offered the role of the mother in Hans-Christian Schmid’s Berlinale 2006 competition film Requiem just two weeks before shooting was scheduled to begin after Burghart Klaußner (her husband in the film) recommended her to the director. “It was a very intensive style of working,” she recalls about the work on Requiem, “but I like Hans-Christian’s kind of calmness and his preciseness. He didn’t say very much, but what he said was always spot on. We rehearsed a lot and then shot very little. Bogumil [Godfredow, the cinematographer] shot long takes with a hand-held camera and so, in effect, it was staged as if we were in the theater. The scenes were prepared, there were rehearsals, one or two takes and that was it. In spite of the tight shooting schedule he always had that calmness to explain something or rehearse it once more.”

After the premiere during the Berlinale in February, Kogge was back in the spotlight in May when she was nominated in the category of Best Supporting Actress for the German Film Awards and was then awarded one of film’s many prizes at the awards ceremony. “I was overjoyed and quite surprised that I had won after I saw who else had been nominated because it was a strong cinema year,” she says, pointing out that the recognition from her peers in the Deutsche Filmakademie was “very satisfying”. And as she said in her thank-you speech after receiving the statuette, “the fact that one should get such a nice prize for such an austere figure who doesn’t exactly command one’s sympathy, that is great!”

I mogen Kogge spoke with Martin Blaney
Many famous festivals, whether in Cannes, Venice or Locarno, emerged as the result of business calculations and to serve tourism. But the Hof International Film Festival owes its existence to a love of the cinema. During the second half of the sixties, a new generation of German filmmakers, most of them in Munich, were realizing their first short works and wished for a public forum to present their results. Heinz Badewitz came to his own and his colleagues' assistance; he knew a cinema owner in his hometown, Hof. “We soon came to an agreement with him. So that more than three films would be presented, I made enquiries to other Munich filmmakers, to see if they could give us their recent works to take along to Hof. Almost all of them were delighted with the idea.” To give the whole thing a name, the event – which actually only lasted a few hours – was labeled the “1st Short Film Days, Hof”.

In all probability, not one of the participants at the time had really thought about how things were going to develop. In the following year, the “West German Short Film Days” in Oberhausen involuntarily benefited those at Hof; Hellmuth Costard’s Besonders wertvoll (1968) had been taken out of the program, and as a result many filmmakers,
including Badewitz, withdrew their works – deciding instead to celebrate their own event in Hof. The beginning, therefore, was a multiple exodus.

During the early years, many a filmmaker came unannounced with a copy of his film under one arm – and they were not turned away. "If the organizational opportunities," or so Badewitz believes, "had also been available in another city at that time, for example in Munich, the Hof Film Festival would never have come into being."

Today Badewitz is the longest serving festival director in the whole of Europe. For many years now, he has had to accept the necessity of preliminary selection. But even today, he alone has continued to decide which films are shown at the festival. It may seem astonishing that he has never been in any danger of losing office, not even in the seventies, when "collectives" were regarded as the remedy for everything. He has always given filmmakers the secure feeling that the festival in Hof is their very own, original festival.

The festival has long since extended to five days, and the films come from all over the world. There is only one program and no categories or sections. The films have to be previously unscreened in Germany and they must display cinematic quality. In recent years, an average of 60 long and 40 short films have been shown. And German film has remained an emphasis. Badewitz’ general preference is for the “independents”, no matter where they come from. One can search in vain for mainstream productions from the big film industry at Hof.

Although guests include a long list of prominent directors, from Roger Corman to Neil Jordan, from Werner Herzog to Wim Wenders, Badewitz also invites young directors, for whom the festival aims to function as a “launching pad”. And that actually works. German distributors buy films in Hof, other festivals collect contributions from the program at Hof, more than 150 journalists and around 500 professional visitors attend regularly; around 2000 articles are written about the festival each year. On average, 40 participants represent the Goethe Institute, and subsequently invite directors in Hof to present their films all over the world.

Because a committee does not make the selection, meaning that decisions are made on the basis of the smallest common denominator, Hof always offers some surprises in its program. For example, the Sueddeutsche Zeitung wrote about Badewitz: "For many years now, he has repeatedly succeeded in presenting directors and their work who – for incomprehensible reasons – fall through the net of selection criteria elsewhere. Hof provides incalculable groundwork for the writing of cinematic history.”

There is no competition and no prize awarded by the festival itself; instead there is a football game between the film folk and a selected local team. For a long time now, the match has had cult status – just like the stand selling fried sausages in front of the cinema, which is open until 4 a.m. each day. The supposed fringe activities have also played their part in ensuring that a few friends who once founded a festival (without the intention of really “founding” anything) have long since turned into a big family that cultivates its own traditions and rituals.

In 2006, the Hof International Film Festival is celebrating a very special family occasion: for the 40th anniversary, a retrospective on the history of New German Cinema is being shown – with works by directors who first came to fame through Hof.

Hans-Guenther Pflaum (freelance journalist & writer for the "Sueddeutsche Zeitung" and various radio and television broadcasters)
The independent expert jury, appointed by German Films to select the German entry to compete for the 79th Academy Award for the Best Foreign Language Film, has – under the chairmanship of Antonio Exacoustos – chosen The Lives of Others by Florian Henckel von Donnersmarck.

The jury on its decision: “The film intensely describes not only a chapter in the history of divided Germany, but also a man who finds his own life while observing the lives of others.”

The production by Wiedemann & Berg Film/Munich (producers: Max Wiedemann, Quirin Berg), in co-production with BR/Munich, ARTE/Strasbourg and Creado Film/Contance, was already awarded with four Bavarian Film Awards prior to its official German release date in March 2006. Before the film was presented to international audiences at the Cannes Film Market, The Lives of Others scooped up seven German Film Awards from the German Film Academy, including for Best Film, Best Director and Best Screenplay. The film then celebrated its international breakthrough in Locarno, where it was screened to over 7,000 viewers on the Piazza Grande, receiving not only enthusiastic applause, but also the festival’s Audience Award. Further international festivals followed, including Telluride and Toronto.

The Lives of Others was released in Germany on 23 March 2006 and has since then posted some 1.5 million admissions (distributor: Buena Vista International/Germany).

World sales agent Beta Cinema has already sold the film to 30 territories, including Italy, Spain, France, Great Britain, Scandinavia, Benelux, Israel, and Japan. The renowned distributor Sony Pictures Classics will release the film in the United States in Spring 2007. Sony also successfully marketed Good Bye, Lenin! in the U.S.

The Lives of Others was funded by the German Federal Film Board (FFA), FilmFernsehFonds Bayern and Medienboard Berlin-Brandenburg.

The German-international co-production Black Book by Paul Verhoeven (German producer: Egoli Tossell Film/Berlin) has been selected by a Dutch jury to represent the Netherlands in the running for the award in the same category. Further German-international co-productions, Grbavica by Jasmila Zbanic (German producer: Noirfilm/Karlsruhe), which took home this year’s Berlinale Golden Bear for Best Film, will represent Bosnia-Herzegovina, Aki Kaurismäki’s Lights in the Dusk (German producer: Pandora Film/Cologne) will represent Finland, Dror Shaul’s drama Sweet Mud (German producer: Heimatfilm/Cologne) will represent Israel, Matis Bize’s En la cama (German producer: CMW/Black Forest Films/Berlin) will represent Chile, and Sergej Stanojkovski’s Kontaktnikontakt (German producer: busse & halberschmidt Film/Duesseldorrf) will represent Macedonia in the race for the coveted award.
NORDMEDIA SHOWS THE WAY INTO THE DIGITAL FILM WORLD

With over 100 participants from the film and television industry, 40 German and European experts and €40 million worth of technical equipment, the Hands on HD 2006 Workshop & Network, organized by Nordmedia in cooperation with Band Pro Munich, was a Europe-wide unique industry event. For seven days, presentations, seminars and practical exercises in the fields of cinematography, post-production as well as direction and film production were on the program for the event’s participants. Through the support of some 40 renowned companies, 39 HD cameras and 15 editing boards were also made available. Digital projections of feature and documentary films were also shown on the big screen. A highlight of the event was the use of a HD helicopter and a large HD transmission vehicle, making High Definition (HD/HDTV) a new production and broadcasting standard for the German film and television industries.

“ROLL STREAM!”: NEW EVENT SERIES FOR DIGITAL FILM

In cooperation with MEDIA Desk Germany, the FilmFoerderung Hamburg is currently preparing a new series of workshops on the topic of digital film. The series, with the title “ROLL STREAM!” is geared toward the film industry and will cover different aspects of this complex subject. During first event, entitled “User Instead of Viewer? The Future of Film Between Cinema, TV, Internet and Mobile”, which took place within the framework of the Filmfest Hamburg, strategy consultant Dr. Ewald Lessing presented an overview of current media developments. Other topics in the series include a comparison of various recording formats, lectures on digital aesthetics, different aspects of post-production and digital distribution, as well as the legal aspects of utilization levels and reports on selected productions.

“FOUR MINUTES“ IN NEW YORK & LOS ANGELES

Within the framework of the exclusive industry screenings German Premiers for American buyers in August, German Films presented Four Minutes (Vier Minuten) by Chris Kraus, which had its world premiere at the Shanghai International Film Festival and won the festival’s Jin Jue Cup for Best Film. Director Chris Kraus, leading actress Hannah Herzsprung and sales agent Dirk Schuerhoff (Beta Cinema) were on hand to present this outstanding drama as a pre-Toronto event for American buyers in New York’s Tribeca Cinemas and in the screening rooms of the Director’s Guild of America in L.A.

Four Minutes is the opening film of the German series KINO!2006:New Films from Germany at the Museum of Modern Art (26 October – 3 November), organized by German Films with the support of the Goethe-Institut New York and the German Consulate General New York. Four Minutes will also be screened at the AFI Fest in Los Angeles in November.

YOUNG & THRIFTY IN THE EVENING

Audiences in repertory theaters are getting younger. That is the conclusion found in the current FFA (German Federal Film Board) study about repertory cinemas recently presented at the 6th Filmkunstmesse in Leipzig: Programmkinos un ihrer Publikum 2005. According to the report, 23.4% of repertory theater admissions were purchased by cinemagoers in the age group 20-29-years-old. In the previous year, 30-39-year-olds were the strongest group. But the programs on offer also pulled in older crowds: in 2005 almost double the amount (of the total average) of over-60s watched their films in repertory cinemas. The average arthouse fan was found to be around 37 years of age, have less disposable income available for cinema visits and prefers to go to the cinema between 8 – 10 p.m. The statistics for the arthouse cinemas themselves remained unchanged: as in 2004, almost 12% of all screens in Germany are in arthouse theaters, with more than a quarter of which being in metropolitan cities. In relation to the population of the individual states, Berlin proved to have the highest density of arthouse theaters in 2005. The study can be downloaded from www.ffa.de.
MORE TURNOVER & MARKET SHARE FOR GERMAN FILMS

Despite the football world championship and soaring temperatures, the first six months of 2006 secured a significantly higher turnover and market share for the German film industry in comparison to the same time frame in 2005. A total of 65.1 million admissions and €384.1 million in turnover were recorded – an increase in 7.8% and 8.9% – giving the industry a more solid footing compared to the ambivalent cinema year 2005. And the makings appear to be in the mix: theblockbusters Ice Age 2 and The Da Vinci Code met up to expectations, a series of productions from the “middle field” drew in strong crowds to fill the movie theaters, and numerous German films on offer made for a positive balance.

The crowd-pleaser Summer in Berlin, the OSCAR-nomination for Sophie Scholl – The Final Days and the Berlinale with over 50 German productions started the year off with impressive German films and festival favorites, which were then complemented with The Wild Soccer Bunch 3, Wild Chicks and The Lives of Others, which has been sold all around the world and was honored with seven German Film Awards. With a market share of 19.9% and some 12.8 million admissions, German productions have reached the highest half-year mark since 1997.

GERMAN SHORT FILM PROGRAMS IN SWEDEN

The Umeå International Film Festival in Sweden presented in September no less than four programs with German short films. One of them was a children’s program presented by the German Institute of Animation Film including the classic DEFA films Aschenputtel, Teddy Brumm, and Das Geburtstagsgeschenk. The German Short Film Association (AG Kurzfilm) presented another children’s program with more current films such as Tomcat by Tine Kluth and A Slippery Tale by Susanne Seidel, and German in Shorts, a ‘Best of’ selection of current German shorts, including Tradition by Peter Ladkani, Tanguero by Daniel Seideneder and Hernando Tascón, Cousins by Maria Mohr and many more. Additionally, there was a screening of the German Films’ short film program NEXT GENERATION 2006.

GERMAN ANIMATIONS SUCCESSFUL AT INTERNATIONAL FESTIVALS

At the Anima Mundi Festival in Brazil, Stefan Mueller’s Mr. Schwartz, Mr. Hazen & Mr. Horlocker received the 1st Prize for Best First Film and the 3rd Prize for Best Short Film, Tomcat by Tine Kluth was awarded the 2nd Prize for Best Children’s Film and Stephan-Flint Mueller’s Bowtie Duty for Squareheads received the 3rd Prize for Best First Film.

As for Tomcat, it also won the 2nd Prize for Best Animated Film at the Festival Internacional de Cine de Monterrey in Mexico. In the same category, Till Nowak’s Delivery was awarded the 1st Prize. However, not only animations were successful there – Blackout by Maximilian Erlenwein received the 1st Prize for Best Short Fiction Film.

Two German animated films were also successful at the Hiroshima International Animation Festival in Japan. Morir de Amor by Gil Alkabetz won the Special International Jury Prize and Come on Strange by Gabriela Gruber was awarded a Special Prize.

GERMAN SHORTS AT VENICE, TORONTO AND CORK

Germany was present with two films in the short film competition Corto Cortissimo of the Venice International Film Festival. Detectives by Andreas Goldstein and Rien ne va plus by Katja Pratschke and Gusztáv Hámos competed for the Corto Cortissimo Lion.

At the Toronto International Film Festival, the program Wavelengths presented the shorts Kristall by Christoph Girardet and Matthias Mueller and Swivel by Oliver Husain, while Short Cuts Canada screened
**The Double Woman** by Carla B. Guttmann. There was also a special screening of the omnibus film *Paris je t’aime* with contributions by Tom Tykwer and Oliver Schmitz.

Kristall also took part in the International Competition of the Cork International Film Festival along with Cousins by Maria Mohr, Motadram by Joerg Wagner and Rabbit and Luck by Daniel Begun. The Slow Food section screened The Measure of Things by Sven Bohse and Cork’s Free Radicals section invited Corridors No. 2 by Tessa Knapp.

### FROM INDEPENDENT TO BIG BUDGET

In summer and fall 2006, many supported films provided positive news for **FFF Bayern**: A “small”, explicitly Bavarian film called Grave Decisions won the prestigious Young German Cinema Award, sponsored by the HypoVereinsbank, Bavaria Film and Bayerischer Rundfunk, and is the current sensation in the cinemas – nearly 500,000 admissions in Bavaria alone!

In contrast to this surprise hit, a big production is also drawing in the masses: On its opening weekend, 1.04 million cinemagoers went to see Tom Tykwer’s adaptation of *The Perfume*, a Bernd Eichinger production for Constantin Film. The €50 million budgeted period film has already been sold to territories all over the world. And last but certainly not least, Florian Henckel von Donnersmarck’s acclaimed debut film The Lives of Others, winner of four Bavarian Film Awards, seven German Film Awards and the Audience Award at Locarno, was selected to represent Germany in the 2007 OSCAR-race for Best Foreign Language Film. This of course has been a tradition in FFF’s ten year history, in which eight FFF-funded films were nominated and altogether five Academy Awards were won.

**MFG FILMFOERDERUNG BADEN-WUERTTEMBERG – WWW.MFG.DE/FILM**

Since October 1995, the **MFG Filmfoerderung** has been supporting the development and realization of culturally significant film projects, as well as the cinema scene in south-western Germany. The funder’s annual budget of some €10 million goes into the areas of screenplay development, pre-production planning, production, incentive funding, distribution and sales, film theater support and numerous structural measures.

Particular concentration is given to the support of up-and-coming filmmakers. But the support of international co-productions is also high on the list of priorities at MFG Filmfoerderung. For example, Christian Wagner’s *Warchild*, which was shot in Bosnia, Slovenia, Ulm and areas around the Swabian Alb and was screened In Competition in Montreal, and Didi Danquart’s *Offset* (shot in Romania), which premiered in the official program of the 1st Rome Film Fest.

### FIRST SUPPORT FROM THE GERMAN-POLISH CO-DEVELOPMENT FUND

During the Polish film festival in Gdynia, the first meeting of the German-Polish Co-Development Fund took place on 13 September 2006. The co-development fund was called to life by the Polish Film Institute, *Mitteldeutsche Medienfoerderung* (MDM), and *Medienboard Berlin-Brandenburg*.

First recipients for support funds for the mutual development of German-Polish film projects were Andreas Knaup and Jolanten Makosa with the producers Saxonia Media Filmproduction/Leipzig and BoMedia/Warsaw for the feature film project *August der Starke*.
(€30,000) about the power-hungry Saxon elector and King of Poland, Friedrich August. Kornel Miglus and Anna Jadowska received €24,000 for their project Berlin, being produced by Vacant Filmproduktion/Berlin and Koncept Media Radek Stys/Warsaw, about a young Polish woman visiting the German capital for the first time. The documentary project Kein Ort by Kerstin Nickig was awarded €15,500. The film, a co-production between Time Prints/Berlin and Metro Films/Warsaw, follows a Czech family on their escape from a war. The support decisions were made by Agnieszka Olorowicz (director of the Polish Film Institute), MDM managing director Manfred Schmidt, and Kirsten Niehuus, managing director of Medienboard Berlin-Brandenburg.

The German-Polish Co-Development Fund is intended to support the development of more co-productions between the two countries and was made official during the 2006 Berlinale, when the three initiators signed the agreement to establish the funds. Submission deadline for the next round of support funds is 1 February 2007. Application forms are available on the websites of all three participating institutions: www.mdm-online.de, www.medienboard.de and www.pisf.pl.

THE MOUNTAIN CALLS

Although North Rhine-Westphalia (NRW) itself doesn’t have any really high mountains, the most densely populated German state does have a few other things in common with Switzerland: just as in Duesseldorf, Zurich also has a Filmstiftung, which promotes national and international co-productions. At the beginning of September, film funders, producers and commissioning editors from NRW met with their confederate colleagues in Zurich for a first co-production meeting.

Director Mike Eschmann is currently demonstrating at the MMC Studios in Cologne how a successful cooperation between NRW and Switzerland works. After shooting in Interlaaken, Eschmann and his team traveled at the beginning of September to the Rhine River area to finish their studio shooting for his new comedy entitled Tell. The new adaptation of the Swiss heroic saga is being produced by the Lucerne-based Zodiac Pictures and the Cologne-based MMC Independent.
VISIONS DU RÉEL
INTERNATIONAL FILM FESTIVAL
DOC OUTLOOK-INTERNATIONAL MARKET
NYON, 20–26 APRIL 2007

INTERNATIONAL COMPETITIONS, ATELIERS
SPECIAL PROGRAMMES, COPRODUCTION MEETINGS
EDN-PITCHING SESSIONS, PANELS
VIDEO LIBRARY WITH V.O.D. SYSTEM FOR BUYERS

ENTRY FORMS AND REGULATIONS:
WWW.VISIONSDUREEL.CH
Am Ende kommen Touristen

Type of Project Feature Film Cinema Genre Coming-of-Age Story, Drama, Social Production Company 23|5 Filmproduktion/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz With backing from Medienboard Berlin-Brandenburg, BKM, Filmförderunganstalt (FFA) Producers Britta Knoeller, Hans-Christian Schmid Commissioning Editor Christian Cloos Director Robert Thalheim Screenplay Robert Thalheim Director of Photography Yoliswa Gaertig Editor Stefan Kobe Production Design Michal Galinski, Rita-Maria Hallekamp Principal Cast Alexander Fehling, Ryszard Ronczewski, Barbara Wysocka, Piotr Rogucki, Rainer Sellien, Lena Stolze, Lutz Blochberger Casting Simone Baer (Germany), Magda Szwarcbart (Poland) Format Super 16 mm, blow-up to 35 mm, color, 1:1.85, Dolby Digital Shooting Languages German, Polish, English Shooting in Oswiecim/Poland, July – September 2005 German Distributor X Verleih/Berlin

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

After breaking onto the German film scene last year with the social comedy Netto, Robert Thalheim has now completed shooting of his second feature Am Ende kommen Touristen which draws on the director's own experiences of community service for Aktion Sühnezeichen in Auschwitz in the mid-1990s.

Newcomer Alexander Fehling plays the German Sven in his early twenties who arrives in Auschwitz to begin his alternative to military service. There he meets Krzeminski (played by veteran Polish stage actor Ryszard Ronczewski), a former concentration camp inmate, who still lives next to the camp memorial, and also a young interpreter Barbara Wysocka, an up-and-coming actress from Cracow) whose greatest wish is at last to leave the small Polish town of Oswiecim. The confrontation with history at this place leads Sven into contemporary Poland.

IN PRODUCTION

Originally, the film was supposed to go into production in summer 2005, but was postponed by a year when the financing was not closed. However, in retrospect, the delay gave Thalheim and his producers a chance to hone the script further. “Sven is no longer someone who is possessed by an idea like in the original screenplay,” explains producer Britta Knoeller. “Moreover, he now comes to Oswiecim and is no longer the know-it-all he had been before.”

Thalheim came with lead actor Fehling to the Polish town two weeks ahead of the shoot to get a feeling for the place and to rehearse the scenes and, towards the end of the shoot, the cast and crew had a meeting with people who had been in Auschwitz to hear about their experiences.

As Knoeller explains, 23|5 Filmproduktion’s founder Hans-Christian Schmid worked closely with Thalheim on the development of the screenplay whereas she was more involved in the concrete production, although they have both taken turns in being at the set during the shoot. “You can’t compare this film with Netto,” she suggests. “That film focused on a father-son constellation and allowed for improvisation between the actors. That is not easy to do with the Polish actors, but they were nevertheless very flexible and we were able to discuss the figures’ intentions during the rehearsals.”

While Netto cost only €3,200 as a practice film, shot during the summer vacation from Thalheim’s studies at the Academy of Film & Television “Konrad Wolf” (HFF) in Potsdam, Am Ende kommen Touristen has a budget of around €1 million with support from ZDF’s Das kleine Fernsehspiel unit, Medienboard Berlin-Brandenburg, BKM, the German Federal Film Board (FFA), and the post-production house Pictorion Pictures.

“We can now work much more professionally,” says Thalheim, who used locations in the town of Oswiecim itself after the team was not granted permission to shoot in the grounds of the former Auschwitz-Birkenau concentration camp. “There was constantly the question within the team of how much one actually has to show of the place of the concrete crime in order to do justice to Auschwitz. And now I am even pleased that we are not shooting in the camp grounds. I hope that in this way one will have even more respect for the place.”

Am Ende kommen Touristen – which ideally should be ready at the beginning of 2007 – is the second production of the Berlin-based company 23|5 Filmproduktion after its Berlinale competition entry and German Film Award-winning Requiem. 23|5 has a number of projects in development, including a new feature film by Schmid, the political thriller Sturm (working title), again co-written with Bernd Lange; a children’s film penned by Jakob Hilpert and Achim von Boerries; and projects with Daniel Nocke, Markus Busch and Stefan Daehnert.

MB
Die Anruferin


World Sales
Bavaria Film 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: international@bavaria-film.de
www.bavaria-film-international.com

After a series of recent hits, Emmas Glueck, FC Venus, Eine andere Liga, and Kebab Connection, Wueste Film’s Stefan Schubert and Ralph Schwingel are back in action!

Once again changing genres with the assurance of Michael Schumacher taking a curve, yet remaining true to their belief that steady growth comes only from getting the quality right, this time they have teamed up with pubcaster ZDF’s showcase for emerging talent, Das kleine Fernsehspiel.

Irm Krischka leads a double life. In her early 30s, she jobs in a laundrette while looking after her bed-ridden mother. As a child, Irm experienced the death of her younger sister and the collapse of her parents’ marriage. She was then left alone to care for an alcoholic mother whose dead child was more important than the living one.

"But now Irm has the upper hand," says Schubert, "and lets the mother know it. It would be a miserable existence if it weren’t for her double life: she puts on a child’s voice and calls strangers, drawing them into an invented life. Then she pretends to be the mother and visits them, just to see if it’s okay for the “child” to visit. But shortly afterwards the “child” dies and then Irm watches her victim’s shock when they arrive at the cemetery!"

“But the game spins out of control,” says Schwingel, picking up the thread, “when she meets her latest victim, Sina. She thinks Irm is actually Elenore, a teacher and mother of Lea Paulina, but Sina’s recently lost her husband in a car accident and breaks down in front of her. Irm comforts her but then breaks off contact.”

The two women later meet by accident and a genuine friendship develops. Irm ends her telephone antics and even reconciles with her dying mother. But the new friendship is put to the test when Sina says she’s leaving town. In desperation, Irm sees only one possibility, to tell the truth.

“Now if all this sounds horribly weird and depressing, be rest assured that Die Anruferin is anything but,” says Bjoern Vosgerau, associate producer and new member of the Wueste-team, who acquired the project, developed the script and brought director Felix Randau aboard. “The film strikes a perfect balance between the tragic and comic. It’s her friendship with Sina that turns Irm from a damaged individual to a human being. It’s a very positive film, full of hope with a wonderfully upbeat resolution.”

Die Anruferin is director Randau’s second project with Wueste Film and ZDF after his 2003 film Northern Star, which also won him the Studio Hamburg Newcomer Award for Best Script.

Aufbruch der Filmemacher

The recent upswing of German cinema, nationally and internationally, calls for a reference to earlier comparable developments. Achievements and mistakes during the brief history of the independent Filmverlag der Autoren in the seventies are exactly that exciting reference,” says producer Rainer Koelmel.

Tailor-made for lovers of modern German cinema, film historians and movie buffs everywhere, Aufbruch der Filmemacher is essential viewing as it tackles the subject of the most significant era of post-war German filmmaking (1962-1982) that saw the rise, and subsequent demise, of the movement that became known as New German Cinema.

This was the movement of Rainer Werner Fassbinder, Wim Wenders, Hans G. Geissendoerfer, Hark Bohm, Werner Herzog and others. Their influence extended beyond local borders to impact on the very nature of filmmaking itself. Francis Ford Coppola was later to say that Apocalypse Now would have been unthinkable without Werner Herzog’s Aguirre, der Zorn Gottes.

True auteurs, a group of these directors went one step further. In order to retain control over the production, rights exploitation and distribution of their films, on 18 April 1971, they founded the Filmverlag der Autoren. It was to become the central motor of New German Cinema.

This period, 1962-1982, saw German filmmaking, in terms of the richness of its content and its international influence, reach heights that it was never to achieve since.

To watch Aufbruch der Filmemacher is to hear those who were there tell it as it was: guts, glory, warts and all. Featuring interviews as well as contemporary footage and rare archive material, this documentary is not only the definitive record of a unique era but is set to become a classic in its own right.

Two years ago, Cologne-based producer Joachim Ortmanns was attending the German Film & Television Academy’s annual showcase of student work when he saw excerpts from a “work in progress” by dffb student Bastian Guenther, Ende einer Strecke, which immediately caught his attention.

“He showed me his past films and then we came together to develop Bastian’s debut feature Autopiloten while Ende einer Strecke was still being completed,” Ortmanns recalls. Guenther’s graduation film was shown at the Hof International Film Festival last year – where he also scored a goal in the traditional Saturday morning football match! – and won this year’s First Steps Award in the category for short features up to 60 minutes.

Autopiloten consists of four interwoven episodes taking place during one day and one night on the highways of the Ruhr region where people’s paths cross who have one thing in common: they are all trying to live up to a lost ideal: four stories on a washed-up pop singer Heinz (played by Manfred Zapatka), the football coach Georg (Walter Kreye) who may soon be out of a job if his team loses the cup match, the freelance TV reporter Dieter (Wolfram Koch), Charlotte Bohning, Walter Kreye, Wolfram Koch, Charlotte Böhm, Regine Schroeder, Maya Koschmieder, Susanne-Marie Wragé and Kathrin Bessert (Anja Dihlberg).
Beautiful Bitch

Type of Project Feature Film Cinema Genre Youth Drama Production Company Riva Filmproduktion/Hamburg, in co-production with WDR/Cologne, NDR/Hamburg With backing from BKM, Filmfoerderungsanstalt (FFA), Filmstiftung NRW, MSH Schleswig-Holstein, Filmfoerderung Hamburg Producer Michael Eckelt Director Theo Martin Krieger Screenplay Theo Martin Krieger Director of Photography Andreas Hoefer Editor Brigitta Tauchner Production Design Andrea Kessler Principal Cast Katharina Derr, Patrick von Blume, Sina Tkotsch, Therese Haemer, Lucien Le Rest Casting Die Besetzer, Iris Baumueller-Michel Format 35 mm, color, 1:1.85, Dolby Digital Shooting Language German Shooting in Hamburg, Grossensee, Duesseldorf, Bucharest, July – September 2006

Koch) who has been too wrapped up in his job as a roving TV reporter to think about his family, and the traveling salesman Joerg (Charly Huebner) who is increasingly under pressure to meet the sales targets …

The protagonists arrive in the course of the film at a point of self-knowledge which they handle in various ways, and the subject matter is presented to the audience with funny, laconic as well as melancholic situations.

As the director points out, he is interested here “in showing the hard-ly positive social trend and commenting and evaluating it with a funny, but also reflective film and looking for an attempt at solutions for some of the figures in the film.”

“Bastian’s figures mostly appear rather austere, but they have an incredible depth,” says Ortmanns about the young filmmaker’s qualities. ”He speaks about serious human issues such as identity, success, failure, career vs. private life, and vice versa, and he finds a form which isn't obtrusive, but rather profound.”

Autopiloten follows Lichtblick Film’s previous collaboration with a first-time filmmaker when Ortmanns produced Thomas Durchschlag’s feature debut Allein which won the prize for Best Newcomer Actress and the Interfilm jury’s prize at the 2005 Ophuels Festival in Saarbruecken and was invited to compete for the Tiger Awards in Rotterdam.

Contact
Riva Filmproduktion GmbH
Friedensallee 14-16 · 22765 Hamburg/Germany
phone +49-40-3 90 62 56 · fax +49-40-3 90 69 59
e-mail: hamburg@rivafilm.de · www.rivafilm.de

“I have been friends with Theo now for 20 years after I invited him to show his film Zischke when I was running the cinema at Raschplatz in Hanover,” recalls producer Michael Eckelt who finally found an opportunity to work with Krieger on a project which had been awarded the Volkswagen Screenplay Prize at the International Film Festival Emden-Aurich-Norderney. He describes the project as “a female buddy story between two completely different characters, the story of an impossible friendship which develops against all probabili-ty and resistance.”

Beautiful Bitch, the first project of Eckelt’s new company Riva Filmproduktion which he founded earlier this year with media lawyer Wolfgang Brehm, tells the story of the 15-year-old Romanian girl Bica, alias Bitch, who is living on the streets of Bucharest before she is enticed to faraway Duesseldorf by the promises of the former policeman Cristu. He has promised her the chance to earn some money to help her younger brother, but the supposed job turns out to be organized pick-pocketing under the toughest of conditions. It is during one of her trips out stealing that she gets to know the spoiled brat Milka and is confronted for the first time in her life with a “nor-mal” teenage existence. Being cool, having fun and just hanging out seems just like paradise to her and gives light to a completely new, breathtaking feeling. But when Cristu sees that she is leading a double life, he tries using brutal violence to keep her away from this forbid-den world. Bitch’s new friends rally round to come to her aid …

“We cast the net very wide in the casting for the two girls,” Eckelt explains. “We went to the agencies, schools, school drama groups, the drama academy in Timisoara [in Romania], and visited streetball courts and basketball clubs. When we saw Katharina Derr, we knew she was exactly the right type even though she hadn’t done any-thing like this before. But since she is in practically every scene, we were not sure if we should risk it until her agency, Tomorrow, organized an improvisation with Patrick von Blume and we said ‘OK, let’s take the risk’. I can now say that the girls are really great, Katharina not only gives the figure of Bitch a face, but is also credible in the way she lives out this character in front of the camera.”

While Derr is a completely “new face” to the world of acting, Sina Tkotsch as Milka has appeared in Familie Dr. Kleist and the RTL TV movie Salsaprinzessin and even has her own fanzine website, and Patrick von Blume – as the corrupt ex-policeman – has acted in Olaf F. Wehling’s Futschicato, Florian Gaag’s graffiti film Wholetrain, and Elmar Fischer’s Fremder Freund.

As Eckelt points out, it wasn’t always easy to get permission to shoot at certain locations because of the story being set in the milieu of pickpockets and petty crime. “There was one scene in a department store where Bitch goes into the shoe department and leaves wearing some stolen shoes. We had trouble finding a store, but eventually Globetrotter in Cologne said OK. The same happened with scenes in a shopping center until we got a green light from a mall in Wuppertal,” he says. “We had real support from Duesseldorf where the autho-ries acknowledged that there is a problem with the child pickpockets and wanted it to be clear in the film that the setting is Duesseldorf. The city’s Mayor even has a small role in the film!”
Du bist nicht allein

**Type of Project** Feature Film Cinema  
**Genre** Tragicomedy  
**Production Company** OeFilmproduktion/Berlin, in co-production with RBB/Berlin, WDR/Cologne, SWR/Baden-Baden  
**With backing from** Medienboard Berlin-Brandenburg  
**Producer** Katrin Schloesser  
**Director** Bernd Boehlich  
**Screenplay** Bernd Boehlich  
**Director of Photography** Thomas Plenert  
**Editor** Karola Mittelstaedt  
**Production Design** Beatrice Schultz  
**Principal Cast** Katharina Thalbach, Axel Prahl, Katerina Medvedeva, Herbert Knaup, Karoline Eichhorn, Victor Choulmann, Juergen Holtz  
**Format** 16 mm, blow-up to HD/35 mm, color, 1:1.85, Dolby SRD  
**Shooting Language** German  
**Shooting in** Berlin, June – July 2006

The concrete jungle of Berlin’s Marzahn district was the setting for Bernd Boehlich’s second feature film *Du bist nicht allein* which was shot this summer with a top-notch cast including Katharina Thalbach, Axel Prahl and Herbert Knaup.

“Bernd had already written a draft of the screenplay in 2001 and it was clear to him from the outset that he wanted Katharina and Axel to play,” recalls Katrin Schloesser of the Berlin-based production outfit OeFilmproduktion which was invited to Cannes’ Directors Fortnight this year with Stefan Krohmer’s *Summer ’04* (Sommer ’04 an der Schle)!

At the center of the tragicomedy are the decorator Hans Moll (Prahl) and his wife (Thalbach), the TV presenter Frau Wellinek (Karoline Eichhorn) and her ex (Knaup) and the German-Russian Jewgenia (Katerina Medvedeva). They all have a lot of what one needs for life: food, drink, and a flat. However, what they don’t have is work.

*Du bist nicht allein* is described as “a story about the power of love and the little miracles we can discover if we keep our eyes open as we travel on life’s journey. The film does this by using powerful emotions and true-to-life, affectionate humor to tell stories from everyday life and about people who, in spite of all adversity, look for the light in their lives – and even though it may not be the big career, they learn in their mature years to swim!”

As with many of his previous works, director Boehlich also wrote the screenplay and pays particular attention to psychological precision as well as vivid images, expressions and gestures for what is his second film for the cinema after his feature debut in 2004 with Mutterseelenallein, which starred Katrin Sass and Vadim Glowna and was presented as a “surprise film” at last year’s Berlinale.

“The whole film was shot in Marzahn and Berlin is recognizable in the film, but the story would be possible in other places with the prefabricated concrete housing estates and people looking for work,” explains Schloesser who already has several sales agents and distributors interested in picking up the film.

Deliver of *Du bist nicht allein* is scheduled for the beginning of 2007 when another project from OeFilm, Kurger (working title) by Elke Hauck, is also due to be completed. This low-low budget film was shot in the industrial town of Riesa in Saxony with amateur actors and centers on the challenge for a steelworker of embarking on a new life after going through a divorce and being fired from one day to the next.

In addition, Schloesser and her partner at OeFilm, Fran Loeprich, are working with screenwriters Christoph Silber and Stefan Schaefer on the development of a highly topical political thriller – Renditions – about a CIA agent based in Berlin trying to free a Lebanese poet and translator she had mistakenly identified as the head of a terrorist group from a secret prison.

MB

Eine etwas andere Familie

**Type of Project** Feature Film Cinema  
**Genre** Tragicomedy  
**Production Company** miko-film/Berlin  
**With backing from** Filmförderungsanstalt (FFA), Medienboard Berlin-Brandenburg, Kuratorium junger deutscher Film  
**Producer** Faysal Omer  
**Director** Marc Meyer  
**Screenplay** Marc Meyer  
**Director of Photography** Peter Polsak  
**Editor** Diana Karsten  
**Production Design** Agi Dawaachu, Volker Frackmann  
**Principal Cast** Samuel Finzi, Nina Kronjaeger, Anna Maria Muehe, Harald Warmbrunn, Margot Nagel, Ennio Incanova  
** Casting** Ann-Kathrin Weldy, Sorrel Athina Jardine  
**Format** DV, blow-up to 35 mm, 1:1.85, color; Dolby SR  
**Shooting Language** German  
**Shooting in** Berlin, September & November 2006  
**German Distributor** ZORRO Filmverleih/Munich  

The concrete jungle of Berlin’s Marzahn district was the setting for Bernd Boehlich’s second feature film *Du bist nicht allein* which was shot this summer with a top-notch cast including Katharina Thalbach, Axel Prahl, Katerina Medvedeva, Herbert Knaup, Karoline Eichhorn, Victor Choulmann, Juergen Holtz  

“Bernd had already written a draft of the screenplay in 2001 and it was clear to him from the outset that he wanted Katharina and Axel to play,” recalls Katrin Schloesser of the Berlin-based production outfit OeFilmproduktion which was invited to Cannes’ Directors Fortnight this year with Stefan Krohmer’s *Summer ’04* (Sommer ’04 an der Schle)!

At the center of the tragicomedy are the decorator Hans Moll (Prahl) and his wife (Thalbach), the TV presenter Frau Wellinek (Karoline Eichhorn) and her ex (Knaup) and the German-Russian Jewgenia (Katerina Medvedeva). They all have a lot of what one needs for life: food, drink, and a flat. However, what they don’t have is work.

*Du bist nicht allein* is described as “a story about the power of love and the little miracles we can discover if we keep our eyes open as we travel on life’s journey. The film does this by using powerful emotions and true-to-life, affectionate humor to tell stories from everyday life and about people who, in spite of all adversity, look for the light in their lives – and even though it may not be the big career, they learn in their mature years to swim!”

As with many of his previous works, director Boehlich also wrote the screenplay and pays particular attention to psychological precision as well as vivid images, expressions and gestures for what is his second film for the cinema after his feature debut in 2004 with Mutterseelenallein, which starred Katrin Sass and Vadim Glowna and was presented as a “surprise film” at last year’s Berlinale.

“The whole film was shot in Marzahn and Berlin is recognizable in the film, but the story would be possible in other places with the prefabricated concrete housing estates and people looking for work,” explains Schloesser who already has several sales agents and distributors interested in picking up the film.

Deliver of *Du bist nicht allein* is scheduled for the beginning of 2007 when another project from OeFilm, Kurger (working title) by Elke Hauck, is also due to be completed. This low-low budget film was shot in the industrial town of Riesa in Saxony with amateur actors and centers on the challenge for a steelworker of embarking on a new life after going through a divorce and being fired from one day to the next.

In addition, Schloesser and her partner at OeFilm, Fran Loeprich, are working with screenwriters Christoph Silber and Stefan Schaefer on the development of a highly topical political thriller – Renditions – about a CIA agent based in Berlin trying to free a Lebanese poet and translator she had mistakenly identified as the head of a terrorist group from a secret prison.

MB
Bing Crosby dreamed of a white Christmas. Oliver, the hero of writer-director Marc Meyer’s debut feature, Eine etwas andere Familie, is going one better: he’s dreaming of the perfect family Christmas and he’s not about to let the fact that he hasn’t got a family get in the way!

So Oliver steals a wife, three kids, grandma, grandpa and a dog and then, by golly, he’s going to weld this bunch of complete strangers into a family unit with as much love and determination as it takes. Come hell or high water, it’s going to be a happy holiday, or else!

“I live in a district full of young families,” says Meyer, “and I was sitting alone one day, writing, looking out the window, and just thought how easy it would be to borrow a couple of kids and a single mother!”

Meyer took the idea to his good friend, Faysal Omer, who is making his producing debut. An architect, he has been responsible for project development at the European Film Market since April 2005, overseeing its recent move to the Martin Gropius Bau.

“Marc needed a good organizer,” says Omer. “We wanted to do the film with our own money but it just grew. We wanted to get on and do it but the material was so good we managed to get support from three of the four sources we approached.”

As Meyer acknowledges, raising finance for a debut feature is never easy. But his first film, Sonntag, im August, won him the Short Film Award at the Dresden Film Festival 2005, so the talent is obviously there.

In any event, Meyer is “able to manage with little means so I don’t think about it! DV is super,” he says, “as I can get that film look and also experiment. It lets me concentrate on the actors. The cast is wonderful. It’s great fun and that’s the best reason to direct, watching the characters come to life.”

Speaking of which, Nina Kronjaeger (who plays the mother) appeared in Elementarteilchen and Abgeschmiert and she was nominated for the German Television Award 2005 and the Adolf Grimme Award 2005 for her performance in Typisch Mann.

Meyer and Omer are also keen to praise the rest of the ensemble: Samuel Finzi, Anna Maria Muehe (an up-and-coming young talent) as well as Schulze Gets the Blues’ Harald Warmbrunn. As Meyer says, “he’s the guarantee things don’t get too serious!”

Eine etwas andere Familie also marks the acting debut of Maetzchen as the baby. She/he is scheduled to be born some three weeks before shooting starts! And a name to note: Cleopatra von Akazienwald as Cleo, the dog! A born pro, “she knows exactly what’s expected of her,” says Meyer. “Besides, who could resist those eyes?”

Contact
miko-film GbR · Faysal Omer
Ryke Strasse 17 · 10405 Berlin/Germany
phone +49-30-96 08 68 14 · fax +49-30-96 08 68 15
email: info@miko-filmm

Ein Fall fuer Freunde …
wie alles begann

Type of Project Feature Film Cinema Genre Animation, Children’s Film, Family Production Company MotionWorks/Halle, in co-production with Enanimation/Turin, 2d3D Animations/Angoulême
With backing from Mitteldeutsche Medienfoerderung, Medienboard Berlin-Brandenburg, Filmstiftung NRW, Filmförderungsaanstalt (FFA)
Producer Tony Loeser Commissioning Editor Manuela Lumb (WDR) Directors Tony Loeser, Jesper Moeller Screenplay Bettine & Achim von Borries, based on a script by Helme Heine & Gisela von Radotitz Art Directors Olaf Ulbricht, Serge Valbert Format 35 mm, color, 1:1.85, Dolby SR
Shooting Language German Animation in the studios of MotionWorks, Enanimation and 2d3D Animations, February – October 2007
German Distributor Warner Bros. Entertainment/Hamburg

Production is set to crank up in the new year on an animated feature film based on the Ein Fall fuer Freunde (A Case for Friends) books by children’s author and illustrator Helme Heine, which have been translated into 30 languages and sold 8 million copies.

The co-production between Germany’s MotionWorks, Italy’s Enanimation and France’s 2d3D Animations follows on the German and Italian studios’ experiences of producing 26 five-minute short films for WDR’s long-running Die Sendung mit der Maus program which saw the three friends – the mouse Johnny Mauser, the cockerel Franz von Hahn and the pig Waldemar – acting as detectives to solve all sorts of crimes in their home of Mullewapp.

The film opens with Johnny Mauser, an entertainer down on his luck, ending up in the sleepy village of Mullewapp where he meets the vain cockerel Franz von Hahn and the insatiable pig Waldemar. When Mullewapp’s pride and joy, the little lamb Cloud, is suddenly kidnapped, it is left to these unequal companions to use all of their bravery, might and cunning to save her from the claws of the big bad wolf who is planning a big feast with Cloud as the main dish on the menu. Through their adventures they come to learn about one another’s
strengths and weaknesses and to stand up for one another.

“The film will show how the three friends became friends,” says Manuela Lumb, the commissioning editor at Cologne-based WDR for the series and the feature film. “There are all kinds of unusual storylines with exciting and emotional characters, and a real story of adventure aimed at the younger children rather than targeting the whole family like the Disney films.”

Heine and his wife Gisela von Radowitz provided the basic storyline for the film, while the actual screenplay was developed by the writing team of Achim and Bettine von Borries who have also been involved in an animated feature film version of Tomi Ungerer’s The Three Robbers for X Filme.

“Apart from the plot, Heine has also come up with some lovely visual ideas and we naturally want to ensure that we keep to the artwork from his books,” Lumb adds.

As Heine notes, “Johnny Mauser is the Sherlock Holmes who solves things with humor, reflection and a magnifying glass. Franz von Hahn takes the two friends to the scene of the crime on his bicycle. And fat Waldemar is the ‘strong arm’ of the law who arrests the wrongdoers.” And he adds that these stories about the three friends seem to appeal in equal measures to children and adults alike because it speaks about “elementary stories of friendship, love and death. About all facets of life. That’s something one understands in Brazil in the same way as in Japan and in Korea.”

Ein Fall fuer Freunde ... wie alles begann, which was presented as a project at this year’s Cartoon Movie co-production market in Babelsberg, will be directed by Tony Loeser whose Halle-based company MotionWorks has been involved in the production of such recent animation productions as Globi and The Stolen Shadow, The Little Polar Bear (feature films and series), Tobias Tetz, Jester Till, and the two seasons of the Piratengeschichten puppet animation TV series with Studio Soi for RBB and MDR. Loeser will be joined on this latest project as co-director by the Danish animator Jesper Moeller whose past credits include working in various functions on Asterix and the Vikings, Tarzan II, Help! I’m A Fish, Felidae and Asterix in America.

Haende weg von Mississippi

Type of Project Feature Film Cinema Genre Children’s Film, Family Production Company Boje Buck Produktion/Berlin, in co-production with ZDF/Mainz With backing from FilmFoerderung Hamburg, Medienboard Berlin-Brandenburg, Filmfoerderungsanstalt (FPA), BKMM, Kulturelle Filmfoerderung Mecklenburg-Vorpommern Producer Claus Boje Commissioning Editors Irene Wellershoff, Franziska Guderian Director Detlev Buck Screenplay Maggie Peren, Stefan Schaller, based on the novel by Cornelia Funke Director of Photography Jana Marsik Editor Dirk Grau Production Design Lothar Holler Principal Cast Zoe Mannhardt, Katharina Thalbach, Christoph Maria Herbst, Hans Loew, Milan Peschel, Alexander Seidel, Konstantin Kaucher, Margit Carstensen Casting Jacqueline Rietz Format 35 mm, color, 1:1.85, Dolby Digital Shooting Language German Shooting in Mecklenburg-Vorpommern, July - August 2006 German Distributor Delphi Filmverleih/Berlin

Contact Boje Buck Produktion GmbH Kurfuerstendamm 226 · 10719 Berlin/Germany phone +49-30-88 59 13 0 · fax +49-30-88 59 13 15 email: info@bojebuck.de · www.bojebuck.de

W.C. Fields famously once said “Never work with children and animals”, but that didn’t deter Detlev Buck from trying his hand at a “children’s western” with an adaptation of the novel Haende weg von Mississippi by Germany’s answer to J.K. Rowling, Cornelia Funke.

As producer Claus Boje stresses, the decision to make a children’s film was “not based on any strategic consideration just because family films are doing so well at the moment. It is rather the case that one is interested in a story, the characters and the atmosphere. It is a challenge to do something new where one is looking at the world from a different perspective, from a child’s point of view. That’s why one does it.”

Adapted for the screen by Maggie Peren and Stefan Schaller, Haende weg von Mississippi tells the story of young Emma (played by Zoe Mannhardt) who comes to her grandmother Dolly’s (Katharina Thalbach) for the summer holidays and learns to her horror that a dastardly neighbor – known by Emma and the local children as “the Alligator” – is planning to send his late
The film was shot completely on location north of Berlin around the Schaalsee in Mecklenburg-Vorpommern during this summer’s heat wave in July and August. “Working with children was quite a new experience,” Boje admits. “It is psychologically a different kind of work. The thing was that we were working with both children and animals – with horses, pigs, ducks and they are definitely not like trained actors!”

The production also marked the first collaboration with the young DoP Jana Marsik whose work on shorts and documentaries had come to the attention of the producer and director. “Straightaway, she had the right approach to the subject,” Boje recalls. “She understood that it is a film about the summer holidays and the fact that they should never end. She managed to translate this flair of adventure and freedom into images.”

Meanwhile, the cooperation with the local authorities and the people in the region ran so smoothly that Boje Buck would not hesitate to return to Roegnitz and the Schaalsee in the future. The local press even announced that the production company would open a branch office there. “We will definitely see if we can find something where we can come back next year,” Boje says.

Max’s best friend is his dog, Bello, and thanks to magic the animal turns into a human being. Herr Bello. But if manners, or is it clothes, make the man then Herr Bello is most definitely still a dog! Furry-faced, cat-chasing and bad-breathed chaos ensues until it all comes good in the happy end as, thanks to Herr Bello, Max learns to accept his newest member of his family.

“We are creating a fantasy,” says Limmer. “Herr Bello is a fairytale story of the healing of a partial-family in that the main character helps the young boy. For this reason, the film is very much character driven. We have some great special effects but they are there to serve the story. Ben has a sense for comedy and emotion and what comes over is not just his, but all of our enthusiasm.”

In addition to the two Sams films, Verbong’s credits also include the recent Christmas hit Es ist ein Elch entsprungen while Maar, who also illustrates his own books, has received numerous national and international awards for his work.

Limmer’s career had taken him from Bavaria Film to Kinowelt before he founded Collina Filmproduktion in 2002. His credits include not only the Sams films but such hits as Der Raub der Hotzenplotz, Comedian Harmonists, Rennschwein Rudi Ruessel and Schtonk!. This last title was both OSCAR and Golden Globe nominated for Best Foreign Language Film in 1993.

Among Collina’s upcoming projects (“We’re not just about kids’ films,” says Limmer) are romantic comedies for commercial broadcaster Pro7 and pubcaster ARD.

Meantime Limmer and Verbong have no fear of children or dogs. “Not when we also have chickens, horses, rabbits and pigs!” laughs Limmer.
Mondkalb

Type of Project Feature Film Cinema Genre Drama Production Company Beaglefilms Filmproduktion/Berlin, in co-production with WDR/Cologne, RBB/Potsdam-Babelsberg With backing from Filmstiftung NRW, Medienboard Berlin-Brandenburg, Kuratorium junger deutscher Film Producer Juri Wiesner Commissioning Editors Andrea Hanke (WDR), Cooky Ziesche (RBB) Director Sylke Enders Screenplay Sylke Enders Director of Photography Frank Amann Editor Frank Brummundt Production Design Tommy Stark Principal Cast Juliane Koehler, Axel Prahl, Leonard Carow, Ronald Kukulies, Niels Bormann Casting Uwe Bunker Special Effects Armin Sauer, Roland Tropp Format 35 mm, color, 1:1.85, Dolby SR Shooting Language German Shooting in Berlin, Rathenau, Hamsdorf, Rangsdorf, August - September 2006 German Distributor X Verleih/Berlin

Contact
Beaglefilms Filmproduktions GmbH · Juri Wiesner Wielandstrasse 33 · 10629 Berlin/Germany phone +49-30-88 91 08 50 · fax +49-30-88 91 08 60 email: info@beaglefilms.tv · www.beaglefilms.tv

Love hurts, as the 39-year-old Alexandra, who has just been released from a two-year prison sentence for assaulting her ex-husband, knows only too well. With her faith in human relationships destroyed, Alex survives by withdrawing emotionally from life. She tries to find her psychological balance in solitude. But when a man and his young son cross her path and plans, she is forced to take a stand. Alex dares to leave her self-imposed exile and discovers once again how thin the ice can be and how fragile happiness is, no matter how small it is.

“What’s special about the film,” says Mondkalb’s executive producer and Beaglefilms’ founder, Juri Wiesner, “is that the main character is an outsider. She has chosen to exile herself, physically and mentally, from society as a whole. It takes a special kind of actress to portray this and Juliane Koehler is excellent in the role. But then again, the whole ensemble is excellent!”

Confidence, indeed! But Mondkalb also marks the third collaboration between Wiesner and writer-director Sylke Enders (the other two being Hab mich lieb! and Schlitten auf schwarzem Schnee).

Stube 54

Type of Project Feature Film Cinema Genre Comedy Production Company Wiedemann & Berg Filmproduktion/Munich, in co-production with Constantin Film Production/Munich, SevenPictures Film/Munich, Zweite Medienfonds German Filmproductions GFP/Berlin With backing from FilmFernsehFonds Bayern, Filmförderungsfonds und Subventionen Bayern und der Landesmedienanstalt Bayern Producers Quirin Berg, Max Wiedemann Commissioning Editor Andrea Bohling (Pro7) Director Grazn Henman Screenplay Oliver Ziegenbalg, Oliver Philipp, Carsten Funke, Robert Loehr Director of Photography Gernot Roll Editor Ueli Christen Production Design Christian Kettler Principal Cast Franz Dinda, Florian Lukas, Axel Stein Format 35 mm, color, cs, Dolby SRD Shooting Language German Shooting in Munich and surroundings, September – November 2005 German Distributor Constantin Film Verleih/Munich

Contact
Wiedemann & Berg Filmproduktion GmbH & Co. KG Bauerstrasse 2 · 80796 Munich/Germany phone +49-89-45 23 23 70 · fax +49-89-45 23 23 99 email: info@wb-film.com · www.wb-film.com
After this year’s resounding success with Florian Henckel von Donnersmarck’s thriller The Lives of Others (Das Leben der Anderen), producers Quirin Berg and Max Wiedemann have embarked on something completely different for their second feature film production with Granz Henman’s military comedy Stube 54.

“We both did our national military service ten years ago now,” notes Berg, “and we both felt that we have to make a movie in this setting. Apart from Leander Haussmann’s NVA, the military comedy genre has been rather neglected for decades while it thrived in other countries. That has to do with the very special role that the German Army played for a long time. But, in recent years, the general attitude has – in a healthy way – become much more self-conscious. Thanks to this development, we are sure that now is the perfect time to make a comedy about military service, the first ‘Bundeswehrkomoedie’.”

While they were still at film school in Munich, the two producers began working on the development of a screenplay and later approached writer-director Henman whose past credits include the two Ants In The Pants comedies (Harte Jungs and Knallhartes Jung) and the Til Schweiger drama The Polar Bear (Der Eisbaer).

“Stube 54 sees Henman teamed up again with veteran cinematographer Gernot Roll – they had worked together on More Ants In The Pants – as well as with actor Axel Stein whose career really took off after the two Ants films, although Berg reveals that “we will see a new aspect of Axel in this film.”

Apart from Stein, the young cast includes newcomer Franz Dinda (The Cloud/Die Wolke), Florian Lukas (Good Bye, Lenin!), Roland Nitschke (the German "voice" for Tommy Lee Jones) and Christian Sengewald (the lover in Francois Ozon’s last feature Le temps qui reste).

Dinda, who received BUNTE magazine’s New Faces Award earlier this year, plays the lead role of high school graduate Basti whose attempts to avoid being called up for military service are all to no avail. Instead of going to wild graduation parties and being with his new girlfriend, Basti only has marching and cleaning tanks to look forward to – that is, if it wasn’t for his “comrades” in Stube 54 ...

As Berg points out, the film’s screenwriters and director Henman were all sent off to a crash-course at a local barracks as preparation for the film, and the actors also spent time at an army training camp before shooting began in Munich and a former barracks in Lengries in mid-September. “Only a very few actors these days actually did military service, so it was important that they got some drill experience,” Berg says. “That will help them with their approach to their characters.”

Wen der Berg ruft

Type of Project Feature Film Cinema Genre Love Story
Production Company Razor Film/Berlin, in co-production with Dschoint Ventschr Filmproduktion/Zurich, Senator Film Produktion/ Berlin With backing from Medienboard Berlin-Brandenburg, Filmförderungsanstalt (FFA), Zuercher Filmstiftung
Producers Gerhard Meixner, Roman Paul
Director Tamara Staudt
Screenplay Tamara Staudt
Director of Photography Michael Hammon
Editor Joerg Hauschild
Production Design Irmhild Gumm
Principal Cast Anna Loos, Stefan Gubser, Steve Wrzesniowski
Production Company Razor Film Produktion GmbH
Contact email: rpaul@razor-film.de · www.razor-film.de

September saw the beginning of shooting on the first international co-production initiated by Berlin-based Razor Film itself with the production of dffb graduate Tamara Staudt’s second feature film Wen der Berg ruft in co-production with Zurich-based Dschoint Ventschr Filmproduktion and Senator Film Produktion.

“I saw Tamara’s graduation film Samstags at the Ex-Ground Festival in Wiesbaden and it stayed in my memory,” Razor Film’s Roman Paul recalls. “When I set up the company with Gerhard (Meixner), I started looking for her, found her number in the telephone book and gave her a call. This seems to work well because that’s how we got in touch with Carsten Strauch for Offene Wunden as well!,” which Razor Film produced earlier this year.

Staudt’s romantic comedy focuses on an unemployed young mother Eva from Eastern Germany (played by Anna Loos) who ends up in a summer job in the Swiss Alps. Once there, she has to cope not only with stubborn cows, but also with a love-smitten dairymaen and illegal workers from the Balkans who have their eyes on a German passport.

“Tamara has spent some time in the Alps learning to make cheese and
she even became the cheese queen of the village where she was staying, so she knows the region and the farmers and their work there very well,” Paul notes.

In addition to working closely with veteran screenwriter Wolfgang Kohlhaase (*Sommer vorm Balkon*) on the screenplay, Staudt further developed the project at last year’s Moonstone Screenwriters’ Lab in Scotland and explains that *Wen der Berg ruft* is a film about putting a relationship on ice that’s barely surviving in tough economic times. It’s about a cool but spectacular mountain summer and moving on to greener pastures. The challenge here is not only working hard at an altitude of 2,000 meters, but also getting along with people from different cultural backgrounds. For hundreds of years, farmers in the Swiss Alps have hired workers from abroad to help them out. These workers are cheaper and work longer hours than the locals – only fifty years ago, these workers came mainly from Italy or Austria. More recently, they came from Poland, Ukraine, Moldavia and Macedonia. Now, more and more Germans are taking up summer jobs because of the country’s stagnating economy.

“There are people in Eastern Germany who are at the halfway mark in life which could or should be the high point, but it seems their lives are already over,” says Paul, adding that, visually, the film will also point up the contrast between the mountains in Switzerland and the bleakness of home back in Eberswalde.
53rd International Short Film Festival Oberhausen
3.– 8. Mai 2007

Deadline for Entries
15 January 2007
The Seven Dwarves face their biggest challenge yet: Snow White asks them to help her prevent Rumpelstiltsken from coming to get her child. On their way they face many adventures and there are many surprises in store for them. The dwarves even visit a country they have never been to before, but which looks strangely familiar to us – this time the wood simply is not enough.

**Genre** Comedy  
**Category** Feature Film  
**Film** Cinema  
**Year of Production** 2006  
**Director** Sven Unterwaldt  
**Screenplay** Bernd Eilert, Otto Waalkes, Sven Unterwaldt  
**Director of Photography** Peter von Haller  
**Editor** Norbert Herzner  
**Music by** Joja Wendt  
**Production Design** Thomas Freudenthal  
**Producers** Douglas Welbat, Otto Waalkes, Bernd Eilert  
**Production Company** Zipfelmuetzen Film/Hamburg, in co-production with Film & Entertainment VIP Medienfonds/Munich, Universal Pictures Productions/Hamburg, MMC Independent/Cologne, Rialto Film/Berlin  
**Principal Cast** Otto Waalkes, Boris Aljinovic, Gustav Peter Woehler, Ralf Schmitz, Martin Schneider, Mirco Nontschew, Cosma Shiva Hagen, Axel Neumann, Nina Hagen, Hans Werner Olm, Helge Schneider, Heinz Hoenig, Ruediger Hoffmann  
**Length** 95 min, 2,610 m  
**Format** 35 mm, color, cs  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Dolby Digital Surround Ex  
**With backing from** FilmFernsehFonds Bayern, Filmförderungsanstalt (FFA)  
**German Distributor** Universal Pictures Germany/Hamburg  

**Sven Unterwaldt**’s films include **Antrag vom Ex** (TV, 1999), the TV series **Switch** (1997-1997), **Anke** (1999-2001), **Alles Atze** (2002), and **Berlin, Berlin** (2002), as well as the features **Wie die Karnickel** (2002), **7 Dwarves** (7 Zwerge – Maenner allein im Wald, 2004), **Siegfried** (2005), and **7 Dwarves – The Wood is Not Enough** (7 Zwerge – Der Wald ist nicht genug, 2006).
Nadja utterly storms through life, without compromise. She is looking for the true moments in life: in her pictures during the day as a photography student and at night in her favorite club, dancing herself into ecstasy with hefty flirts and quick sex. When she meets Darius, she is only interested in a one-night stand. But sex with Darius opens her eyes to a deeper, more meaningful existence for which she is willing to give up everything else. A desperate fight between love and passion begins into which Nadja dives headfirst and which threatens to overwhelm Darius …

Genre Drama, Erotic
Category Feature Film Cinema
Year of Production 2006
Director Felicitas Korn
Screenplay Felicitas Korn
Director of Photography Kay Gauditz
Editor Ulrike Tortora
Music by Ron Schickler
Production Design Oliver Hoese
Producers Judith Erber, Bernhard Koch
Production Company Erber + Koch Filmproduktion/Munich, in co-production with ZDF Das kleine Fernsehspiel/Mainz, ARTE/Strasbourg, Rome Film/Munich
Principal Cast Henriette Heinz, Golo Euler, Sabine Bach, Wolfgang Packhaeuser, Till Trenkel, Patrick Gueldenberg, Juergen Lehmann, Claire Oelkers
Casting Anne Walcher, Stefany Pohlmann
Special Effects Jens Doeldissen
Length 92 min, 2,613 m
Format Super 16 mm
Blow-up 35 mm Digital Recorded (HD), color, 1:1.85
German Sound Technology Dolby Digital
Festival Screenings Hof 2006
With backing from FilmFernsehFonds Bayern, Bayerische Theaterakademie August Everding, Foerderverein der HFF Muenchen, Frauenbeauftragte der HFF Muenchen

Felicitas Korn was born in 1974 in Offenbach and studied at the Academy of Television & Film in Munich. Also active as a writer, a selection of her films includes: Was fuer ein Zufall (short, 1994), VIVA FAME 15 Stunden zum Ruhm (short documentary, 1996), Nass (short, 2000), and several music videos. Amour fou (Auftauchen, 2006) is her feature film debut.
The Big Sellout
Privatization – for Minda in Manila, Bongani in Soweto and Simon in Brighton, this is a more than abstract notion. It is the life-threatening reality they deal with every day. In this episodic documentary, Florian Opitz examines the consequences of privatization – often forced by institutions such as the World Bank and the International Monetary Fund – on real individuals in various parts of the world. Minda, for instance, is struggling to find money for the dialysis her son needs twice a week because Philippine health care has been largely privatized and the poor don’t have access to it anymore. Bongani and his team of “electro-guerillas” roam their South African township and illegally restore electricity to homes of people too poor to pay their bills to the now privatized supplier. And Simon humorously relates his adventures as a train driver, first for British Rail, and then for countless other firms that come and go with a regularity that has long disappeared from the train schedule. The victory of the citizens of Cochabamba, Bolivia, against a mighty US corporation that tried to control the municipal water supply adds a note of hope to the film. The interwoven storylines are contrasted with interviews with “the other side,” those responsible for the privatizations and with comments by Nobel Prize winner Joseph Stiglitz, who left the ranks of the doers to fight for the losers.

The Big Sellout is the compelling portrayal of a complex subject. It brings home the conflicting message of privatization through the gripping portrayal of human beings around the world directly affected by these often inhuman and misguided efforts to boost economic growth.

**Genre** Society  **Category** Documentary  **Cinema** Year of Production 2006  **Director** Florian Opitz  **Director of Photography** Andy Lehmann  **Editor** Niko Remus  **Producers** Felix Blum, Arne Ludwig  **Production Company** Discofilm/Cologne, in cooperation with ARTE/Strasbourg, BR/Munich  **Length** 94 min, 2,679 m  **Format** DV transferred to 35 mm, color, 1:1.85  **Sound Technology** Dolby Stereo  **Original Version** English  **With backing from** Filmstiftung NRW

Florian Opitz, born in 1973 in Saarbruecken, is a freelance documentary filmmaker, author and journalist. After studies in History, Psychology and English in Cologne and Heidelberg, he started working for several European broadcasters. He also instructs Documentary Film classes at different German universities. His films include: Jack Kerouac – The Life of the Writer (1999), Women in Hitler’s Army (1999), Tibet – Myth and Reality (2001), Goliath’s Nightmare – Protest Against Globalism Since Genua 2001 (2002), Blood for Oil. The Wars for the Black Gold (2003), The Hunt for the Killer Virus (2005), The Last Days on the Western Front (2005), and The Big Sellout (2006), among others.
He has a wonderful family he barely ever sees anymore. He has a great job. He has a lovely home. Then … Bummm! – he gets fired. Art is his wife’s passion and her profession. Is she really honest to her man? And who are the new neighbors?

His kids have their own attitudes to life. He treats them all as if they were his employees until the situation gets out of hand for all of them.

Bummm! His son Linus blows up the neighbor’s sculpture and sets fire to the house. Bummm! His wife moves to her friend Claudia for the time being.

Every end leads to a new beginning and everything stays in motion all the time.

**Genre**: Tragicomedy  
**Category**: Feature Film  
**Cinema Year of Production**: 2006  
**Director**: Alain Gsponer  
**Screenplay**: Alexander Buersch, Matthias Pacht  
**Director of Photography**: Matthias Fleischer  
**Editor**: Melanie Werwie  
**Music by**: Marius Felix Lange  
**Production Design**: Renate Schmaderer  
**Producers**: Andreas Bareiss, Gloria Burkert, Bernd Burgemeister  
**Co-Producers**: David Groenewold, Andi Huber, Peter Reichenbach

**Production Companies** BurkertBareiss Development/ Munich, TV60 Film/Munich, in co-production with C-Films/Zurich, GFP Medienfonds/Berlin, SWR/Baden-Baden, BR/Munich, SF/Zurich  
**Principal Cast**: Ulrich Noethen, Katja Riemann, Joseph Mattes, Hannah Herzsprung  
**Casting**: Simone Baer, Lore Bloessl  
**Length**: 103 min, 3,036 m  
**Format**: 35 mm, color, 1:1.85  
**Original Version**: German  
**Subtitled Version**: English  
**Sound Technology**: Dolby Stereo  
**With backing from**: MFG Baden-Wuerttemberg, FilmFernsehFonds Bayern

Celebration of Flight is about a very rare sort of adventurer you are unlikely to find today.

A film about a pilot who flew sheiks and kings like Haille Selassie or the King of Yemen. A film about the oldest dream of mankind and the only remaining dream of an old man: at the age of 78, Daniel Rundstroem wants to build his own plane in the middle of the tropical forest, on Dominica, an island paradise in the Caribbean.

It is also a film about a unique friendship between a 78-year-old Swede and a 16-year-old native boy from the Caribbean Sea. They share one desire for which they are willing to sacrifice everything: to develop and build their very own aircraft.

With it, they are planning to take part in one of the world’s biggest air shows for airplane designers in Florida and win a prize. Their only goal is success.

For the boy, it is the beginning of all his dreams. For the old man, it is his very last dream. And it’s the legacy of a father-and-son relationship. However for Daniel it is not only the building of an airplane. It is much more: a review of his life, the reunion with his lost son and the memories of his past adventures …

Genre Adventure, Biopic Category Documentary Cinema Year of Production 2006 Director Lara Juliette Sanders Screenplay Lara Juliette Sanders Directors of Photography Ralf Leistl, Michael Boxrucker Editors Klaus Schaefer, Jean-Claude Pirouè Music by Gary Marlowe Producer Lara Juliette Sanders Production Company Lombardo Films/Munich Length 78 min Format DigiBeta, color, 16:9 Original Version English Sound Technology Stereo German Distributor Lombardo Films/Munich

Lara Juliette Sanders studied Journalism and Business Management in Munich, followed by work as an editor and commissioning editor for several departments at the broadcasters WDR and tm3. Thereafter she began developing international series, magazines and features for Bavaria Films, ZDF and BR and started working in continuity and as an assistant director. Since 2000 she has worked as a junior producer and assistant director for Hafisch Entertainment/Munich, and as an assistant director on the series Ein Fall fuer zwei. Celebration of Flight (2006) marks her own directorial debut. She is currently directing, producing and co-producing for Lombardo Films/Munich.

World Sales (please contact)
Lombardo Films GmbH
Tengstrasse 22 · 80798 Munich/Germany phone +49-89-21 66 76 36 · fax +49-89-21 66 76 37 email: info@lombardofilms.com · www.lombardofilms.com
Cousin Cousine


“The film convinces by its rhythmic montage of images and sounds, combining documentary and fiction material in an unusual way. Autobiographic fragments form a poetic picture of a ‘forbidden love’.”

(Jury statement, Oberhausen 2005)


Maria Mohr was born in 1974 in Mainz. She studied Architecture from 1994-1998 in Darmstadt and Paris. Since 2005, she has been studying Experimental Media Design at the Berlin University of Arts.

World Sales (please contact)
Maria Mohr Film
Mehringdamm 49 · 10961 Berlin/Germany
phone +49-30-81 89 68 97 · email: film@mariamohr.de · www.mariamohr.de
One Long Summer tells the story of Vroni who, as the summer slowly unfolds, experiences her first love in a small Bavarian village.

Apart from the daily monotony of farmhouse chores and shy conversations about boys and sex that she has with her friend Gerti, Vroni finds herself drawn, again and again, to the woods, to the caravan of Ales, the young Czech puppeteer.

Using a quiet visual language, with soft almost dream-like sequences, One Long Summer shows the sweet melancholy of first love and the dusty, dragging summers of childhood that seemed to be endless.

**Genre** Coming-of-Age Story  
**Category** Short  
**Year of Production** 2006  
**Director** Steffi Niederzoll  
**Screenplay** Steffi Niederzoll  
**Director of Photography** Julia Daschner  
**Editor** Rita Schwarze  
**Music by** Olaf Taranczewski  
**Production Design** Stefan Westerwelle, Petra Becker  
**Producer** Martin Blankemeyer  
**Production Companies** Muenchner Filmwerkstatt/Munich, Academy of Media Arts (KHM)/Cologne  
**Principal Cast** Alina Sokar, Sophie Pfluegler, Andrea Dengler, Angelika Bender, Benjamin Maehrlein  
**Length** 29 min, 782 m  
**Format** Super 16 mm, color, 1:1.78  
**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Stereo  

**Festival Screenings** Hof 2006  
**With backing from** Jugend fuer Europa, Aktion Mensch 5000 x Zukunft, FilmFernsehFonds Bayern

Steffi Niederzoll was born in 1981 in Nuremberg and studies at the Academy of Media Arts (KHM) Cologne. Her films include: Je cherche Armand (documentary short, 2001), Rio von der Motz (documentary short, 2003), Petuhtanten (documentary short, 2004), Als zoegte die Landschaft (short, 2005), and One Long Summer (ein Sommer lang, 2006).
Karl and Hans couldn’t be more different. Karl is a young mathematician with a promising career at an insurance company, whereas the man-about-town Hans only takes up the odd job to get by. When they meet, Hans asks Karl whether he is happy. Karl doesn’t know what to reply until Hans shows him what makes him happy: ice cream, girls, coffee, airplanes, the fastest backwards driving car in the world, and driving a Porsche at night in the nude along the Autobahn, for example. For Hans “friendship” means to share everything, even Stelle, the queen of his heart. This is too much for Karl. But then, you can’t just get rid of a friend like Hans, and a woman like Stelle is unforgettable …

**Genre** Comedy  
**Category** Feature Film  
**Feature Film Cinema** Year of Production 2006  
**Director** Sebastian Schipper  
**Screenplay** Sebastian Schipper  
**Director of Photography** Oliver Bokelberg  
**Editor** Jeffrey Marc Harkavy  
**Music by** Gravenhurst  
**Production Design** Andrea Kessler  
**Producers** Maria Koepf, Tom Tykwer  
**Production Company** X Filme Creative Pool/Berlin, in co-production with Film 1/Berlin, TELEPOOL/ Munich  
**Principal Cast** Daniel Bruehl, Juergen Vogel, Sabine Timoteo  
**Casting** Nessie Nesslauer  
**Length** 84 min, 2,289 m  
**Format** 35 mm, color, cs  
**Original Version** German  
**Subtitle Version** English  
**Sound Technology** Dolby SRD  
**Festival Screenings** Hamburg 2006 (Opening Film)  
**With backing from** Filmstiftung NRW, Filmförderungsanstalt (FFA), FilmFoerderung Hamburg, Medienboard Berlin-Brandenburg, BKM, MEDIA  
**German Distributor** X Verleih/Berlin

For more than 30 years, the highly entertaining exploits of 
Hui Buh – The Goofy Ghost have delighted entire German 
families. Over 25 million copies of books, records, cas-
ettes and audio books have been sold so far, making it 
Germany’s best-selling title ever for children.

Equipped with his treasured Haunting License, the goofy 
ghost Hui Buh has been haunting the halls of Castle 
Burgeck for over 500 years. The poor ghost is really any-
thing but scary. It’s only now, in 1899, that he’s given the 
chance to prove his ghostly skills …

King Julius the 111th has come to the ancient castle to pre-
pare a huge party for his soon-to-be fiancée, the Countess 
Leonora, who, it turns out, has secretly hatched a di-
bolical plan to steal all the King’s wealth.

Hui Buh’s attempts to terrorize the intruders fall complete-
ly flat, and even worse, the King succeeds in rid ing the 
castle’s ancient halls of the comical but troublesome spook 
by burning his precious Haunting License. It’s only after 
King Julius discovers that he’s broke and that he needs Hui 
Buh’s help that the two decide to pool their questionable 
talents to regain their realms.

Sebastian Niemann has a number of feature films and TV 
movies to his credit, including Seven Days to Live (Du lebst 
noch 7 Tage, 2000) and The Hunt for the Hidden Relic 
(Das Jesus Video, 2002). He also took home the Special Prize 
of the European Broadcasters’ Jury at the Brussels International 
Festival of Fantasy Film in the category of Best Director for the TV 
movie Verfolger (1994). Hui Buh (2006) is his second feature 
film.
After ten long years in the flat, Gerold the crocodile is being thrown out. Is there a conspiracy against him? Does newcomer Ellen the wildebeest have something to do with it? One thing is for sure – the wild days are now just a distant memory.

**Genre** Animation  
**Category** Short  
**Year of Production** 2006  
**Director** Daniel Nocke  
**Screenplay** Daniel Nocke  
**Animation** Anja Perl, Heidi Wittlinger, Volker Willmann  
**Producer** Thomas Meyer-Hermann  
**Production Company** Studio Film Bilder/Stuttgart  
**Length** 5 min, 137 m  
**Format** 35 mm, color, 4:3

**Original Version** German  
**Subtitled Version** English  
**Sound Technology** Stereo  

**Awards**  
**Award of Distinction** Linz 2006, **Special Mention** Oberhausen 2006, **Jury Award** Hofheim 2006

**With backing from** MFG Baden-Wuerttemberg, Filmförderungsanstalt (FFA), Kuratorium junger deutscher Film  
**German Distributor** Studio Film Bilder/Stuttgart

**World Sales** (please contact)  
**Studio Film Bilder**  
Ostendstrasse 106  
70188 Stuttgart/Germany  
phone +49-7 11-48 10 27  
fax +49-7 11-48 91 25  
email: studio@filmbilder.de  
www.filmbilder.de

**Daniel Nocke** was born 1968 in Hamburg and studied at the Film Academy Baden-Wuerttemberg from 1994-1999. He lives and works as script writer and animation director in Hamburg.
In the comedy Lumber Kings, the lovely and charismatic loser Krischan comes back to his working class village Tanne, planning to hold a lumber jack competition there. He manages not only to overcome the massive resistance of his old friends Ronnie and Bert, but also transforms the whole village, saving it from a state of stagnancy and resignation.

**Genre:** Social Comedy  **Category:** Feature Film  **Cinema:** Film

**Year of Production:** 2006  **Director:** Matthias Keilich  **Screenplay:** Khyana el Bitar, Matthias Keilich

**Director of Photography:** Henning Stirner  **Editor:** Gergana Voigt  **Music by:** Neil Filby

**Production Design:** Petra Albert  **Producer:** Nicole Gerhards

**Production Company:** NiKo Film/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz

**Principal Cast:** Bjarne Ingmar Maedel, Frank Auerbach, Steven Merting, Barbara Philipp, Christina Grosse, Peter Sodann  **Casting:** Karen Wendland

**Length:** 94 min, 2,538 m  **Format:** 35 mm, color, 1:1.85

**Original Version:** German  **Subtitled Version:** English  **Sound Technology:** Dolby SR

**World Sales** (please contact)

NiKo Film · Nicole Gerhards, Matthias Keilich
Rungestrasse 22 · 10179 Berlin/Germany
phone +49-30-27 58 28 36 · fax +49-30-27 58 28 72
email: info@nikofilm.de · www.nikofilm.de

Matthias Keilich was born in 1965 in Calw/Baden-Wuerttemberg. After his schooling, he worked as a sculptor in Stuttgart and Freiburg. In 1993, he enrolled in the German Film & Television Academy (dffb) in Berlin where he studied Scriptwriting and Direction. During his studies, he made such films as Wer aussteigt hat verloren (1996), Tod in New York (1996) and Zu (1998). Neither Fish, Nor Fowl (Nicht Fisch, nicht Fleisch, 2001) was his first feature-length film as well as his graduation film from the dffb, followed by Lumber Kings (Die Koenige der Nutzholzgewinnung, 2006).
Life with Hannah is anything but easy. She is young and pretty, but also deeply mysterious and enigmatic. Floating between her bare apartment and gloomy photo lab, she has wrapped herself in a cocoon of inapproachability. Neither her work colleagues nor her partner, daughter or parents can pierce Hannah’s armor of rules, rituals and barriers.

As this artificial sense of security is successively infiltrated by an anonymous stranger, Hannah’s life slowly but surely turns into a thriller that will blur the boundaries between real danger and her inner demons. In her quest to confront the invisible enemy, Hannah re-establishes contact with her past and her equally repressed present.

Genre Melodrama  Category Feature Film  Cinema Year of Production 2006  Director Erica von Moeller  Screenplay Svenke Lars Neuwoechner  Director of Photography Sophie Maintigneux  Editor Gesa Marten  Music by Axel Schappe

Production Design Birgit Esser  Producer Titus Kreyenberg  Production Company unafilm/Cologne, in co-production with ZDF Das kleine Fernsehspiel/Mainz, ARTE/Strasbourg  Principal Cast Nina Hoss, Isabel Bongard, Wolfram Koch, Matthias Brandt, Marie-Lou Sellem, Milan Peschel  Casting Anja Dihrberg  Length 85 min, 2, 325 m  Format 35 mm, color, 1:1.85  Original Version German  Subtitled Version English  Sound Technology Optical Stereo  Festival Screenings Hof 2006  With backing from Filmstiftung NRW

Erica von Moeller was born in Wiesbaden in 1968. After studying Fine Arts at the University of Mainz, she went on to study Film at the Academy of Media Arts in Cologne. A winner of numerous awards, her films include: mariemarie (short, 1999), Nora and Anna (1999), One Summer (short, 2002), Sainkho (documentary, 2002), For the Moment (short, 2004), Bittersweet Breath (2005), and Living with Hannah (Leben mit Hannah, 2006).
Losers and Winners

In the Ruhr Area, one of Germany’s key industrial regions, the famous “heartbeat of steel” has gone silent. A few years after the hypermodern coke plant at Kaiserstuhl, built at a cost of 650 million Euros, was shut down, 400 Chinese workers start breaking it down into manageable parts to ship them back to their homeland: disassembly in the West – reassembly in the Far East. Where up to 800 people used to work, the last 30 German employees are now supervising the so-called Shutdown Department. Communication between the two groups is difficult. Highly motivated people from a low-wage country come face-to-face with financially better-off workers in an industrialized nation who are now suddenly bereft of future prospects. Filmmakers Ulrike Franke and Michael Loeken watched as the gigantic industrial site was dismantled, documenting the stories that accompanied its disappearance.

Two worlds collide. Who is ultimately the winner and who the loser when a whole region of Germany experiences first-hand the impact of globalization, while in the Middle Empire new visions come and go with each passing day?

Genre Environmental/Ecology, Society Category Documentary

Cinema Year of Production 2006 Directors Ulrike Franke, Michael Loeken

Screenplay Ulrike Franke, Michael Loeken

Directors of Photography Michael Loeken, Ruediger Spott

Editor Guido Krajewski Music by Maciej Sledziecki

Producers Michael Loeken, Ulrike Franke Production Company filmproduktion loekenfranke/Cologne, in co-production with WDR-ARTE/Cologne, Goethe-Institut/Munich

Length 96 min, 2,736 m Format DV Blow-up 35 mm, color, 1:1.85

Original Version German/Chinese Subtitled Version English

Sound Technology Dolby SR


With backing from Filmstiftung NRW German Distributor filmproduktion loekenfranke/Cologne

Ulrike Franke was born in 1970 in Dortmund and studied Theater, Film & Television Studies in Cologne. She then worked on several television and film productions as well as independent work in scriptwriting and documentaries. Since 1996, she has been active as a screenplay writer, director and producer.

Michael Loeken was born in 1954 in Neviges and studied Theater, Film & Television Studies in Cologne. In 1981, he wrote the screenplay for and directed the documentary Ich hatte schon begonnen die Freiheit zu vergessen and worked as a recording supervisor for numerous documentary and feature films.

Kevin is proud to be able to present his award-winning “mind machine” to his schoolmates and teachers. But after a few confused sentences, he runs off the stage of the auditorium. Then his friend Nadine disappears. There’s no time to lose – it’s a case for TKKG! Tim, Klumpling, Karl and Gabby take advantage of an outing to undertake a daring search for the lost children. They sneak into the empty, dilapidated house of Kevin’s parents, and what they discover there takes their breath away: a new prototype of the spectacular mind machine! The quartet begins to suspect that this could be the reason for the disappearances. But who’s behind all this? And what role is Mr. Manek, the biology teacher, playing here? Is Kevin conspiring with him? Their investigations take TKKG deeper and deeper into the mystery of the mind machine and on the track of a sinister experiment. It’s the beginning of an adventurous journey of discovery into a bizarre world of real and virtual surprises …

Scene from “TKKG and the Mysterious Mind Machine” (photo © 2006 Constantin Film)

Tomy Wigand studied at the Academy of Television & Film in Munich from 1976-1979. He directed three shorts – Pangratz, Lotte and Unter Maennern – before making his TV film debut in 1981 with Ein bisschen was Schoenes. He served as the film editor on Roland Emmerich’s The Noah’s Ark Principle (1983), Joey (1985), and Moon 44 (1990), and wrote the screenplay for Hans W. Geissendoerfer’s adaptation of Duerrenmatt’s Justiz (1993). Since 1993, Wigand has directed episodes for daily soaps (Gute Zeiten, Schlechte Zeiten and Verbotene Liebe) and TV action series (Alarm fuer Cobra 11) as well as Twiggy, Liebe auf Diaet (TV, 1997), Picknick im Schnee (TV, 1999), Soccer Rules! (Fussball ist unser Leben, 2000), Winter of Regret (Nicht heulen, Husky, TV, 2000), The Flying Classroom (Das fliegende Klassenzimmer, 2002), and TKKG and the Mysterious Mind Machine (TKKG – Das Geheimnis um die raetselhafte Mind-Machine, 2006).
While Schimanski is buying his after-work six-pack at a petrol station, 14-year-old Lena Krawe approaches him with a pretty clear offer. “It’s already gone that far,” Schimanski says to himself. He starts to take a different look at the area he and Lena are living in. Suddenly, a car is set on fire, right next to where he lives. Schimanski knows immediately that this didn’t happen accidentally. It was murder! The victim was a known local employment agent, Matthias Zimmermann. Almost everybody disliked him, especially the girls. Schimanski knows immediately that this didn’t happen accidentally. It was murder! The victim was a known local employment agent, Matthias Zimmermann. Almost everybody disliked him, especially the girls. Schimanski is convinced that there is more than simple revenge behind the façade of unemployment, gambling and prostitution. He knows those people quite well, they are at the lower end of society, but they would never just simply kill someone. He meets Lena’s dad, who lost everything by gambling. Schimanski knows that Lena’s dad has a fitting motive for the murder, but he doesn’t believe Krawe is capable of killing anyone. Another murder happens at a building site nearby. The dead worker had close connections to Zimmermann. Schimanski is confronted by a riddle he is determined to solve.

Genre Drama, Thriller Category TV Movie Year of Production 2006 Director Torsten C. Fischer Screenplay Horst Vocks, Lars Boehme, in cooperation with Torsten C. Fischer Director of Photography Hagen Bogdanski Editor Benjamin Hembus Music by Fabian Roemer Production Design Stefan Schoenberg Producer Sonja Goslicki Production Company Colonia Media/Cologne Principal Cast Goetz George, Julian Weigend, Chiem van Houweninge, Denise Virieux, Matthias Brandt, Julia Jaeger, Ronald Zehrfeld, Katharina Schuettler Casting Anja Dührberg Length 90 min Format Super 16 mm/DigiBeta, color, 16:9 Original Version German Sound Technology Stereo

Torsten C. Fischer studied Art History, Philosophy and Theater in Berlin, followed by studies at the German Academy of Film & Television. A selection of his films includes: Die fliegende Kinder (1992), Berlin, 10:46 (TV, 1994), Nina (TV, 1997), Doppeltes Dreieck (TV, 1998-1999), the Doppelter Einsatz episode Mond, Schwarzbrot (1999), Der Anwalt und sein Gast (TV, 2002), Mr. and Mrs. Right (TV, 2003), Der Liebeswunsch (2004), the Tatort episode Dreh dich nicht um (2005), and the Schimanski episode Tod in der Siedlung (2006).
Wer früher stirbt ist länger tot

GRAVE DECISIONS

You can never be too young to be a murderer, thinks 11-year-old Sebastian, who’s convinced that he killed his mother at the age of 0. The proof is on her tombstone: she died the day he was born! Though his father Lorenz tries to calm him, Sebastian is terrified by the thought of spending years in purgatory. Hoping to knock off a few years by doing good deeds, he sets out to find a wife for his dad. The heavens must be listening, since Lorenz and Sebastian’s teacher Veronika both fall madly in love with each other. The only problem is: Veronika is married. But since Sebastian already killed his mother, surely it’ll be easy to kill a stranger …

Genre Comedy Category Feature Film Cinema Year of Production 2006 Director Marcus H. Rosenmueller Screenplay Marcus H. Rosenmueller, Christian Lerch Director of Photography Stefan Biebl Editors Anja Pohl, Susanne Hartmann Music by Gerd Baumann Production Design Michael Koenig Producers Andreas Richter, Annie Brunner, Ursula Woerner Production Company Roxy Film/Munich, in co-production with BR/Munich Principal Cast Fritz Karl, Juergen Tonkel, Jule Ronstedt, Markus Krojer, Saskia Vester Casting Nessie Nesslauer Length 102 min, 3,036 m Format 35 mm, color, cs Original Version German Subtitled Version English Sound Technology Dolby Digital Festival Screenings Munich 2006 Awards German Film Promotion Award Munich 2006 (Best Direction) With backing from FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), Kuratorium junger deutscher Film German Distributor Movienet Film/Munich

Fred wants to get married to Mara, who is a single parent. The hitch is that Mara’s son Linus hates Fred and is bent on getting rid of this unwanted male competition. There is only one way to win Linus’ favor: to get him an original basketball personally signed by ALBA-Berlin superstar Mercurio Mueller. And the only place to get it is the handicapped tribune, where Mercurio Mueller throws the ball after each record basket. Fred sees no other option: he needs to pretend to be handicapped in order to gain access to the handicapped tribune. When Fred actually catches the ball he is the star of the evening. The following media hype forces him to lead an exhausting and comical double life in the course of which he finally finds his true love.

**Genre** Comedy

**Category** Feature Film, Cinema

**Year of Production** 2006

**Director** Anno Saul

**Screenplay** Cinco Paul, Ken Daurio, Bora Dagtekin

**Director of Photography** Peter Nix

**Music by** Marcel Barsotti

**Production Design** Florian Lutz

**Producer** Philip Voges

**Executive Producers** Eberhard Junkersdorf, Dietmar Guentsche, Stefan Gaertner, Matthias Emcke

**Production Companies** Hofmann & Voges Entertainment/Munich, Neue Bioskop Film & Erste Produktionsgesellschaft/Munich, in co-production with SevenPictures/Munich, Senator Film Produktion/Berlin, Munich Animation/Munich, Bioskop Film/Munich, Neue Bioskop Film/Munich

**Principal Cast** Til Schweiger, Juergen Vogel, Alexandra Maria Lara, Christoph Maria Herbst, Anja Kling

**Casting** Emrah Etrem

**Length** 111 min, 3,041 m

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

**Original Version** German

**Subtitled Version** English

**Sound Technology** Dolby Digital

**World Sales**

**TELEPOOL GmbH · 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
Two daughters, two pairs of parents, two families representing an estimated figure of some one million affected people in the former GDR.

**Time Without Parents** tells the story of Jana Simon and Franziska Kriebisch who both grew up in the GDR. They didn’t know each other but shared the same fate of being separated from their parents from one day to the next after the secret police arrested them. Jana’s parents are arrested after trying to escape with their children; Franziska’s parents are arrested after applying for an exit visa. Franziska and Jana were both 10-years-old at the time. Jana and her brother are taken to an orphanage; Franziska and her brother are then raised by their grandparents.

One year later, both pairs of parents are released. The Kriebisch’s freedom is paid for by West Germany. The Simons continued to live under observation until the fall of the Wall. But a normal family life is no longer possible. The experiences leave their mark and both families fall apart. Since then, no one has talked about what actually happened.

Twenty years later, upon the daughters’ insistence, the parents and children come back together and talk about what happened back then …

**Genre** Drama, Family, History **Category** Documentary Cinema

**Year of Production** 2005 **Director** Celia Rothmund

**Screenplay** Celia Rothmund **Directors of Photography** Justyna Feicht, Yoliswa Gaertig **Editors** Fabienne Westhoff, Celia Rothmund **Music by** Maciej Sledziecki **Producer** Celia Rothmund **Production Company** Kunsthochschule fuer Medien Koeln (KHM)/Cologne, in co-production with ZDF/Mainz, 3sat/Mainz

**With** Franziska Kriebisch, Jana Birner

**Length** 70 min, 1,800 m **Format** DigiBeta **Blow-up** 35 mm, color, 1:1.66

**Original Version** German **Subtitled Version** English

**Sound Technology** Dolby SR **Festival Screenings** Hof 2005, Ophuels Festival Saarbruecken 2006 (In Competition), Montreal 2006, Dokumentart Neubrandenburg 2006, Cologne Conference 2006, Sehsuechte Potsdam 2006 **With backing from** Filmstiftung NRW, Thuringer Staatskanzlei **German Distributor** Yeti Film/Berlin

**Celia Rothmund** was born in 1974 in Freiburg. After studies in Media Arts/Film and Art History in Karlsruhe, she completed postgraduate studies in Film & Television at the Academy of Media Arts (KHM) Cologne. Her films include: **Portraets** (documentary short, 2001), **Eine Reise zurueck** (documentary, 2002), and **Time Without Parents** (Zeit ohne Eltern, 2005).
german films

features
television
documentaries
shorts

www.german-films.de
Arbeitsgemeinschaft Neuer Deutscher Spielfilmproduzenten e.V. Association of New Feature Film Producers
Muenchner Freiheit 20, 80802 Munich/Germany
phone +49-89-2 71 74 30, fax +49-89-2 71 97 28
email: mail@ag-spielfilm.de, www.ag-spielfilm.de

Filmfoerderungsanstalt
German Federal Film Board
Grosse Praesidentenstrasse 9, 10178 Berlin/Germany
phone +49-30-27 57 70, fax +49-30-27 57 71 11
email: presse@ffa.de, www.ffa.de

Verband Deutscher Filmdistribution e.V. (VDFE) Association of German Film Exporters
Tegernseer Landstrasse 75, 81539 Munich/Germany
phone +49-89-34 26 00, fax +49-89-34 26 27 98
email: mail@vdf.de, www.vdfe.de

Bundesverband Deutscher Fernsehproduzenten e.V. Association of German Television Producers
Brienner Strasse 26, 80333 Munich/Germany
phone +49-89-5 46 02-0, fax +49-89-5 46 02 21
email: info@tv-produzenten.de, www.tv-produzenten.de

Stiftung Deutsche Kinemathek
Potsdamer Strasse 2, 10785 Berlin/Germany
phone +49-30-30 09 03-0, fax +49-30-30 09 03-13
email: info@filmmuseum-berlin.de, www.filmmuseum-berlin.de

Arbeitsgemeinschaft Dokumentarfilm e.V. German Documentary Association
Schweizer Strasse 6, 60594 Frankfurt am Main/Germany
phone +49-69-62 37 00, fax +49-61 42-96 64 24
email: info@filmmuseum-berlin.de, www.filmmuseum-berlin.de

Arbeitsgemeinschaft Kurzfilm e.V. German Short Film Association
Kamener Strasse 60, 01099 Dresden/Germany
phone +49-3 51-4 04 33 79, fax +49-3 51-4 04 33 76
email: info@ag-kurzfilm.de, www.ag-kurzfilm.de
A Meeting for German and French Producers, Distributors, Exhibitors

Munich
9 – 11 November 2006

French contact: elizabeth.conter@unifrance.org
German contact: rissenbeek@german-films.de
**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, since 1966 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 continued operations under its present 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 Huemer (chairman), Peter Dinges, Antonio Exacoustos, Ulrike Schauz, Michael Schmid-Ospach, and Michael Weber.

German Films itself has 14 members of staff:

- Christian Dorsch, managing director
- Mariette Rissenbeek, public relations/deputy managing director
- Petra Bader, office manager
- Kim Behrendt, PR assistant
- Sandra Buchta, project coordinator/documentary film
- Myriam Gauff, project coordinator
- Simon Goehler, trainee
- Christine Harrasser, assistant to the managing director
- Angela Hawkins, publications & website editor
- Nicole Kaufmann, project coordinator
- Michaela Kowal, accounts
- Martin Scheuring, project coordinator/short film
- Konstanze Welz, project coordinator/television
- Stephanie Wimmer, project coordinator/distribution support

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

German Films’ budget of presently €5.5 million comes from film export levies, the office of the Federal Government Commissioner for Culture and the Media, and the FFA. The seven main regional film funds (FilmFernsehFonds Bayern, FilmFoerderung Hamburg, Filmstiftung NRW, Medienboard Berlin-Brandenburg, MFG Baden-Wuerttemberg, Mitteldeutsche Medienfoerderung, and Nordmedia) make a financial contribution – currently amounting to €300,000 – towards the work of German Films.

German Films is a founding member of the European Film Promotion, a network of 27 European film organizations (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, San Francisco, Karlovy Vary, Moscow, Tribeca, Shanghai, Rotterdam, Sydney, Goteborg, Warsaw, Thessaloniki, Rome, and Turin, among others
- Organization of umbrella stands for German sales companies and producers at international television and film markets
- Providing advice and information for representatives of the international press and buyers from the fields of cinema, video, and television
- Providing advice and information for German filmmakers and press on international festivals, conditions of participation, and German films being shown
- Organization of the annual NEXT GENERATION short film program, which presents a selection of shorts by students of German film schools and is premiered every year at Cannes
- Publication of informational literature about current German films and the German film industry (German Films Quarterly and German Films Yearbook), as well as international market analyses and special festival brochures
- An Internet website (www.german-films.de) offering information about new German films, a film archive, as well as information and links to German and international film festivals and institutions
- Organization of the selection procedure for the German entry for the OSCAR for Best Foreign Language Film
- Collaboration with Deutsche Welle’s DW-TV KINO program which features the latest German film releases and international productions in Germany
- Organization of the “Munich Previews” geared toward European arthouse distributors and buyers of German films
- Selective financial support for the foreign releases of German films
- On behalf of the association Rendez-vous franco-allemands du cinéma, organization with Unifrance of the annual German-French film meeting

In association and cooperation with its shareholders, German Films works to promote feature, documentary, television and short films.
 FOREIGN REPRESENTATIVES

Argentina
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

Eastern Europe
Simone Baumann
L.E. Vision Film- und
Fernsehproduktion GmbH
Koernerstrasse 56
04107 Leipzig/Germany
phone +49-3 41-96 36 80
fax +49-3 41-9 63 84 44
email: baumann@german-films.de

France
Cristina Hoffman
33, rue L. Gaillet
94250 Gentilly/France
phone +33-1-40 41 08 33
fax +33-1-49 84 64 18
email: hoffman@german-films.de

Germany

Italy
Alessia Ratzenberger
Angeli Movie Service
Piazza San Bernardo 108a
00187 Rome/Italy
phone +39-06-48 90 70 75
fax +39-06-4 88 57 97
email: ratzenberger@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

Japan
Tomosuke Suzuki
Nippon Cine TV Corporation
Suite 123, Gaien House
2-2-39 Jingumae, Shibuya-Ku
150-0001 Tokyo/Japan
phone +81-3-34 05 09 16
fax +81-3-34 79 08 69
email: suzuki@german-films.de

United Kingdom
Iris Ordonez
37 Arnison Road
East Molesey KT8 9JR/Great Britain
phone +44-20-89 79 86 28
email: ordonez@german-films.de

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

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

German Films Quarterly is published by:

German Films
Service + Marketing GmbH
Herzog-Wilhelm-Strasse 16
80331 Munich/Germany
phone +49-89-5 99 78 70
fax +49-89-59 97 87 30
email: info@german-films.de
www.german-films.de

ISSN 1614-6387

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

© German Films Service + Marketing GmbH
All rights reserved. No reproduction, copy or transmission of
this publication may be made without written permission.

Editor
Angela Hawkins

Production Reports
Martin Blaney, Simon Kingsley

Contributors for this issue
Martin Blaney, Peter W. Jansen, Christina Kallas,
Hans-Guenther Pflaum, Thilo Wydra

Translations
Monica Munn-Schreml, Lucinda Rennison

Design Group
triptychon corporate communications gmbh,
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

Cover Photo
Scene from “The Big Sellout”
(photo © 2006 Discofilm)
SAVE THE DATE

57th Internationale Filmfestspiele Berlin 08.–18.02.07

EFM 2007 European Film Market