

German Films

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AT BERLIN

In Competition

ELEMENTARTEILCHEN by Oskar Roehler

DER FREIE WILLE by Matthias Glasner

REQUIEM by Hans-Christian Schmid

PORTRAITS

Gregor Schnitzler, Isabelle Stever,
TANGRAM Film, Henry Huebchen

SHOOTING STAR

Johanna Wokalek

SPECIAL REPORT

Germans in Hollywood



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AT THE HUB OF THE FILM WORLD

Germans in Hollywood – A Close Relationship and its History

“English, please!” grumbles the director, since the German’s accent has been getting on his nerves for a long time ... However, this isn’t an inside glimpse of the latest film shooting, but an amusing scene from Peter Jackson’s winter blockbuster – the lavish remake of the story of *King Kong* – which offers the audience a brief laugh. After all, German has been anything but a foreign language in Hollywood for a long time, and *King Kong* itself also provides a good example of this: One of the main roles – that of the laconic Captain Engelhorn, who, like a *deus ex machina*, personally rescues the remaining heroes of the film from extreme danger on two occasions – is played by **Thomas Kretschmann**. For several years now, the 43-year-old actor has no longer been a little-known, promising newcomer, but currently one of the most successful German exports to Hollywood.

They are becoming quite a talking point again, the Germans in

Hollywood: **Armin Mueller-Stahl** – who was honored in Los Angeles on his 75th birthday – is an old hand, and Kretschmann already came over like a real Hollywood star before his appearance in Peter Jackson’s film, having played roles in films including *Blade 2* and *The Pianist*. Others are younger: **Robert Schwentke**, for example, who is only 37, and recently recorded a considerable success with his breath-taking claustrophobic thriller *Flightplan*, in which no lesser actress than Jodie Foster played the main protagonist. The film took \$88 million in the American box offices alone, and over 189 million world-wide. Thus Schwentke has already laid the foundation for an American career as a director. Perhaps he will even succeed as the first to follow in the footsteps of **Roland Emmerich** and **Wolfgang Petersen**, the two great German directors in today’s Hollywood; as yet, no one from their home country has really been able to emulate them.

GERMANS IN HOLLYWOOD'S EARLY DAYS

Actually, this is rather surprising. For when asked whether they would prefer to work in Geiseltal or in Hollywood, the answer is clear to almost all German filmmakers and actors, despite the upward trends in the German film world. And one certainly does find a large number of Germans who have established a firm footing in the US-American film business. But only a few of them are real front-liners.

In the past, that was a very different matter, for the American film industry was already attractive to Germans at the very beginning. As early as the 1920s, at the height of the silent film era, the first of them were bold enough to traverse the Atlantic – **Ernst Lubitsch**, for example. He made his choice in favor of Hollywood and what it could offer as early as 1922 and became one of the most successful filmmakers of his time. Or there was **Friedrich Wilhelm Murnau**, who was literally “wooded” away from Germany by Hollywood during the 20s following the success of his vampire film *Nosferatu*.

At the beginning, the relations between Germany and Hollywood were still based on mutual, equal exchange: at that time, Germany had one of the leading film industries in the world, which was certainly in a position to hold its own against that of the USA. The director **Georg Wilhelm Pabst**, for example, engaged the US world star Louise Brooks to act as the main protagonist Lulu in *Pandora's Box* and *Diary of a Lost Girl* in 1929.

However, a change in the balance soon developed. From around the end of the First World War onwards, for example, producers of German origin – although most of them were “naturalized” Americans – were able to gain a significant influence in the US film

industry. One such example was **Carl Laemmle**, the legendary founder of Universal Pictures and inventor of the “star system”, which committed an actor to a particular studio for several years. Some film historians even regard him as the “inventor of Hollywood”.

The prototype of the German on the big screen was represented by **Erich von Stroheim**, who gained fame as both a director and an actor in the USA. Initially, during WWI, he became the prime personification of the hostile, “evil German”, exploiting this role to the point of caricature – “The man you love to hate”. Soon Stroheim also enjoyed his debut as a director –



“Blonde Venus” (photo courtesy of Transit Film)



Scene from “One Two Three” (photo courtesy of Filmmuseum Berlin/Deutsche Kinemathek)

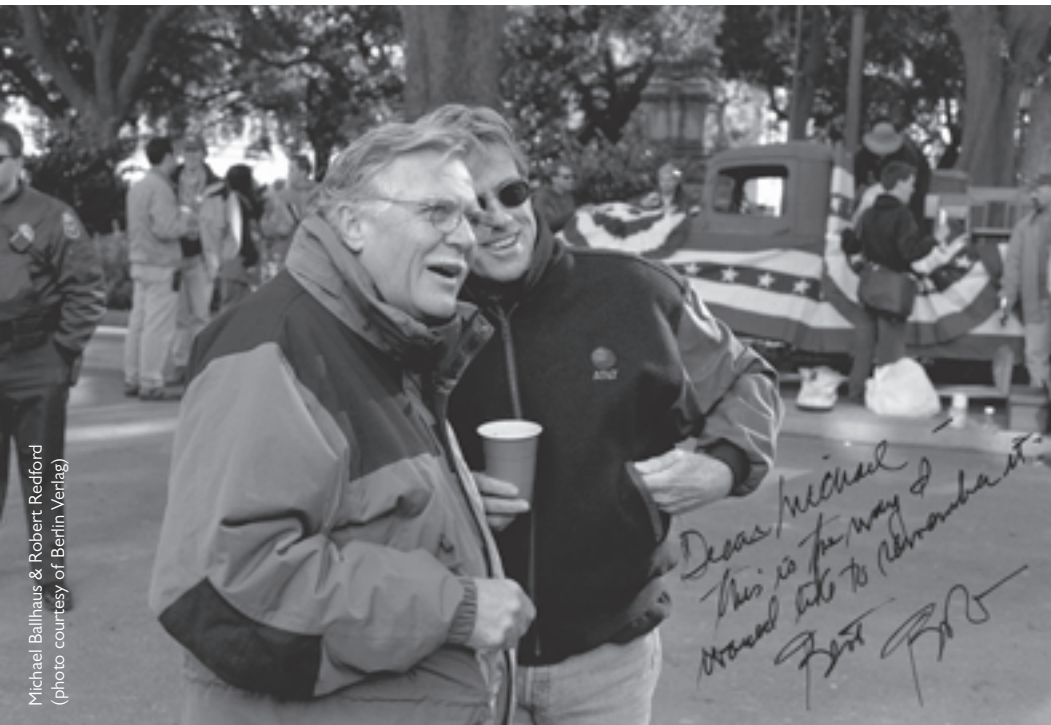


with great success: his debut film *Blind Husbands* was the first film in the history of Hollywood to earn more than a million dollars at the box offices. At the same time, Stroheim became a lasting legend due to a tendency to exceed his budget immensely, his "typically German" perfectionism and his megalomania as a director. Since then, "the German villain" has had a long tradition in Hollywood: from **Emil Jannings** to **Maximilian Schell**, **Klaus-Maria Brandauer**, and **Til Schweiger** in recent years.

An entirely different kind of relationship between Germany and Hollywood is represented by the director **Josef von Sternberg**. He was able to link both worlds: By working in the USA when only in his early 30s, but also continuing to film in Europe, for example the Ufa production *The Blue Angel* in 1930. Subsequent to this collaboration, **Marlene Dietrich** – who was not yet world-famous at that time – followed her director to the USA; this was the most legendary, and with seven films (including *Shanghai Express*, *Blonde Venus*, *The Scarlet Empress* and *The Devil is a Woman*) the most productive German-German working relationship of all time in Hollywood.

STABLE LINKS

After the National Socialists acquired power in January 1933, Dietrich – who had become a world star by then – remained in the USA for political and moral reasons. She was one of the first among a huge wave of German emigrants, who profited Hollywood tremendously during the 1930s. The terror regime and an artistic *Gleichschaltung* of film production by the Nazis drove entire generations of filmmakers from their home countries. Emigrants from all these countries, not least the German-speaking ones, became characteristic of Hollywood. The best-known of them – as well as **Fritz Lang**, **Douglas Sirk** and **Billy Wilder**, or famous writers such as **Bertold Brecht**, **Stefan Zweig** and **Lion Feuchtwanger**, who also worked as scriptwriters for a



Michael Ballhaus & Robert Redford (photo courtesy of Berlin Verlag)



ing, his decision in favor of the USA also seemed to lead to a dead end.

Ties even continued during the 1960s, when a new form of cinema was developing as "Nouvelle Vague" and "Neuer Deutscher Film" in Europe, a decisive break-away from the typically large-scale American productions. In Los Angeles, there was talk of the "New Hollywood", and so the new cinema of the old world was also admired. Like Antonioni or Louis Malle, German author-filmmakers were also drawn to the USA: **Wim Wenders** was the first, and after his *OSCAR* success, he was followed by **Volker Schlöndorff**, who made five films in the USA after 1980.

time – include such supposedly "original American" directors as **William Wyler**, **Fred Zinnemann** and **Robert Siodmak**. Entire genres of film were established by these newcomers: for example, the "film noir" – also known as the "black series" – combined suspense and other elements of the US gangster film with the pictorial world of Expressionism and the existentialist outlook of a "lost European generation".

These links, which had never really been broken, meant that it was not long after the war before the first acting stars of West German post-war film – **Curd Juergens** or **Gert Froebe**, for example – played roles in US productions. Fortunately, the period during which German actors were permitted to appear primarily as *Wehrmacht* soldiers or as Nazis did not last for very long.

The varied US careers experienced by some stars who were well-established in their home country, such as **Romy Schneider**, **Bernhard Wicki** and **Horst Buchholz**, were similar in one respect; their lack of outstanding triumph. Schneider rejected the call to Hollywood several times after her first successes in Europe. In the mid 60s, however, she did make several films there, although this was never more than an intermezzo in her career between various European centers. Wicki, who first achieved international fame as an actor and later as a director, worked for a longer period in Hollywood during the 60s, and even had the opportunity to make a large-scale production like *Morituri* with Marlon Brando, Yul Brynner and Trevor Howard. Buchholz succeeded in advancing his career in the USA to some extent, but he failed to make a real breakthrough, and generally speak-

REMARKABLE CAREERS

Up to the present day, Wenders has lived and made many of his films in the USA. His latest productions – primed with US stars and some even produced by US studios – are always regarded with great respect. But others of today's film generation who lead the way are entirely different. They have a more pragmatic orientation; they no longer really see themselves as author-filmmakers, but far more as skilled, pragmatic craftsmen.

They include the cameraman **Michael Ballhaus**, who first went to the USA after starting his career together with Rainer Werner Fassbinder in the early 80s, and who has gained an international reputation since then, primarily as the visual designer of films by Martin



William Wyler on the set of "Ben Hur" (photo courtesy of Filmmuseum Berlin/Deutsche Kinemathek)



Scorsese. In the meantime, however, Ballhaus has worked for many other famous directors. And other Germans have also become similarly well-known in the field of camera work, including **Robby Mueller**, the regular colleague of Jim Jarmush and Wim Wenders, and **Karl Walter Lindenlaub**, who has put many a Hollywood film – including several of Roland Emmerich’s – into pictures.

One of the rapidest US careers ever to be experienced by a German was that of the film composer **Hans Zimmer**, who began with nothing more than his own talent. In the meantime, Zimmer has now been nominated for an **OSCAR** six times, has won the award on one occasion, and is one of the most famous and without doubt the most successful soundtrack composers in the world. By means of his company “Media Ventures”, he has built up a very influential music empire. In addition to his often mainstream music, he has also composed less typical work such as the soundtrack for Terrence Malick’s *The Thin Red Line*.

The other two most successful Germans in Hollywood are the directors **Roland Emmerich** and **Wolfgang Petersen**. Emmerich’s career in particular has been quite astonishing. He even managed to make the bold move to Hollywood with his early, but nonetheless

lavishly produced student films in 1989. And he has been making spectacular films ever since then. Expensive and based on special effects, they bring in many times their original budgets at the box offices: *Independence Day*, one of the most successful films of all time, *Godzilla*, and *The Day After Tomorrow*. Emmerich is regarded as a particularly economical director. His next film, however, is being made in England. “I need to put some distance between me and America” is his current feeling. The film will be a historical ensemble piece about Shakespeare – so he is also moving away from Hollywood with respect to content.

As fate and its irony would have it, Emmerich and Petersen have already competed against one another almost directly on more than one occasion: for example in 2000 with *The Patriot* versus *The Perfect Storm*. At that time, Petersen decided the duel in his favor. Four years later, it was the other way around, when *The Day After Tomorrow* put *Troy* into the shade. In the USA, they are both regarded as reliable box office guarantees. At the same time, US critics also accuse them of currying political favor with the right-wing conservative *Zeitgeist*. Films like *Independence Day*, *Air Force One* or *The Patriot* could only have been made by immigrants, they maintain.



In general, **Tom Tykwer** has not had such positive experiences. He made **Heaven** – produced by Miramax – together with US stars, but when the film was released, it emerged as an unfortunate combination of Europe and the USA. His rather mixed conclusion in retrospect: "In Hollywood, there are certainly a lot of idiots who can reflect on figures, but not on images. Fortunately, I was in a very elite circle".

Actors from Germany have a far more difficult time – and this is not just because of language difficulties or their German accents. The

most recent example is **Franka Potente**. As a running Lola in Tykwer's world success, she also became famous in the USA and thus dared to make the move to Hollywood. But despite her appearances in blockbusters like *The Bourne Identity* – the best role, after all, for a German actress since Elke Sommer in the 60s – her career didn't really take off. For a year now, Potente has been back home, living in Berlin, and she is convinced: "Europe is the home of glamour." **Diane Krueger** has had some more positive experiences. As the beautiful Helen, the actress from Lower Saxony played alongside Orlando Bloom and Brad Pitt in Petersen's *Troy*, and she also turned Nicolas Cage's head in *National Treasure*. Earlier on and after *One From the Heart* and *Cat People*, **Nastassja Kinski** too was able to establish herself as a Hollywood regular.

It is a little easier for the men. At least they can play villains in the USA. But it was not until **Juergen Prochnow** in the early 1980s that a German actor enjoyed a reasonably successful US career; he played in films such as *Dune*, *Beverly Hills Cop II*, and *Air Force One*. However, Prochnow is also regarded as "typically German" in the USA: "His face gives an impression of conscientiousness and severity," according to one studio advisor. **Udo Kier**, with his penchant for "darker" roles, is another familiar face in Hollywood. And **Ralf Moeller** has also succeeded in making a career: most recently, the ex-bodybuilder has acted in films including *Gladiator* and *The Green Mile*.



Juergen Prochnow in "Beverly Hills Cop II" (photo courtesy of Film Dienst)

Matt Damon and Franka Potente in
"The Bourne Identity" (photo courtesy of UIP)



more "open" in recent years, Hollywood is also becoming more accessible. Activities in **Lion Feuchtwanger's** former Villa Aurora, with its marvellous view over Santa Barbara, are only one example. In the context of a fellowship program, young filmmakers are being offered a regular opportunity to savor a bit of Hollywood air there; the most recent guest was the Berliner **Christoph Hochhaeusler** (*Milchwald, Falscher Bekenner*). This setting with its marvellous view, which is run and financed by a foundation, also serves as a regular meeting point for Germans and German cinema during the OSCAR award ceremonies – while simultaneously providing a suitable reminder of emigration and the blackest hour of German cinema.

The optimism expressed by **Florian Henckel von Donnersmarck** may also represent a model for the future. The now 32-year-old student at the Munich Academy of Television and Film experienced the first festival successes with his short film *Dobermann*. It has also won him a fellowship including an oppor-

A VIEW TOWARDS THE FUTURE

What will the future bring? At present, German commitment is increasing again. And just as German filmmakers have been becoming

tunity to observe direction work at the Universal Studios in Los Angeles. "I am a Hollywood fan," Donnersmarck confesses, "and I want to make horror films. My dream would be to create a popular icon, like *Terminator* or *Dracula*. The fellowship in Hollywood gives me

Ralf Moeller (left) in "Gladiator"
(photo courtesy of UIP)





“Heaven” set photo (photo courtesy of X Verleih)

an opportunity to gain some immeasurable experience.” Perhaps the director, who has just finished his first full-length feature, *The Lives of Others* (*Das Leben der Anderen*), has included some insights from the USA in this film?

Despite the general enthusiasm, old hands who have already been in the business for longer see more of the shadows dulling the radiance of Hollywood and talk, for example, of the huge influence exercised by the unions. Ballhaus points out: “I am actually forbidden to do some tasks in the USA. I am compelled to work together with assistants, for instance.” Or there is also “showing off” during filming: “At the beginning, I was proud that I had made films that cost four million but looked like ten million. Today, I make films for a hundred million that look like a hundred.” Recently, Ballhaus in particular has often emphasized his strong desire to “work experimentally again.”

In the long term, filmmakers and actors with a very clear style of their own – whether foreigners or Americans – will almost certainly find it difficult in today’s Hollywood. When it comes to financing their projects, at the latest, they encounter the limitations of the system. The main requirements there, besides professionalism, are pragmatism and solid technical skills, combined with economic reliability à la Petersen and Emmerich.

One of the latest people to face the challenge of filmmaking in Hollywood has already enjoyed some success there: OSCAR prize-winner **Caroline Link** now intends to make a film in America. The fascination of the largest film industry in the western world remains undiminished. New filmmakers, including some from Germany, are always setting out to try their luck on the West Coast of America. The attractions are obviously not only the highest budgets and most glamorous stars in the world, but also the desire to taste success at the hub of the film world.

Ruediger Suchsland, German correspondent for Cannes' Semaine de la Critique and film critic for the “Frankfurter Rundschau” and “Film Dienst” among others

DIRECTOR'S PORTRAIT



Gregor Schnitzler
(photo courtesy of TMG)

Gregor Schnitzler was born in 1964 in the then West Berlin district of Schoeneberg, the second child of sculptor and composer of electronic music Conrad and stage actress Christa. He went to the local school, graduating in 1983. Electing to study Social and Communication Sciences at Berlin's HdK (Hochschule der Kuenste), Schnitzler – who readily admits he is not so good with dates – “was there a long time as I took many breaks!” During those breaks he composed and performed music, made music videos and although “I don't know when I stopped”, he must have graduated at some time or other because he then started working as a stills photographer, including on Tom Tykwer's film *Winterschlaefer*, with Heino Ferch and Ulrich Matthes. In 1990 he began his career as a director of music videos and commercials. His short **Das Fenster** won the *Silver Medal* in 1991 at the New York Filmfest. In 1992 he made another short, **Sonntage**. The video he made for Scatman John (who had the European hit *I'm a Scatman*) aired on MTV across Europe, attracting an offer to work in London. By 1997 he had directed 65 videos and commercials. Schnitzler made his first longer dramatic debut in 1994 with an episode of *Im Namen des Gesetzes*, a police and court series for German commercial broadcaster RTL. In the next four years, from 1994 to 1998, he directed six more episodes of the series. Then came two TV movies for pubcaster ZDF's police thriller series *T.E.A.M. Berlin*. His “very arthouse, experimental, associative montage” feature **Finnlandia** (1999), co-directed with Eleni Ampelakiotou, screened at the Max Ophuels (Saarbruecken) and Shanghai festivals. The next year he directed **Was tun wenn's brennt?** which screened around the world, winning the 2002 *Audience Award* at the Filmfest Luene. His 2003 film of Benjamin von Stuckrad-Barres' cult novel **Soloalbum** won Schnitzler both critical and audience acclaim. He returned to television in 2004, directing **Doppelter Einsatz**, a police thriller for RTL. **Die Wolke**, a theatrical feature for Clasart Film/Concorde, is his latest feature.

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PASTA LA VISTA, BABY!

A portrait of Gregor Schnitzler

He's a man of passion, Gregor, driven by his love of Italian noodles (When asked about his favorite food, he named it three times in succession!) and films: When not making them, he's watching them. But while Schnitzler, who had emerged from the editing suite, blinking in the light of day, for this interview, would happily talk pasta till bedtime and beyond, this is a film magazine so we're sticking with movies!

Some people have a naturally commanding presence. In Schnitzler's

case it's not a maniacal manner or studied theatricality, it's the fact that he's well over six feet tall! When he enters the room, you're going to notice!

While mother Schnitzler was making sure young Gregor (we're back in the early 1970s) was getting his vittles and eating his greens, he was out making the football fields and cinemas of Berlin unsafe.

“My friends and I all went to the cinema, Sunday afternoons,” re-

minisces Schnitzler. "It was old and shabby and we'd all sit and watch *Godzilla* or *King Kong* or whatever."

What turned him from passive to active was a friend of his parents, Boris, "who used to look after us when my parents were away. The family had a Super 8 camera and Boris was a passionate cineaste. He took us to the famous Schlueterstrasse cinema, sadly long since gone, where we watched the Marx Brothers and, among the films that most impressed me, *The Maltese Falcon*."

It wasn't long before Schnitzler got his mitts on that family camera and "made crime films with my brothers and sisters!"

Now an avid consumer of film, whether on TV or at the local cinema, at the time Schnitzler's "second passion was music. I formed an averagely successful band!" But what drew him into professional filmmaking was that he "worked in a restaurant with other musicians. A band needed a video and I made it. They got a record deal and I made videos. That was more fun than making music."

Unable to get into film school, Schnitzler carried on with music videos, ending up at production company Propaganda Films, in London.

"We were all directors there," Schnitzler says. "David Fincher, Michael Gondry and others; even Michael Bay in a sort-of way. But then came the question of whether I move into commercials or go back to Germany where I'd been offered a TV series, *Im Namen des Gesetzes*."

He chose Germany and the TV series "whose commissioning editor was so happy he offered me my first TV movie, **T.E.A.M. Berlin**. That was in 1997-1998. Then I was given the sequel. After that, producers Claussen+Woebbe talked to me about a first feature."

That first feature, with then Columbia Tristar Germany producer Andrea Willson, turned out to be **Was tun wenn's brennt?**, a star-studded drama (with, among others, Til Schweiger) about life catching up with a group of ex-squatters from Berlin's 1970s radical scene.

"I was fascinated by the subject," Schnitzler says. "I knew the scene. The film was well received. It wasn't a blockbuster, but it did okay."

Yeah, right. **Was tun wenn's brennt?** did more than "okay" because on the heels of that came the offer to direct what was to establish Schnitzler as the director-of-choice for relationship-centered films: **Soloalbum**.

The "comedy about love, sex and cough syrup" featuring a lovesick music critic, based on the best-selling novel by Benjamin von Stuckrad-Barre and starring the nubile Nora Tschirner, presented Schnitzler and producer Christoph Mueller with the problem of adapting the novel's diary form while showing the humor.

"Some were disappointed," says the genuinely self-effacing Schnitzler, "others thought we did it very well. What was nice was that the author wanted nothing to do with the script; the film should have its own identity."

Taking time out from editing his latest project, **Die Wolke**,

Schnitzler admits even he's not sure how to pin himself down as a director.

"I'm not genre specific. I'm interested in characters and interesting situations. Even the most normal person, the simplest person, can have an interesting story. Like the squatters in **Was tun wenn's brennt?** or the lovesick guy in **Soloalbum**. It's universal stuff. I'm open to everything from arthouse to blockbusters."

On the subject of the local industry, Schnitzler regrets the lack of genres as compared to what is produced in the U.S. "We need to make films," he says, "that have a chance in the cinema, and that puts the pressure on making commercial films. It's not helped by the fact that films are not made here on an industrial basis like in America. There's no studio system here." And, he admits, while the offer has not yet come, "it's a great dream of mine to go to Hollywood! A couple of Germans have made it!"

The self-confessed pasta freak and failed sportsman ("I try and give up, over and over!") isn't burning to make any specific film but "would love to make something like *The Deer Hunter*, an epic about a group of young people in the past, something that looks at life. Whether it's drama or comedy, I'm ambivalent. I also like fear and dark corners, playing with the viewer's imagination. Like *Signs*, for example. That was great till the aliens turned up! Or *Rosemary's Baby*. Fear is an essential, elemental emotion."

Among other films Schnitzler references are *Seven* and *Marathon Man*, as well as "*Eternal Sunshine of the Spotless Mind*, that impressed me very much. It has a great structure but also an artistic form. It also has effects and uses them very well."

But what about his own working methods?

"I'm also always, always remaking my own efforts when I watch them," Schnitzler says. "That's because it's hard to watch a film with new eyes when you're editing. You have to be very sure about the emotion you want to create in the audience and the information you want to convey. Afterwards, you see what works or you look for new situations. I'm constantly relearning."

Schnitzler describes filmmaking as "detail work, full of mini, mini decisions. Whatever you do in the editing suite or on set, it must work in totality. I look for the total meaning and idea and bring the subtlety into the subconscious. Things that work in the script don't always work during editing."

"On the other hand," he adds, "you also have a gut feeling. About what works and what doesn't. You trust your instinct. But I'm also a safety guy and take precautions!"

Schnitzler looks regretfully at his empty plate. It's either time to get back to **Die Wolke** or order another portion of pasta.

*Simon Kingsley spoke with Gregor Schnitzler.
They both had the lasagne.*

DIRECTOR'S PORTRAIT



Isabelle Stever

Isabelle Stever was born in Munich in 1963 and first studied Mathematics. Ultimately, an engagement as an actress was one of several factors that prompted her to complete a course in Direction at the German Film and Television Academy Berlin (dffb) from 1994-2002. During this period she made numerous short films – **Die Naeh**e von manchen **Huehnern** (1995), **Crashcourse** (1996), **Casual Encounter** (1996), **Requiem fuer etwas, das sehr klein ist** (1997), **Luxury of Evolution** (1997), **A Touch of Heaven** (1998) – and worked as an assistant director, casting director and continuity supervisor. Her graduation film and feature film debut, **Portrait of a Married Couple (Erste Ehe**, 2002), was realized in the context of Das kleine Fernsehspiel at ZDF and received the *First Steps Award* in 2002. In addition, Maria Simon was awarded the 2003 *Max Ophuels Prize* as best up-and-coming actress in the film and Rali Raltshev received a prize for his camerawork on the film at the Festival of Varna in Bulgaria. Stever's second feature film, **Gisela** (2005) – based on the novel with the same name by Anke Stelling and Robby Dannenberg – was presented at the 2005 in Filmfest Munich and internationally in Locarno and Montreal and continues to be shown at festivals. Stever developed the script in collaboration with Dannenberg. At present she is preparing several film projects – among other things, Stever is working together with Stelling on a screen version of the latter's short story *Glueckliche Fuegung*.

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FILMING AT EYE LEVEL

A portrait of Isabelle Stever

Winter 2005, and **Isabelle Stever** is at the dffb, in the midst of a seminar on the subject of casting. She enjoys working together with the students, and the topic is one that has always been important to her. When making her own first short films – now a good ten years ago, in the same place – she already had an interest in the development of characters. Intense work together with actors has continued

to be one of the features of her productions to date: “Relatively speaking, I rehearse with them a lot, but not scenes from the script. That way I can defer the immediacy of the moment that I hope to capture until shooting, but the characters themselves are familiar to the actors. I have tremendous respect for the ability and desire to incorporate a role (...). Perhaps I am so interested in it because I was

such a catastrophe as an actress myself.”

This approach, which leaves space for the unexpected, has characterized both her feature films to date. **Portrait of a Married Couple** and **Gisela** could both be described as milieu studies, studies of relationships or as portraits (of women) – and as “actors’ films”: They focus on the characters and their actors; on their behavior and (incisive) speech in concrete situations. “Up until now, in fact, I have never been concerned with a formal experiment while making films. Although I wouldn’t want to rule out the possibility that it may interest me some day. In **Portrait of a Married Couple**, I wanted to make a film about argument ... and it is a film about loss of control. Making **Gisela**, I was concerned with the indescribable way in which the protagonist gains control over the two boys. ‘She refuses to make herself into a victim, which means that she does not become one’ – that was the claim I found most interesting and fascinating.”

Thematically, therefore, the director pursues a very personal approach, which is why she does not like to see herself categorized within a specific film tradition: “At the moment, I would choose Jacques Demy as a role model whom I admire very much. But many others follow close behind. I would sum up films that capture my imagination as films that do not observe a story or a milieu from the outside, but bring the audience eye-to-eye with the protagonists, so to speak; films with no judgement or evaluation. Right now, very different examples of this are emerging in the work of various filmmakers; *Elephant* by Gus Van Sant, for instance, or *A History of Violence* by David Cronenberg.”

In addition, her projects to date have given her experience with very different production conditions: **Portrait of a Married Couple** was made with a mini budget of €90,000; its shooting was an “under-

staffed, permanent accident”, but at the same time the pressure created a tremendous bond between all those who were involved. For **Gisela**, €850,000 were available and it was possible to realize the film under professional conditions (and for a standard wage, at least). Before this background, to what extent is Stever affected by discussions concerning the “market viability” of German productions?

“These discussions affect me from various points of view. I think there is a need for more courageous cultural politics, with more investment in innovation. We require a cultural policy that not only promotes the up-and-coming generation, but also sponsors more mature talents who avoid mass products so that they don’t fall by the wayside. In the long term, Germany could create an independent arthouse cinema that way – films that can also be sold internationally and gain recognition outside the country. We all know that there is a market for such films.”

And where does she see her own position within the German film scene? “I would be delighted to see myself in any position within German cinema. There is the ‘Berlin School’, which is gradually becoming a fixed term; that is great news, of course. For a long time now, films by Angela Schanelec, Thomas Arslan and Christian Petzold, or by up-and-coming directors with equal talent have not only promised, but also realized an escape from the gloom of the German film scene and increased interest in good quality German films abroad. I admire their films and value them highly. But I don’t really know whether I fit in there. Perhaps I will find my position some day. I am only at the beginning of my career – I still hope to make many more films.”

Isabella Reicher (Der Standard) spoke with Isabelle Stever

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PRODUCER'S PORTRAIT



Christian Bauer (photo © TANGRAM/Matti Bauer)

After graduating in German and English Literature, American Affairs and History, **Christian Bauer** worked as a professional film critic before starting to make films as a director and producer from 1980 on. Since then, he has directed more than 60 documentaries and produced many more. Initially, he established the production company Kick Film with partner Joerg Bundschuh before setting up on his own in 1989 with **TANGRAM Filmproduktion** to produce documentaries on history, art, science, literature, and current affairs. TANGRAM's productions have been aired by ARD, ZDF, ProSieben, ARTE, BBC, Channel 4, PBS, Sundance Channel, Discovery, SBS, TVO, Radio-Canada, and many other television stations worldwide. In addition to collaborating with German broadcasters on projects with a more regional focus, TANGRAM's aim is also "to develop one-offs and documentary series with international appeal in collaboration with partners who share our vision and enthusiasm: We at TANGRAM believe in the strength of the documentary, both as an important programming factor and in its crucial role in the future of global understanding and communication." Bauer's work has been nominated on many occasions for the *Adolf Grimme Award* and he won this German equivalent of the *Emmy* in 1993 with **Farewell Bavaria** about the last days of an American garrison in Bavaria. The feature documentary **Missing Allen – The Man Who Became A Camera** was named *Best Documentary* at festivals in Montreal (2001) and Venice (2002) and was nominated for the *European Documentary Film Award* in 2003. His latest documentary **The Ritchie Boys** opened the Hot Docs festival in Toronto in 2004 and was shortlisted for an *Academy Award* in 2005. He is currently working on a sequel to **Missing Allen – Finding Allen** – and a film about Radio Free Europe – **The Great Radio War**. TANGRAM has produced documentaries by such directors as Alice Agneskirchner (**Wildenranna**, 2002), Matti Bauer (**Uschi, A Bavarian Cowgirl**, 2004), Dominique Klughammer (**Love For Sale**, 1999), German Král (**La Vida Es Así – That's Life**, 2002), Ziri Rideaux (**Cowgirls**, 2005), and Hannes Schuler and Manfred Baur (**Metropolis I & II – The Power of Cities**, 2003/2005).

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BLENDING TRADITION WITH INNOVATION

A portrait of TANGRAM Filmproduktion

The name of **Christian Bauer's** Munich-based production outfit and the running man logo sum up his company's philosophy in a nutshell. **TANGRAM** is named after the ancient Chinese puzzle game which, in contrast to the Western puzzle, provides just seven pieces from which an unlimited number of images can be created.

As Bauer and his team explain on the company's website, "the ancient puzzle is a metaphor for intelligent and innovative filmmaking. Creativity is expressed by the way we arrange the pieces of the puzzle in a new and surprising way. A boat can turn into a bird, a fish, a

human figure – like the running man who has become our logo."

"Knowing that our imagination and curiosity are set no boundaries, we believe in blending the traditions of storytelling with new programming concepts and visual technologies," they remark.

The company was brought into being at the end of the 1980s after Bauer and fellow filmmaker/producer Joerg Bundschuh decided to go their separate ways after having worked together from their joint production house Kick Film.

“**TANGRAM** was initially a vehicle for my own projects,” recalls Bauer who had also worked as a professional film critic for such national daily newspapers as Munich’s *Sueddeutsche Zeitung* from the early 80’s. “But, in the course of time, I built up other working relationships and began to produce the films of other filmmakers. I went from being a director to more of a producer, and now most of the films we produce are not ones where I am directing.”

As Bauer sees it, **TANGRAM** has focused on two particular strands in its documentary output: “firstly, there are documentaries with the heart of a documentary filmmaker and targeted at the festival circuit – what I would call author documentaries; and then we have the glossy productions on historical, scientific or artistic subjects which use computer animation and re-enactments aiming at a mass audience. It is an interesting tightrope walk between these two approaches, but there can be cross-fertilization between the areas.”

While the company has built up an impressive track record of productions geared to the international market, Bauer has not forgotten about producing for his German home market: “the German market is important because the international projects have a long preparation time. There are many interesting subjects here in Germany and we can make use of the opportunities to work with people who could later take on projects on an international level.”

Thus, he has worked on a regular basis with such directors as Matti Bauer (**Uschi, A Bavarian Cowgirl**, 2004), Dominique Klughammer (**Love For Sale**, 1999), Ziri Rideaux (**Cowgirls**, 2005), and the directorial duo Hannes Schuler and Manfred Baur (**Metropolis I & II – The Power of Cities**, 2003/2005).

Bauer explains that he has mainly looked for foreign partners to come onboard his projects as co-producers, for instance with Montreal-based Pixcom which co-financed the \$2 million four-part series **Metropolis I** which focused on the ancient cities of Rome, Carthage, Alexandria and Athens. ZDF/ZDF Enterprises, History Television, Discovery and Radio-Canada were also among the financiers.

The partners have since come together for another three-part series which has focused on the medieval cities of Paris, Venice and Constantinople. This again made use of a combination of documentary footage, dramatic re-enactments and computer-generated images to bring these great metropolitan centers to life.

“Our profile at **TANGRAM** is more creative than doing run of the mill factual programming,” Bauer stresses. “The development side is our focus and I like to see myself involved in projects, especially the international ones, from the very beginning.”

He is pleased that documentaries are becoming more popular on television and in the cinema. “With better budgets, people are making better films. There’s more time for research and more production value.” However raising the finance for these projects doesn’t get any easier as time goes by.

“These days the decision-making process is taking longer than ever before.” He describes his experience: “Sometimes, I would wish for there to be more courage from German television in taking a chance on new developments. Innovation here sometimes just means to copy the British. But there really is a great potential here for us to develop new formats ourselves.”

As it is, **TANGRAM** has been something of a pioneer in documentary production for television since the Munich-based outfit was behind the first docu-soap to appear on ARTE and German television back in 1999. Directed by Bauer himself, **The Real Kir Royal** took viewers into the heart of Germany’s most famous party catering service and followed the work of the staff, organizers and chefs through a series of events over the better part of a year to culminate with the elaborate wedding reception of the company’s boss.

“Docu-soaps don’t just have to be amusing and entertaining – you can also have more serious subjects covered,” Bauer suggests, pointing to a new production, the 5 x 26 minutes **Becoming My Own Boss**, directed by Marc Haenecke and Dominique Klughammer for ARD/ARTE, which follows six men and women, couples and singles, through their first year of self-employment.

Moreover, Bauer gives the serial documentaries “a big chance because the viewers don’t just want to have titbits, they are interested in going deeper into a subject.”

While producing other filmmakers has become the focus of his work at **TANGRAM**, Bauer has nevertheless kept his hand in as a director over the years. His 2001 feature documentary **Missing Allen – The Man Who Became A Camera** was named *Best Documentary* at festivals in Montreal and Venice and then nominated for the *European Documentary Film Award* in 2003.

The film told of Bauer’s search for his missing friend, the Chicago DoP Allen Ross, who mysteriously disappeared in Cheyenne, Wyoming, after they had finished their seventh film together. The quest for the truth behind Allen’s sudden disappearance took the German filmmaker into the dark world of religious fringe groups and UFO believers. At the end of the film, Bauer discovers that his friend was murdered, but the question is: by whom?

Missing Allen was followed by **The Ritchie Boys** about a group of young men who fled Nazi Germany and returned to Europe in US army uniforms to help the Allied war effort against Hitler’s Third Reich. This highly-acclaimed film was the opening film at the Hot Docs festival in Toronto in 2004 and was nominated for an *Academy Award* in 2005.

Bauer has now returned to the story of his friend Allen Ross and is preparing a new feature documentary tentatively entitled **Finding Allen**. “**Missing Allen** was a huge international success. **Finding Allen** will pick up where the first film ended,” Bauer explains. “I have come to realize that finding Allen was not enough. Now I have to find his killer.”

“I am wearing two hats on these films,” admits Bauer. “As a producer, I speak about it as a project. But as an individual and filmmaker, it is quite a different story. It hasn’t been a pleasant thing to probe into – it’s a real cesspool. But it’s something that I have to bring to a close – after all, my friend has been murdered.”

Bauer is also working on **The Great Radio War**, a project about Radio Free Europe, the CIA-financed radio station in Munich, which played a decisive role during the Cold War as a surrogate broadcaster for the countries behind the Iron Curtain.

Christian Bauer spoke with Martin Blaney

ACTOR'S PORTRAIT



Henry Huebchen (photo © Jim Rakete)

Henry Huebchen studied at the Ernst Busch Acting Academy in Berlin. Since 1973, he has played roles in numerous television, film and theater productions, including: **Jacob the Liar (Jakob der Luegner**, 1974) by Frank Beyer, **Moral der Banditen** (1976) by Erwin Stranka, **Ein Mann fuer jede Tonart** (1992) by Peter Timm, **Sun Alley (Sonnenallee**, 2000) by Leander Haussmann, **Boran** (2001) by Alex Berner, **Sass** (2001) by Carlo Rola, **Distant Lights (Lichter**, 2003) by Hans-Christian Schmid, **C(r)ook (Basta. Rotwein oder tot sein**, 2004) by Pepe Danquart, **Go for Zucker! An Unorthodox Comedy (Alles auf Zucker!**, 2004) by Dani Levy as well as appearances on television, such as in **Der Koenig von St. Pauli** (1996) by Dieter Wedel, **Schimanski** by Hajo Gies (1997), **Letzter Atem** by Bernd Boehlich (1997), **Warten ist der Tod** by Hartmut Schoen (1998), and the series *Polizeiruf 110* (2003-2005), among others. He is also a regular on the stages of the Volksbuehne Berlin, a. G. Schauspiel Cologne, the Schauspielhaus Hamburg, the Salzburger Festspiele, and Vienna's Burgtheater.

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GO FOR HUEBCHEN! BETWEEN MASTROIANNI AND BRANDO

A portrait of Henry Huebchen

No one has more aptitude than he when it comes to conveying that mixture of petty-bourgeois and bigmouth; the greasy charm, the bluster of a person who always seems one step away from doing the wrong thing. Huebchen can be weak and helpless, but also wild and completely irresistible – he is an actor with breathtaking artistry and a brash Berlin tongue. He has played police inspectors and gangsters, workers and capitalists. And he has frequently discovered the bour-

geois conformist in them all. "I have often played the petty-bourgeois traits of those characters," Huebchen says. "Perhaps that comes from my longing for the non-heroic. That is why the Donald Ducks are heroes, not the Terminator."

Recently, the critics have been celebrating him as the "Brando of Berlin" or as "East Germany's answer to Marcello Mastroianni" –

impressive comparisons, but they don't seem too much praise when one has seen **Henry Huebchen** act.

And for a year now, everyone has known him: At the beginning of January 2005, Dani Levy's **Go for Zucker!** was launched in the cinemas and Huebchen finally played his first 'big' cinema role. The part of Jackie Zucker might have been written especially for him: a drunken billiard genius, a down-at-heel sports reporter from the GDR, a grumpy and yet lovable gambler who is constantly broke. His mother's death confronts him with his Jewish origins and the family clan; an inheritance beckons, but it must be earned – the price is reconciliation with his strictly orthodox western brother. As Huebchen admits, it has been the discrepancies in a character that have always interested him.

And 2005 certainly turned into his year. Up until now, more than a million viewers have seen **Go for Zucker!** in the cinemas and Huebchen became a German film star overnight. In the summer, the film received six "Lolas" at the *German Film Awards* ceremony – and one of them was for Huebchen. "I even beat Hitler!" was his ambiguous, but roguish and elated comment [referring to the fact that he beat out his competitor from the 'Hitler's bunker' film *Downfall*]. In the spring, he had already received several *Adolf Grimme Awards*, the most important award for television work in the Federal Republic.

Theater-goers have been aware of Huebchen's many acting facets for a long time. Engaged at the Berlin Volksbuehne for more than two decades now, he became one of the greats at that theater under director Frank Castorf. In Castorf's much-praised production *A Streetcar Named Desire*, he played Stanley Kowalski. Castorf and Huebchen are a symbiotic, incomprehensible pair – in a similar way to Fellini/Mastroianni and Truffaut/Léaud. Asked how he felt about comparison with Mastroianni, Huebchen says: "Marcello is a man eternally searching and never finding, roaming restlessly from one woman to another. A man who is only able to wrest himself from such melancholy through humor. That attracts Castorf, and me too, of course."

That was quite obvious at the Volksbuehne. In Castorf's stage version of Fellini's *City of Women*, Huebchen was Mastroianni in an elegant white summer suit. In the year 2000, the two of them were joint recipients of the *Berlin Theater Award*: the jury paying tribute to the "probably closest, most complex and cryptic partnership in the theater world."

Henry Huebchen was also already a well-known actor 30 years ago in East Germany, where he played numerous TV and cinema roles. In Frank Beyer's film **Jacob the Liar** (1975), based on the novel by Jurek Becker, he played a young Jew who wants to save himself and his girlfriend from deportation at any price. **Jacob the Liar** was nominated for the *OSCAR* for the Best Foreign Language Film.

He has now personified a total of more than 100 roles in cinema films and on television. Huebchen finds it irritating that there is so little reflection on East German film art from the pre-Wende period: "I don't look back in anger. I am merely surprised that so much is quite simply ignored: the fact that a considerable part of German film history after the war was written by the DEFA, for example."

Huebchen made a mark in Leander Haussmann's comedy **Sun Alley**. There he plays, again, a petty-bourgeois East German who watches western television all day. He went on to make a big impression with a small role as a mean businessman in **Distant Lights** by Hans-Christian Schmid. He often seems to radiate something bad-humored, even as those characters that he likes to play most of all, the comic roles: "I am a passionate comedian. But comedies are rare." And Huebchen is a brilliant comedian and slapstick artist. It is possible to see that in *Zucker* – when everything seemed to gel perfectly: a coherent screenplay, flawed characters, talented actors, a committed, cheerful film team, little money, actually a TV film – all that could only turn out for the best, and led to a happy end in the cinema.

And so **Henry Huebchen** continues to write his success story, which is becoming more difficult. He will have to make more decisions: between film and theater, between roughnecks, gentlemen, good-for-nothings, lady-killers and philanderers. But look out, Marlon and Marcello; there is someone hard on your heels. They say his name is Huebchen.

Ruediger Suchsland, German correspondent for Cannes' Semaine de la Critique and film critic for the "Frankfurter Rundschau" and "Filmdienst" among others, spoke with Henry Huebchen

ACTRESS' PORTRAIT



Johanna Wokalek (photo © Joachim Gern)

Born in Freiburg in 1975, **Johanna Wokalek** caught the acting bug as a schoolgirl and thereafter applied to study at the Max Reinhardt Seminar in Vienna. During her studies in Vienna, she made her film debut in Max Faerberboeck's **Aimée & Jaguar** opposite Maria Schrader and Juliane Koehler in 1997. Johanna first appeared on the professional stage during the 1996 Wiener Festwochen in the play *Alma - A Show Biz ans Ende* which was directed by Paulus Manker who later made a TV version of the play with Wokalek. Following on from the time at the Max Reinhardt Seminar, she began a three-year engagement at the Schauspiel Bonn where, among other things, she gave an award-winning performance in 1999 as Rose Bernd in the play of the same name by Gerhart Hauptmann. She received the *Alfred Kerr Acting Prize*, the *North Rhine-Westphalian Theater Prize*, was named the *Newcomer Actress of the Year* for 1999 for her portrayal of Rose Bernd, and was also presented with the *Nestroy Theater Prize* in 2002 as Best Newcomer. Johanna's career then brought her back to Vienna where she has been a permanent member of the company at the city's legendary Burgtheater for the past five years with roles in such productions as Luc Bondy's *The Seagull* (2000) and Andrea Breth's *Emilia Galotti* (2003). In 2002, she was cast in the female lead of first-time filmmaker Hans Steinbichler's family drama **Hierankl** which won her the acting prize of the *German Film Promotion Award* at the 2003 Munich Filmfest. This performance also brought the *Bavarian Film Award* for Best Actress as well as a nomination for the 2004 *German Film Award* in the category of Best Lead Actress. She followed this with the lead role in Rainer Kaufmann's successful TV three-parter **Queen of Cherries (Die Kirschenkoenigin, 2003)** and then appeared opposite Til Schweiger in his romantic comedy **Barefoot (Barfuss)** which was one of the local box office hits in 2005. Her other films include: **Der Laden** (dir: Jo Baier, TV, 1998) and **Die Reise** (dir: Pierre Koralnik, TV, 2001).

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AT HOME ON STAGE AND SCREEN

A portrait of Johanna Wokalek

While **Johanna Wokalek** didn't get a headstart by hailing from an acting family like some of her fellow thespians, she still caught the acting bug from an early age.

"We had a drama group at school and I always took every opportunity to play on the stage," the 30-year-old actress recalls. After taking her final examinations, she was keen to take off from her home town

of Freiburg in the south-west corner of Germany and had her sights focused on Vienna as the place to pursue an acting career.

An application for admission at the famous Max Reinhardt Seminar succeeded at the first go and she moved to the Austrian capital in 1995.

“The good thing about Max Reinhardt was that they supported us in taking acting roles if you had the opportunity to play,” Johanna explains. “You didn’t just have to stay in the school and attend lessons. After all, acting isn’t something you can only learn at school, it is also about trying things out.”

Thus, during her studies, she began her film career with the role of Ilse opposite Maria Schrader and Juliane Koehler in Max Faerberboeck’s drama **Aimée & Jaguar** which was shown at the Berlinale in 1998, and made her first appearance on the stage during the 1996 Wiener Festwochen with Paulus Manker’s production of *Alma – A Show Biz ans Ende* (he later directed a TV film adaptation of the play with Johanna reprising her role).

Then, in the last year of her course, Johanna received an engagement for three years to be part of the acting company at the Schauspiel Bonn where she had roles in David Mouchtar-Samorai’s *Ein Monat auf dem Lande* as well as in Valentin Jeker’s staging of Gerhart Hauptmann’s *Rose Bernd*. This latter production was taken to the Theatertreffen in Berlin where her portrayal of the title heroine earned her the epithet of *Newcomer Actress of the Year 1999* as well as the *Alfred Kerr Acting Prize* and the *North Rhine-Westphalian Theater Prize*.

Afterwards, she returned to Vienna and became a permanent member of the acting company at the city’s legendary Burgtheater where she has stayed until this day.

“I have had the great opportunity to work with different kinds of people in the theater; really exciting and markedly different personalities like Peter Zadek, Luc Bondy and Andrea Breth,” she says. “In my cinema work, there hasn’t been any continuity of working with a particular director, although I think one can see a special quality in the situation where an actor regularly works with the same director.”

She explains that her experiences on her three last productions “were each completely different, but very exciting” since Hans Steinbichler was making his feature debut with the family drama **Hierankl**, which also starred Barbara Sukowa, Peter Simonischek and Josef Bierbichler; **Queen of Cherries**’s Rainer Kaufmann could now be regarded as one of the established figures of the new German cinema; and Til Schweiger brought the actor’s sensibility to his other roles as the director, co-writer and producer of **Barefoot**.

“With Hans, it was great that he had written the screenplay himself,” Johanna recalls. “At the same time, he is a bit of a seducer; he phoned Barbara up in New York to convince her on the phone to come and take the role. We had an exciting time although the story was quite tough and a real challenge.”

“In the case of Rainer, it was very nice that I was able to meet him every day in Munich 2-3 weeks before the shooting started so that we could go through the whole role. We tried to work over all three scripts, partly changed some scenes around and thought up new things. It was an exhilarating experience to be there from very early on, to be involved in the development and then to start the shoot. It was particularly important in this three-parter to have the time to chart the life of this woman Ruth, to have the feeling that one knew the course her life had taken.”

“Then again, it was very special with Til because he is an actor and it was quite funny how he moved from working as an actor to being a director. There was a constant overlapping,” she notes.

Meanwhile, she doesn’t see any problem about moving between working for the stage and in films: “When I have been doing lots of theater, I am always looking forward to shooting again, and when I have been working on a film, I am then keen to get back to the stage. I find the mixture extremely fascinating: with the theater, it is about working with the texts and having a long time to find oneself. On a film shoot, you have this concentration on the moment and of course there is the closeness to the camera, I really love this intimate form of collaboration.”

When deciding on which film roles to accept, she explains that she relies on “my first feeling for the story, whether it really interests me. That is the decisive factor. And then, naturally, there is the constellation of who else is cast, whether this all fits with the story. I must really want to play the role. With films, you have to do a lot of waiting, so it’s nice if you want to wait!”

In her short career to date, Johanna has been the lucky recipient of some of the leading distinctions in the German speaking theater and film worlds, but awards are not the be-all of her wanting to pursue a life as an actress. “I am naturally pleased to get them and to know that other people see and value my work,” she says. “The nicest reward for me as an actress are the spectators I was able to reach or move with my part.”

Similarly, she is wary of the label of a star, arguing that “the concept has become hackneyed because everything is so shortlived. People are constantly talking about stars, stars, stars that I often think one should perhaps invent a new definition. But my impetus for this profession is simply that I just have to act. The other things are nice, but not the most important.”

Nevertheless, Johanna will be in the limelight when she represents Germany at this year’s Shooting Stars showcase of Europe’s young acting talent at the Berlinale – and she is enthusiastically looking forward to the experience! “I think it’s a great idea to meet up with colleagues from other countries and hear about their careers. I always welcome everything that expands one’s view of other countries and languages and encourages an exchange,” she says and points out that she could imagine taking roles in the future which would require her to speak in English or French.

Johanna Wokalek spoke to Martin Blaney



The German Documentaries delegation in Sichuan/Chengdu

GERMAN DOCUMENTARIES IN CHINA

At the end of 2005, the initiative “**German Documentaries**” was represented twice in China: from 24 – 30 November, eight German documentary film producers and a representative from the field of distribution traveled to the Sichuan TV Festival to establish first contacts with Chinese TV broadcasting channels and production companies at one of China’s largest TV fairs. Around 40 from a total of over 2000 – primarily local – Chinese TV stations were represented in Chengdu; many visitors contacted the German stand and positively scrambled to get hold of the *German Documentaries* catalogues and advertising material for individual films from the European guests. In the context of a special “German Day”, the leader of the delegation – the Berlin producer Christian Beetz – used the opportunity to present the **German Documentary Association (AG DOK)** and the German documentary film scene, and Gernot Schumann – the European representative of the state media institutes – supplemented this information with some remarks on the German TV and media system. Every participating production company had the opportunity to present its work – illustrated by film excerpts – within a wide circle of broadcasting representatives and interested Asian filmmakers; the first concrete steps for collaboration – above all in the co-production sector – have already been set in motion.

Two weeks later, another German delegation – under the direction of the “German Documentary” project manager Joerg Witte and the Leipzig festival director Claas Danielsen – visited the Guangzhou documentary film festival, which is also aiming to establish contacts to the international market by means of a sales fair and a two-day pitching event. 25 TV editors from all over the world traveled to the city especially for the event. While the emphasis was still clearly on the presentation of Chinese projects for the international market, in 2006 German producers will be given an opportunity to present their projects to Chinese TV stations together with Canadian and Polish colleagues. The festival direction is open to the possibility of repeating the pitching event from the opposite perspective in the year 2006. In Guangzhou, which is gradually becoming the leading Chinese documentary film festival, definite collaboration was agreed upon with the documentary film festivals in Leipzig, Toronto and Cracow. Parallel to the fair activities, there was a program showing eight long German documentary films, including the cinema success *Rhythm Is It!* by the Berlin-based company Boomtown-Media – which has won several prizes – and Andreas Voigt’s *Invisible – Illegal in Europa*, as well as *Frozen Angels* by Frauke Sandig and Eric Black, who presented their film personally in Guangzhou.

“TOON TOWN” HAMBURG WITH THREE NEW STUDIOS

The field of animation film is a very important factor and area of growth for the film location Hamburg. Three new companies active in animation took up business in 2005 in the Hanseatic city. In addition to the Berlin-based companies Cartoon Film and the newly founded Animation X, the new firm Pictorion Magma Animation Hamburg/Duesseldorf also realized animated films in 2D and 3D. Along with such well-established companies like TFC Trickkompany, Animationsstudio Ludewig, Toons 'n' Tales, and Animationsfabrik, important functions in the very labor-intensive and labor-divided field of animation are being carried out in Hamburg. Eva Hubert, executive director of **FilmFoerderung Hamburg**: “We are proud of the diversity here. The long experience in the business and the international partnerships have led many Hamburg studios to international recognition for their ability to handle highly complex projects.”

The German Film Delegation in Beijing



BOOSTING FRIENDSHIP: BAVARIA IN CHINA

“In order to get to know a country, you have to watch its films”: The first words of Beijing Film Academy-President Zhang Hui Jun’s welcome speech for the German film delegation symbolized the effort and the success of the first Bavarian Film Week in Beijing. Over 15,000 enthusiastic film students in the audience, intensive expert discussions between German and Chinese film representatives, an exhibition about the Hof Film Festival and two workshops about film financing and film technology: the event, a premiere in the history of German-Chinese relations, contributed to a revival of the inactive German-Chinese Film Agreement. The film presentations included Marc Rothemund’s *Sophie Scholl*, Eberhard Junkersdorf’s *Jester Till*, Dennis Gansel’s *Napola* and Stefan Betz’ *Grenzverkehr*. **FFF Bayern** organized the film week in cooperation with the Goethe-Institute Peking and the Beijing Film Academy. Partners were ARRI, BMW, the Hanns-Seidel-Foundation, gotoBavaria and the China University of Communication.

GERMAN FEDERAL FILM BOARD SUPPORTS CINEMAS

In the autumn of 2005, the administrative board of the **German Federal Film Board** made an unscheduled decision to distribute some €7 million in support of German film theaters. This unique deci-

sion helped to improve the economic situation of the national film industry. The support, which could either be accepted as a repayable general loan or be offset with official film levies, was intended to strengthen the equity surplus of film theater operators. As a result, the theaters, which were particularly hard hit by considerable reductions in admissions, did not have to forgo investing in the necessary technology for the future. The unplanned funds were taken advantage of by some 700 commercial film theater operating companies.



Scene from “Grbavica” (photo courtesy of MFG)

TWO MFG FILMS IN BERLIN COMPETITION

MFG Filmfoerderung Baden-Wuerttemberg is the competency and information center for the film scene in the South West German state of Baden-Wuerttemberg and has been supporting exceptional and cultural film production in the area since 1995 – from script development and production to distribution and film theater support. And they are now proud to have two MFG-supported films in the International Competition of the 56th Berlin International Film Festival. In his new film *Requiem*, Hans-Christian Schmid has set the story of a young exorcist into moving images. This co-production of several German TV channels, ARTE and the 23/5 film production company was backed by the Commissioner for Cultural and Media Affairs, the German Federal Film Board, Medienboard Berlin-Brandenburg and the MFG Filmfoerderung. In her debut feature, *Grbavica*, the Bosnian director Jasmila Zbanich tells the story of a rapist’s victim in the aftermath of the Balkan War. Amongst others, the Karlsruhe-based Noirfilm Ltd. as well as ZDF/ARTE and the MFG Filmfoerderung were involved in this international co-production.

GERMAN FEDERAL FILM BOARD SUPPORTS “KURATORIUM JUNGER DEUTSCHER FILM”

The oldest film funding institution in Germany, the “Kuratorium junger deutscher Film”, was faced with foreclosure in 2005. Numerous representatives from the German film industry, including the National Directors’ Association (BVR), Medienboard Berlin-Brandenburg, SPIO, the German Short Film Association, and the Film Ratings Office (FBW) in Wiesbaden, as well as the administrative board of the **German Federal Film Board** all banded together to help save the supra-regional funding institution, which for years has been vital in the support of youth and children’s film. And with success: the prime ministers of the German states have removed the Kuratorium from their scratchlists.



CINEMA YEAR 2005: 10 GERMAN "MILLIONAIRES"

Who will be this year's millionaire? In 2005, German films could rack up points 10:6 compared to last year's "winners". A total of ten German films, all supported by funding from the **German Federal Film Board**, each booked at least one million admissions at the box office between January and December 2005. The most successful film of the year was *Die weisse Massai* (German Distributor: Constantin) with over two million admissions, followed by *Barfuss* (Buena Vista), the children's film *Der kleine Eisbaer* (Warner Bros.), the Nibelungen-comedy *Siegfried* (Constantin), the animation film *Felix – Ein Hase auf Weltreise* (UIP), the multi-award-winning drama *Sophie Scholl – Die letzten Tage* (X Verleih), the co-production *In 80 Tagen um die Welt* (Buena Vista), the German Film Award-winner *Alles auf Zucker!* (X Verleih) and the Christmas comedy *Es ist ein Elch entsprungen* (Buena Vista).

DOCUMENTARY TOUR IN RUSSIA

Katharina Peters, documentary film director from Berlin, has collected another trophy: at the end of October, she added a major award from the documentary film festival at Saratov on the Volga to her numerous festival prizes for the film *Am seidenen Faden*. Her very personal and sensitive film about the serious illness of her life partner Boris Baberkoff also won the *Audience Award* there. Her protagonist Baberkoff and Ira Nikolajeva from the Goethe Institute/Contact



Office Saratov celebrated together with Katharina Peters. The presentation of documentary films in Saratov was one component of a series of events which had been prepared by the **AG DOK** with support from German Films, the Goethe-Institute in Moscow and the National Association of Russian Film Festivals (NAFF), and which enabled a total of 20 German documentary film screenings at six different Russian festivals in the autumn of 2005. To comply with a request by the Russian hosts, the 60th anniversary of the end of the WWII was marked by a program selection focusing on films that examine Germany's fascist past and the Second World War – they included *Der Hauptmann und die Juedin* by Ulf von Mechow, *7 Brueder* by Sebastian Winkels, *Die Spur des Vaters* by Christoph Boekel, and *Blockade* by the successful producer Thomas Kufus. At the 3rd International Festival of Films about the War (10-15 October 2005) in Moscow, *Hitlers Hitparade* by producer C. Cay Wesnigk and the directors Susanne Benze and Oliver Axer was particularly successful, winning two prizes – their film was awarded for the *Best Direction* of a documentary film and the *Special Award* from the State Archives of Cinematic and Photographic Documentation Krasnogorsk. Accompanied by a Russian-German program brochure, the films were shown in differing combinations at festivals in Ekaterinburg, Novosibirsk, Volgograd, Saratov/Wolga and Moscow. The directors and producers C. Cay Wesnigk, Sebastian Winkels, Christoph Boekel and Katharina Peters, as well as Joerg Witte – who was responsible for the German program – made the journey to Russia and were available for numerous conversations and discussions.

GERMAN "DOCS FOR SALE" IN AMSTERDAM

In November 2005, the **AG DOK**, with support from German Films, again organized the participation of German documentary films at the fair "Docs for Sale" in Amsterdam. These documentary film screenings take place every year parallel to the International Documentary Film Festival Amsterdam (IDFA) and offer an opening for creative documentary film – material for TV series and DocuSoaps are not accepted. 15 German documentaries were registered, but the interest in these films differed considerably; some films were extensively viewed, while others were hardly watched at all. Almost half of those who viewed the films were buyers from TV stations. All others showing an interest came from film festivals or distributing companies. One may conclude that sales to TV stations via participation at "Docs for Sale" is becoming more difficult every year – which is no wonder, since broadcasting space for the genre is also being reduced more and more, internationally. Nevertheless, Amsterdam remains an important address as a display case for German independent productions.

LOVE LIFE AND A SINGLE PILL IN NRW

The books of the Israeli author Zeruya Shalev are sold worldwide. Now, the German actress Maria Schrader is making her directorial debut with the film adaptation of Shalev's best-seller *Liebesleben*. Following principle photography in Tel Aviv, Jerusalem and Acco, the X Filme production team traveled to Cologne in mid November 2005 to shoot the final scenes of this German-Israeli co-production with cameraman Benedict Neuenfels. The leading roles of this story about a young woman's dependence on a friend of her father's, 30 years her senior, are played by Neta Garty, Ishai Golan, Rade Sherbedgia, Tovah Feldschuh, Clara Khoury and Stephen Singer. This project as well as the new film from director Adolf Winkelmann are both being funded by the **Filmstiftung NRW**. Since November 2005, Winkelmann has been shooting in Cologne for WDR's elaborate television pro-

duction *Nur eine Tablette* about the scandal in the 60s surrounding the sleeping pills Contergan. The Cologne-based production company Zeitsprung is producing the TV two-parter with Katharina Wackernagel and Ernst Stoetzner in the leading roles. Just one of the many film locations is an old clinic for respiratory illnesses near Cologne.

COUP DE COEUR – GERMAN SHORT FILMS GO TO FRANCE

The renowned short film festival in Clermont-Ferrand offered the German short film a particularly attractive platform at the end of January. A German-French cooperation – including the Lyon Goethe Institute, the Hamburg Short Film Agency, the **German Short Film Association**, German Films and the festival direction in Clermont-Ferrand – presented a 90-minute program from the 210 German submissions in a “Soirée Allemande.” Under the title “Coup de Coeur”, short films, animation films as well as short documentaries and experimental films by German filmmakers were screened at the largest and most important short film festival in Europe.

Scene from “Chaim”
(photo © Academy of Media Arts Cologne)



A French-subtitled “Best-of-Selection” DVD will then go on a BMW Group-sponsored tour of the Goethe-Institutes in various French-speaking countries. Among the films to be seen are the *Short Tiger*-winner *Chaim* by Jonathan Greenfield, the animated *Tomcat (Kater)* by Tine Kluth, and the experimental film *Counter* by Volker Schreiner. Stephan-Flint Mueller’s humorous short *Organic Snacks (Die kleine Bio-Mahlzeit)* will also travel from Abidjan to Dakar, Rabat, France and even Montreal.

Scene from “Tomcat”
(photo © Film Academy Baden-Wuerttemberg)



The German Short Film Association, together with German Films, also presented a “Matinée Allemande” in a market screening to film pro-

fessionals from all over the world. The selection includes 14 current German short films, such as Marc Brummund’s *Home (Heim)* and the adorable animation *Culicidae* by Ina Rosenstock.



Scene from “Culicidae”
(photo © Bauhaus University Weimar)

A total of 17 German films and co-productions were shown in the official competition and sidebars at the 28th Short Film Festival in Clermont-Ferrand 2006. *Blackout* by Maximilian Erlenwein, *Fallen* by Peter Kaboth, *Lâl* by Dirk Schaefer, and *Another* by René Vilbre were all shown in the international competition.

The third edition of the *German Short Films* catalogue will include even more information about German shorts. The selection of 100 short films will be available to all short film enthusiasts, distributors, buyers, producers, festivals and talent scouts during this year’s Berlinale at the AG Kurzfilm’s stand at the European Film Market.

Further information is also available at www.ag-kurzfilm.de and www.shortfilm.de.



Till Nowak, Andreas & Matthias Hornschuh

MADE IN GERMANY – IN L.A

As part of the cooperation with the 19th AFI FEST (November 2005) in Los Angeles, German Films presented *Sophie Scholl – The Final Days (Sophie Scholl – Die letzten Tage)* in the presence of the director Marc Rothemund and lead actress Julia Jentsch at the sold-out Arlight Hollywood cinema. **MADE IN GERMANY** presented a total of six new films, including the thriller *Antibodies (Antikoerper)* in the presence of director Christian Alvart, who represented Germany as one of the “New Faces in European Cinema”, an initiative of the European

Film Promotion. Ed Herzog presented his film *Almost Heaven*, Dominique Deruddere and the film composer Wolfram de Marco were met with an enthusiastic response for their film *The Wedding Party (Die Bluthochzeit)*. Lead actor Andreas Schmidt was very pleased about the sold-out performances for Andreas Dresen's film *Summer in Berlin (Sommer vorm Balkon)*. Christopher Buchholz and Sandra Hacker's *Horst Buchholz – My Papa (Horst Buchholz – Mein Papa)* also met with an interested audience response.

As part of the International Short Film Competition Till Nowak's animation film *Delivery* was awarded the *Jury Prize* as well as the *Audience Award* for Best Short Film in the competition. The director and the film composers Andreas and Matthias Hornschuh were on hand to accept the prizes in person.

FULL CINEMAS AT THE MOMA: KINO!2005: NEW GERMAN FILM

German Films presented nine new German productions in the MoMA's 400-seater cinema from 2 – 10 November 2005. The event opened with the *German Film Award*-winning comedy *Go for Zucker! (Alles auf Zucker!)*, with director Dani Levy attending and on hand to answer questions from the enthusiastic audience after the screening. The world premiere of the documentary *Henry Ries – Walking in Berlin (Der Flaneur von Berlin – Eine Erzählung von zwei Staedten)* by Manfred Wilhelms became a very personal event as the widow of the photographer Henry Ries came to introduce the film. Jutta Brueckner presented her film *Hitler Cantata (Hitlerkantate)*. Franz Mueller introduced his graduation film from the Academy of Media Arts in Cologne (KHM) *Science Fiction*, and producer Norbert Sauer was present at the screening of Andreas Dresen's *Willenbrock*. Also hits with the audience were *Ghosts (Gespenster)* by Christian Petzold and *Zeppelin!* by Gordian Maugg.

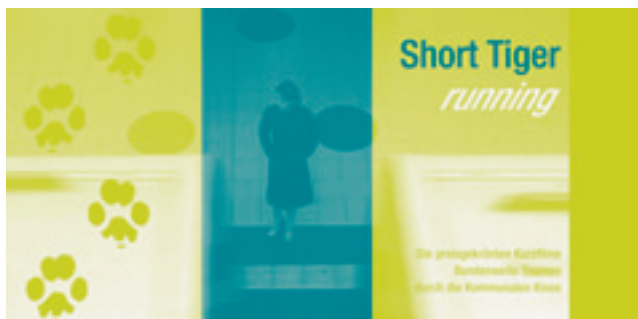
Rajendra Roy (Hamptons FF), Cleo Godsey (First Run Features), Oliver Mahrdt & Nicole Kaufmann (German Films), Seymour Wiseman (First Run Features) at the KINO!2005 opening



The NEXT GENERATION 2005 program of short films was presented in New York by Mara Eibl-Eibesfeldt (*The Final/Endspiel*), Izabela Plucinska (*Jam Session*) and Romeo Gruenfelder (*Rallye*). The event was then rounded off with Marc Rothmund presenting the New York audience with *Sophie Scholl – The Final Days (Sophie Scholl – Die letzten Tage)*, Germany's candidate for the OSCAR for Best Foreign Language Film which is being released by the American distributor Zeitgeist in February 2006.

SHORT TIGER RUNNING

The six winners of the *Short Tiger Award* 2005, one of the most highly-endowed short film prizes in Germany, will continue their eight month tour of Germany's communal cinemas through to July 2006. The *Short Tiger Award* was presented by the German Federal Film Board during the 2005 Munich Film Fest.



The films are all from students of German film schools, but are also very internationally oriented: three of the young directors are from Poland, Turkey and the US. Although each of the six films is very different in form and content, they are all equally impressive in their dramaturgical realization and prove the artistic talents of their makers.

The prize-winning films are: *Chaim* by Jonathan Greenfield, *Alim Market* by Oezguer Yildirim, *Christina ohne Kaufmann* by Sonja Heiss, *Namus* by Doendue Kilic, *Gigolo* by Bastian Schweitzer, and *Jam Session* by Izabela Plucinska. The **Short Tiger running** tour is being sponsored by the German Federal Film Board. Further information and tour dates are available from the Bundesverband kommunale Filmarbeit at: www.kommunale-kinos.de

GERMAN FILMS' "DISTRIBUTION SUPPORT" PROVES A SUCCESS

The pilot year of German Films' new **Distribution Support** program ended with a positive result. And for 2006, the program's budget of available funds has been increased to a total of €500,000. In the past year, German Films supported 28 films in 15 countries.

Christian Dorsch, managing director of German films, commented on the program's success: "The consistently positive response, from both German world sales companies and international distributors, shows that our support program is right on target. After just a few months, Distribution Support has proven to be an important aspect of sales negotiations and a great help for distributors."

The Distribution Support funds serve to help finance additional promotion measures of international distributors for German films abroad. The maximum support per film per country is €50,000 and is granted as a conditionally repayable loan, repayment depending on the success of the film in the cinema. Funding up to €10,000 may also be granted as a subsidy.

The new guidelines and application forms for **Distribution Support 2006** can be downloaded from the German Films website: www.german-films.de/support. For further information, please contact Stephanie Wimmer per email at: wimmer@german-films.de.

MFG AT THE 56TH BERLIN INTERNATIONAL FILM FESTIVAL

IN COMPETITION:

REQUIEM

REGIE: HANS CHRISTIAN
SCHMID

GRBAVICA

REGIE: JASMILA ZBANIC

GERMAN CINEMA:

EDEN

REGIE: MICHAEL HOFMANN



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IN PRODUCTION



Shooting "Am Limit"
(photo courtesy of Hager Moss Film)

Am Limit

Type of Project Documentary Cinema **Genre** Sports
Production Companies Hager Moss Film/Munich, Quinte Film/Freiburg, Lotus Film/Vienna **With backing from** FilmFernsehFonds Bayern, Oesterreichisches Filminstitut **Producers** Kirsten Hager, Mirjam Quinte, Erich Lackner **Director** Pepe Danquart **Screenplay** Pepe Danquart **Directors of Photography** Wolfgang Thaler, Max Reichel, Franz Hinterbrandner **Editor** Mona Braeuer **With** Alexander and Thomas Huber **Format** Super 16/35 mm, color, 1:1.85, Dolby Digital **Shooting Language** German **Shooting in** Yosemite National Park, Patagonia, Berchtesgaden, September 2005 - June 2006 **German Distributor** Kinowelt Filmverleih/Leipzig

World Sales

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email: cinepool@telepool.de · www.telepool.de

After *Heimspiel* (2000), which followed a year in the life of an East Berlin ice-hockey team in the new spirit of German reunification, and *Hell On Wheels (Hoellentour)* about the camaraderie of two leading German cyclists during the 2003 Tour de France, OSCAR-winning filmmaker **Pepe Danquart** is now working "to the limit" on **Am Limit**, "the last part of this sports trilogy which actually has nothing to do with sport."

"The title of the film is programmatic," Danquart explains. "A film at the limit for all those involved. A film which is shot on a 1,000 meter vertical wall. With all the risks. On celluloid. With all the associated difficulties."

Am Limit depicts the adventures of two brothers, Alexander and Thomas Huber, who have been searching for their own limits from earliest childhood and share a passion for rock climbing which has propelled them into the first league of sports and Alpine climbers. Their ultimate challenge is to speed climb up the El Capitan, the most dangerous peak in the Yosemite National Park in California.

"Pepe shows his particular qualities of what he can draw out of the two brothers in their conversations together, but it is also about his

own story with his brother Didi," says producer **Erich Lackner**, who points out that his own passion for mountaineering as a young man has come in useful during the preparation of the film. "I know the background, what kind of images we need and how we can get these images without them looking as if they have been staged."

As Danquart explains, the set-piece on El Capitan is the dramatic framework for the film and allows him "the chance to tell the story and the adventures, the childhood and the career of the Huber brothers along with their fraternal conflicts in an intensive and exciting way."

However, less than two weeks into the shoot, one of the film's protagonists, Alexander, fell 20 meters from the wall in California during a break in shooting. Danquart reports that it was "a fall which would have meant death for most people. His ability to react and his well-trained body allowed him to get away with only 'minor injuries' and a so-called 'black eye'. The cameraman [Wolfgang Thaler, who also lensed the internationally acclaimed documentaries *Megacities* and *Workingman's Death*] injured himself during the shooting of Alexander's 'rescue' after the fall and we had to interrupt the shoot."

The unexpected break in the shoot led Danquart to rework the film's concept and spend a week after their return from the USA filming the two brothers at their home in Berchtesgaden. The next stage is set to accompany the duo to Patagonia in Argentina where they want to become the first to climb Torre Egger, Torre Cathedral and Cerro Torre in one fell swoop in 40 hours of non-stop climbing and through some of the most difficult mountains in the world. After this, the team would then return to the Yosemite Park in May and then have the film finished and ready by the end of 2006.

MB



"Badesalz"
(photo courtesy of mementoFilm)

Das Baby mit dem Goldzahn

Type of Project Feature Film Cinema **Genre** Comedy, Family
Production Company mementoFilm/Huerth, in co-production with Badesalz/Frankfurt am Main **Producers** Markus Gruber, Andrea Willmes **Director** Daniel Acht **Screenplay** Badesalz **Director of Photography** Roland Willaert **Production Design** Hinnark Klopp **Principal Cast** Henni Nachtsheim, Gerd Knebel, Olaf Mill, Udo Schoebel, Peter Freiberg, Ottfried Fischer **Format** Mini DV, color, blow-up to 35 mm, 1:1.85, DAT to Dolby

Shooting Language German **Shooting in** Bad Sobernheim and surroundings, September 2005 - January 2006

Contact

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We can't all possess an in-depth knowledge of the contemporary German comedy and satire scene, but judging by the reaction of some people when told comedy duo Badesalz are making another film ("Wow!" and "Hey!" and "Cool!"), their fifth filmed outing will be yet another nail in that hoary old coffin that Germans have no sense of humor.

Hailing from Hessen and performing in the local dialect, **Henni Nachtsheim** and **Gerd Knebel**, also known as "Badesalz" (which translates as "bathing salts"), specialize in a black, very typically English kind of humor. Think droll and sardonic. Monty Python-ish. They are, to use a phrase, Big In Germany!

Das Baby mit dem Goldzahn, which has seen previous outings as a CD and a play, tells the madcap story of a future Germany under the thumb of an evil dictator determined to ratchet down the IQ of his moronic subjects (a drought having previously shrunk everyone's brains) even further. To this end, universities are turned into tattoo-studios and, so that nobody has anything intellectual to think about whatsoever, he bans that uniquely German form of popular music, "Schlager".

It is up to our two heroes or, rather, the twenty or so characters they play, together with a little girl (played by **Olaf Mill**), to find the legendary "Baby with the Golden Tooth" and, all together now, save the world.

"When Badesalz asked me if I wanted to make a low-budget film with no script and no money," says executive producer **Andrea Willmes**, "I couldn't resist!"

Director **Daniel Acht** wrote and helmed, together with Badesalz, *Dark Ages*. That won, among others, the *Short Film Award* of the Friedrich Wilhelm Murnau Foundation. And director of photography **Roland Willaert** has worked with the duo since 1995.

Huerth-based **mementoFilm** was founded in 2005. But in a previous life and form, the producers made award-winning films such as *Der Anwalt und sein Gast* (German Television Awards 2001 for Best Direction, Best Music, Best Photography as well as being nominated for Best Editing and Best Supporting Actress), while their *Schoene Frauen* won the *Audience Award* at the 2005 Emden film festival.

Working on theatrical features, TV movies and series, memento, says Willmes, "always tries to make films that are not one pure genre, but which function on various levels."

SK



Das doppelte Lottchen

Type of Project Feature Film Cinema **Genre** Animation, Children's Film **Production Company** Lunaris Film/Munich, in co-production with Warner Bros./Hamburg, TFC Trickcompany/Hamburg, Pandora Film/Cologne **With backing from** FilmFoerderung Hamburg, Filmfoerderungsanstalt (FFA) **Producers** Peter Zenk, Willy Geike, Thomas Walker **Directors** Michael Schaack, Tobias Genkel **Screenplay** Rolf Dieckmann **Director of Photography** Graham Tiernan **Editor** Sascha Wolff **Format** 35 mm, color, 1:1.85, Dolby Digital **Shooting Language** German **Shooting at** TFC Trickcompany in Hamburg, January 2005 - March 2006 **German Distributor** Warner Bros. Entertainment/Hamburg

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Erich Kaestner's children's classic from 1949 – *Das doppelte Lottchen* – has been a firm favorite with filmmakers around the globe. The story about two twin sisters who never knew about each other's existence until they suddenly meet in a holiday camp has also enchanted generations of children for more than half a century.

The first adaptation by Josef von Baky appeared a year later in 1950 based on a screenplay penned by the author himself who also assumed the role of the narrator, and more than half a dozen other versions followed in the next 50 years.

The English child actress Hayley Mills played both twins in Walt Disney Pictures' 1961 version called *The Parent Trap* which the US studio then re-made in 1998 with a young Lindsey Lohan reprising the duo with Dennis Quaid and Natasha Richardson playing her separated parents.

Five years previously, Munich-based producer **Peter Zenk** of **Lunaris Film** made his first outing into Kaestner country with an updated version of *Das doppelte Lottchen* as *Charlie & Louise* with Joseph Vilsmaier directing. Encouraged by the success of this first film, Zenk and partner Uschi Reich produced another three live-action Kaestner adaptations: *Puenktchen & Anton*, *Emil und die Detektive* and *Das fliegende Klassenzimmer*.

Now it is the turn of the animation world to give their twist on the children's classics, a start being made with **Michael Schaack's Das doppelte Lottchen** which is now in the final stages of production at the Hamburg animation studio **TFC Trickompany**.

Indeed, Zenk had been toying with the idea of Kaestner in cartoon form for some time: at the Cartoon Forum in Garmisch-Partenkirchen in September 2001, for example, there was a presentation of a 45-second trailer from a planned 13-part series based on *Emil und die Detektive*. It was intended to also produce a 13-part series based on *Puenktchen & Anton*, *Das fliegende Klassenzimmer* and *Das doppelte Lottchen*.

The TV series did not go into production, but Zenk instead found collaborators in one of Germany's leading animation studios – **TFC Trickompany**, whose credits include *Werner – Beinhart!*, *Felidae*, *Pippi Langstrumpf*, *Das kleine Arschloch*, and *Momo*, and the German office of the US major **Warner Bros.** (*Der kleine Eisbaer*, *Lauras Stern*) to embark on a series of animated feature films based on the most famous Kaestner classics.

First up is **Das doppelte Lottchen** which will retain the setting in the 1950s although some new scenes are being introduced to the story to increase the suspense as the twins try to bring their estranged parents back together again. In addition, the film's 'look' will be influenced by the illustrations for the original editions of Kaestner's novels, which were undertaken by the esteemed illustrator Walter Trier.

MB



Ute Wieland, Nora Tschirner
(photo © Wueste Film/Britta Krehl)

FC Venus

Type of Project Feature Film Cinema **Genre** Comedy, Love Story **Production Company** Wueste Filmproduktion/Hamburg, in co-production with Egoli Tossell Film/Berlin, Zweite GFP/Berlin, SevenPictures Film/Unterfoehring **With backing from** Filmfoerderungsanstalt (FFA), FilmFoerderung Hamburg, Medienboard Berlin-Brandenburg **Producers** Ralph Schwingel, Stefan Schubert **Director** Ute Wieland **Screenplay** Jan Berger **Director of Photography** Peter Przybylski **Editor** Martina Matuschewski **Production Design** Thilo Mengler **Principal Cast** Nora Tschirner, Christian Ulmen, Heinz Hoenig, Florian Lukas **Casting** Heta Mantscheff **Format** 35 mm, color, cs, Dolby Digital **Shooting Language** German **Shooting in** Hamburg, Berlin and the State of Brandenburg, September - November 2005 **German Distributor** NFP Marketing & Distribution/Berlin

World Sales

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Following on the heels of culture-clash comedy *Kebab Connection*, **Ralph Schwingel** and **Stefan Schubert**, the two star players of 1st Division Hamburg filmmakers **Wueste Film**, again take to the pitch, this time with **FC Venus**. An adaptation of the original Finnish script by Katri Manninen and Outi Keskevaari, **FC Venus** (that's Football Club Venus) is the battle of the sexes played out between twenty-two players in two halves of ninety minutes each. Or, what happens when the football-hating wives and girlfriends form their own team and challenge their football fanatical husbands and boyfriends from a lackluster provincial side to the ultimate match. If the ladies win, their homes become a football-free zone. If the men win, the women promise to stop complaining!

With both sides having everything to fight ... that is, play for, the fouling takes place both off and on the pitch; there is more than one surprise up various sleeves and by the time the final whistle is blown, love between men, women and a round, leather ball has been turned completely upside down.

"**FC Venus**," says director **Ute Wieland**, "is the ultimate film about the World Cup! It's in the tradition of English comedies, such as *Four Weddings and a Funeral*; an ensemble film about love and friendship and a romantic comedy."

Wieland, who has a background in TV movies and is here making her theatrical feature debut, is herself a keen football fan and views the film as a metaphor for that most classic of conflicts, the battle of the sexes. "Both sides fight passionately to win, and for their love. Have the losers really lost or have they won everything? Have the winners won or, by doing so, lost everything? In the end, it's about compromises and finding them."

From the film's very large cast, **Nora Tschirner** is best known for *Soloalbum* (2003) and *Kebab Connection* (2005), while **Christian Ulmen** can be seen in *Elementarteilchen*, following up last year's *Der Fischer und seine Frau*, a reworking of the classic tale by Doris Doerrie.

As for **Wueste Film**, the company has a credit list that includes the best of contemporary German cinema (for example, Fatih Akin's *Im Juli*, *Kurz und schmerzlos*, and his Berlinale 2004 Golden Bear-winning *Gegen die Wand*, and Anno Saul's *Kebab Connection*). With **FC Venus**, producers Schwingel and Schubert look set to score another goal.

SK



Scene from "Fuer den unbekanntem Hund"
(photo courtesy of Eye!Warning Film)

Fuer den unbekanntem Hund

Type of Project Feature Film Cinema **Genre** Drama
Production Company Eye!Warning Filmproduktion/Berlin
With backing from Filmstiftung NRW, Medienboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA), FilmFoerderung Hamburg, MFG Baden-Wuerttemberg **Producers** Benjamin Reding, Dominik Reding **Directors** Dominik Reding, Benjamin Reding **Screenplay** Dominik Reding, Benjamin Reding **Director of Photography** Axel Henschel **Editor** Margot Neubert-Maric **Production Design** Dominik Reding, Benjamin Reding **Principal Cast** Lukas Steltner, Sascha Reimann, Zarah Loewenthal, Katharina Lorenz **Casting** Dominik Reding, Benjamin Reding **Special Effects** Flash Art/Bielefeld **Format** 35 mm, color, 1:1.85, Dolby Digital **Shooting Language** German **Shooting in** Wuppertal, Dortmund, Hagen, Essen, Saalfeld, Wismar, October - December 2005 **German Distributor** Rekord-Film/Berlin

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Twins **Benjamin** and **Dominik Reding** are back to rattle some more cages! After their no-punches-pulled drama of skinhead and right-wing violence, *Oil!Warning* (1999), achieved rave reviews, excellent audience figures and numerous plaudits including recognition by the Directors Guild of America, they are again tackling the theme of violence and social displacement among young people in Germany.

This time, in **Fuer den unbekanntem Hund** (translation: "For the Unknown Dog"), they tell the story of 20-year-old Bastian, who beats a tramp to death. The crime goes undiscovered and unpunished. But blackmail rears its head and Bastian is forced to flee. A stonemason, he joins other young people on that unique German institution, the *Wanderschaft*, whereby newly qualified apprentices tour the country for three years. What he undergoes on his journey drives deep cracks into his emotions until the murder, which he has fought to suppress, becomes a turning point.

"Similar events occur quite often," says **Benjamin Reding**. "We wanted to make this film because nobody else was tackling the theme. What standards and ethics, if any, bind us together in a

society? What laws do we live by? Everyone says young people are becoming more brutal, but why? And what are their prospects?"

For the raw and intense emotion of the subject material, the Redings deliberately chose non-actors. That is not to say their cast lacks professionalism but, as Benjamin explains, "I wanted to surprise myself and the audience with the intensity that comes off the screen. I cast hip-hoppers, rappers, dancers and streetkids from the scene. They're special, genuine talents. The most important word is powerful. I did not want professional acting but people who can project power and throw it onto the screen!"

Currently situated in the Berlin district of Neukoelln, the brothers' company, **Eye!Warning Filmproduktion**, is another example of small but grittily determined German filmmakers that punch above their weight. In addition to a number of shorts, the Redings have also contributed to the famous *Tatort* police stories.

Benjamin was a stage actor before moving into the film business while Dominik started off in architecture before switching to film studies in Hamburg. They founded their first production company, Schlammtaucher-Film, in 1993. In 2001 it was renamed **Eye!Warning** when they moved their activities to Berlin.

SK



Scene from "Heldin"
(photo courtesy of Provobis Film)

Heldin

Type of Project Feature Film Cinema **Genre** Drama
Production Company Provobis Film/Berlin, in co-production with Mediopolis Film- und Fernsehen/Berlin, BR/Munich, ARTE/Strasbourg, PAISA Films/Warsaw **With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), Medienboard Berlin-Brandenburg **Producer** Juergen Haase **Director** Volker Schloendorff **Screenplay** Andreas Pflueger, Sylke René Meyer **Director of Photography** Andreas Hofer **Commissioning Editors** Elmar Jaeger (BR), Jochen Koelsch (ARTE) **Editor** Wanda Zeman **Production Design** Robert Czesak **Principal Cast** Katharina Thalbach, Dominique Horwitz, Andrzej Grabowski, Dariusz Kowlaski **Casting** Ewa Brodzka **Format** 35 mm, color, 1:1.85, Dolby 5.1 **Shooting Languages** Polish, German **Shooting in** Gdansk/Poland, and surroundings, October - November 2005 **German Distributor** Progress Film Verleih/Berlin

World Sales

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In **Heldin** (translation, "Heroine"), **Volker Schloendorff** asks, "can an individual change the course of history?" And in the same breath says, "hardly." But to now turn away is to miss the point because, as he says, "legends like this are born later. But an individual can very well be the trigger of great events."

This particular trigger is Agnieszka, a worker at the Lenin shipyard in Gdansk, who causes the strike that led to the creation of the independent Solidarnosc (Solidarity) union, that led to the collapse of the Communist dictatorship, the introduction of Perestroika "and finally," says Schloendorff, "to the fall of the Berlin Wall."

As played by **Katharina Thalbach** (*Sonnenallee*, 1999; *NVA*, 2005), Agnieszka is a hardworking single parent; a heroine of labor, a welder and crane-driver, she expects everyone to take their duties responsibly. That goes especially for Communist Party members.

From being a model worker, the kind on whom the Party wants to build a new society, she becomes a problem when she insists it fulfills its promises and slogans. When an accident leaves several workers dead, she names the guilty and fights for compensation for the survivors. It makes her enemies and wins her friends. Not even being diagnosed with cancer and the death of her lover, Kasimir (**Dominique Horwitz**; *Die Blindgaenger*, 2004, *Die Blaue Grenze*, 2005) stops her.

During the unrest of 1970, in which dozens were shot, Agnieszka is arrested and beaten. Despite all attempts to isolate her, she continues to defy and outsmart the secret police, distributing Solidarity literature. Never once neglecting her work, she is finally dismissed on an excuse.

The workers strike. Agnieszka is brought back to stand side by side with Lech Walesa as Solidarnosc sets out its demands against the Communist dictatorship. "When the document is finally signed," says Schloendorff, "she withdraws and leaves the politics to others." The rest is history.

"It was these forces unleashed in Poland," says producer **Juergen Haase**, "that eventually came to affect all of us, not just in Germany, but in all of Europe."

"We were able to film at the original locations with the management's full support," Haase continues. "The yard is huge and has hardly changed in appearance. It still smells of history and we were able to plunge directly into it and use the location as it was."

Haase is keen to point out: "We have stuck with historical facts. There is a bit of fiction regarding the main characters because we are making a feature, not a documentary. But this is a historical story and that is what inspires the film."

One of the giants of contemporary world cinema, **Volker Schloendorff** can look back over a filmography that includes, to name but four, the *Golden Palm* and *OSCAR*-winning *Die Blechtrommel* (1979), *Homo Faber* (1991), *Die Stille nach dem Schuss* (2000) and,

most recently, *Der Neunte Tag* (2004).

Producer **Juergen Haase**, who worked with Schloendorff on *Der Neunte Tag*, boasts a similarly impressive track record, including *Das Spinnennetz* (1988), *Mario und der Zauberer* (1994), *Die Nikolaikirche* (1996) and the TV two-parter *Operation Rubikon* (2003), as well as a great many episodes of the *Tatort* police series.

SK



Nina Hoss in "Leben mit Hannah" (photo courtesy of unafilm)

Leben mit Hannah

Type of Project Feature Film Cinema **Genre** Melodrama, Thriller
Production Company unafilm/Cologne, in co-production with ZDF Das kleine Fernsehspiel/Mainz, ARTE/Strasbourg **With backing from** Filmstiftung NRW **Producer** Titus Kreyenberg
Commissioning Editor Claudia Tronnier **Director** Erica von Moeller **Screenplay** Soenke Lars Neuwöhner **Director of Photography** Sophie Maintigneux **Editor** Gesa Marten **Music by** Axel Schweppe **Production Design** Birgit Esser **Principal Cast** Nina Hoss, Wolfram Koch, Matthias Brandt, Marie-Lou Sellem, Milan Peschel, Isabel Bongard **Casting** Anja Dührberg **Format** 35 mm, color, 1:1.85, Dolby SR **Shooting Language** German **Shooting in** Cologne and Berlin, November – December 2005

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Principal photography wrapped shortly before Christmas in Berlin on **Erica von Moeller's** feature film debut **Leben mit Hannah** which stars *Der weisse Masai's* **Nina Hoss**, *Tatort* regular **Wolfram Koch** and *Nichts Bereuen's* **Marie-Lou Sellem**.

"The genesis of this film goes back to a previous film, the music essay *Sainkho – A Voice on The Edge – A Journey of Extremes* [about the singer Sainkho Namtchylak] which I had made with Erica at Colonia Media," recalls producer **Titus Kreyenberg**. "She had the idea for **Leben mit Hannah** and I then looked for a screenwriter – **Soenke Lars Neuwöhner** – to deliver the screenplay."

Hoss plays Hannah who has been living in seclusion after a stay in a psychiatric clinic following an attempt to take her life. Her little daughter Maja (**Isabel Bongard**) is growing up at her grandparents. But when Hannah's flat is broken into, her self-imposed bunker existence

is shaken to the foundations. The burglar has left behind two photos which show Hannah herself, taken at another time and in another life. The photos affect Hannah like an oxygen shock. Bit by bit, the memories start to come back and Hannah goes into a spin, she staggers and chases after the riddle which has more to do with herself than she is prepared to admit. A voyage of discovery begins toward a life she had thought was lost forever.

"It is a melodrama that also plays with the thriller dramaturgy," explains Kreyenburg, whose production company **unafilm** was established in 2004 and had produced Konstantin Faigle's semi-documentary *Die grosse Depression* before tackling **Leben mit Hannah**. "The story centers on a woman who is woken from a state of petrification by the encounter with a stranger. She sets off on a journey from Cologne to Berlin to find this man, but this journey is not just about searching for this person. First and foremost, it's about looking for herself. She is constantly being surprised by herself and often experiences this discovery as a real shock."

"The screenplay by Soenke opened doors everywhere," Kreyenburg adds. "The actors we wanted said 'Yes' on reading the screenplay; and it was the same with the crew and the commissioning editor **Claudia Tronnier** at ZDF."

Meanwhile, the experiences of the shoot's first couple of weeks augured well for the production's success: "With Erica, I have a director who has not only met but also surpassed my expectations," Kreyenburg enthuses. "I had worked with the camerawoman **Sophie Maintigneux** before, so I knew what to expect, but I am still amazed at what she is able to create on the set!"

unafilm plans to deliver **Leben mit Hannah** by April 2006 and has a holdback from Das kleine Fernsehspiel to allow the film to show at festivals and have a theatrical release before a TV airing some time in 2007.

MB



On the set of "Liebesleben" (photo © Christine Fenzel)

Liebesleben

Type of Project Feature Film Cinema **Genre** Drama
Production Company X Filme Creative Pool/Berlin-Cologne, in co-production with Transfax Film Production/Tel Aviv, BR/Munich, ARTE/Strasbourg **With backing from** Filmstiftung NRW, Filmfoerderungsanstalt (FFA), Medienboard Berlin-Brandenburg, BKM, MEDIA **Producers** Stefan Arndt, Andro Steinborn, Marek Rozenbaum **Director** Maria Schrader **Screenplay** Maria Schrader, Laila Stieler **Director of Photography** Benedict Neuenfels **Editor** Antje Zynga **Music by** Niki Reiser **Production Design** Christian Goldbeck **Principal Cast** Neta Garty, Rade Sherbedgia, Tovah Feldshuh, Stephen Singer, Clara Khoury **Casting** Avy Kaufmann (USA), Esther Kling (Israel) **Format** 35 mm, color, cs, Dolby SRD **Shooting Language** English **Shooting in** Jerusalem, Tel Aviv, Akkon and Cologne, October – December 2005 **German Distributor** X Verleih/Berlin

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Maria Schrader almost never came to adapt Zeruya Shalev's 1997 internationally best-selling novel *Love Life* for the cinema.

The Israeli authoress' German publisher had approached the award-winning actress to accompany Shalev on a reading tour through Germany and read extracts from the novel, but Schrader was "absolutely determined to close the book after a few pages and refuse again. Instead of this, I could no longer stop reading. I became immersed in the story as if it had been written only for me, in a secret language which only I understood."

"I read the book in one sitting and flicked through the pages again and again, giddy and fascinated by the story and the first-person narrator Jara," she recalls. "That was a great experience and decisive for everything else that then happened."

As Schrader explains, "**Liebesleben** revolves around the mystery of love, desire, the secret longings and fears. It is about eroticism and the game of power and subjugation (...) a humorous and crazy *amour fou*. A young woman meets a man who could be her father and becomes enslaved to him. He offers her little prospects of real happiness, and he doesn't seem to return her feelings either. Nevertheless,

she runs after him until she has lost her marriage, her career and almost her life. Why?"

"**Liebesleben** tells a universal story," Schrader continues. "But the closer I worked on the story, the clearer it became to me how many of its aspects are directly connected with Israel."

"The fascinating and disturbing thing about it is the emotional tour de force of the main figure," she says. "What leads a self-confident, intelligent woman like Jara to let herself be humiliated? Why does she subject herself to such painful tests? Is it masochism? Is it a strange kind of martyrdom? It is constantly a slap in the face for both men and women, for a whole generation profiting from the fruits of emancipation. To begin with."

"It is a great advantage that she is an actress," adds producer **Stefan Arndt**, pointing that she probably had more shooting days in the past as an actress than any director. "She has seen very many different styles of working and thus has a better starting point. And it is naturally not really her first film because she was already a co-director with Dani Levy on *Stille Nacht* and *Meschugge*."

Meanwhile, producer **Andro Steinborn** notes that finding the appropriate production partner in Israel to handle and oversee that part of the film's shoot was relatively straightforward "because there are only a limited number of producers in Israel who have international experience and can cope with an English-language shoot. €3.2 million is a scale which cannot be managed in Israel by every production company; the average budget there is around \$500,000."

But **Transfax Film Productions' Marek Rozenbaum** was one of the internationally experienced producers in Israel who has already handled bigger productions than **Liebesleben**. "If one looks at the Israeli films of the last four years which have been shown at festivals and won prizes, then he has very often been involved there somewhere," Steinborn explains. "There are wonderful films like *Late Marriage*, *Avanim*, or *Go, See and Become*. During these two years, we built up such good relations that **Liebesleben** will certainly not be the last project we work on together."

MB



Scene from "Maria am Wasser" (photo © Steffen Lughans)

Maria am Wasser

Type of Project Feature Film Cinema **Genre** Drama
Production Company Egoli Tossell Film/Berlin-Leipzig, in co-production with Zweite GFP/Berlin **With backing from** Mitteldeutsche Medienfoerderung, Medienboard Berlin-Brandenburg, Kuratorium junger deutscher Film, Filmfoerderungsanstalt (FFA)
Producers Jens Meurer, Judy Tossell **Co-Producer** David Groenewold **Director** Thomas Wendrich **Screenplay** Thomas Wendrich **Director of Photography** István Imreh **Editor** Philipp Stahl **Music by** Kai-Uwe Kohlschmidt **Production Design** Marcus Goeppner **Principal Cast** Alexander Beyer, Annika Blendl, Marie Gruber, Falk Rockstroh, Hermann Beyer, Wladimir Tarasjanz **Casting** Uwe Buenker **Format** 35 mm, color, 1:1.85, Dolby SR **Shooting Language** German **Shooting in** Dittersbach and Neuhirschstein (Saxony), October – December 2005 **German Distributor** Timebandits Films/Berlin

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"Thomas has diligently worked towards his first feature," says producer **Jens Meurer** of **Egoli Tossell Film** about **Thomas Wendrich's Maria am Wasser** which was shot on location at Dittersbach in the Erzgebirge and Schloss Neuhirschstein on the River Elbe.

"He has gone through a thorough development," Meurer continues, pointing out that Wendrich had appeared on the stage of the Berliner Ensemble many times before deciding to move over to writing screenplays. The graduate of Babelsberg's Academy of Film and Television won several prizes for his 2004 short *Zur Zeit verstorben*, including the *Audience Award* at the Filmfest Dresden and the *DEFA Foundation Prize* at Filmfest Cottbus, and was awarded the *German Screenplay Award* for his script of the Egoli Tossell production *Nimm dir dein Leben* by Sabine Michel.

In his feature debut Wendrich has returned home – like the main hero Marcus Lenk – to the places of childhood and youth: the landscapes of the Elbe valley, but Meurer stresses that **Maria am Wasser** "is not autobiographical, although it is still very personal. It is a bit like a Western in that a man returns to a place and turns everything upside

down." In the case of **Maria am Wasser**, a organ-builder (played by **Alexander Beyer**, known from his roles in *Sonnenallee* and *Good Bye, Lenin!*) wants to restore the organ in the church of the film's title and attempts to win back the love of his mother.

Moreover, the setting has a personal resonance for Meurer as the church featured in the film is located in real life near to the village of Pillnitz where the producer's family hails from and which is still home for some of his relatives.

"**Maria am Wasser** is a love story," Wendrich explains. "The film tells of the hope of finding love in a place where not many people would think of looking for it. The desperation, love and hope of people whose lives seem to have come to a standstill are concealed behind the visible hopelessness of life in this country and the community's rejection of the main figure."

"I think Thomas is one of the outstanding new and proud German voices," enthuses Meurer. "His writing polarizes and he scares some people. The fact that the film is set in Saxony doesn't mean we are aiming for another reworking of East Germany. It is not an 'ostalgic' film, we're going to Saxony to show the world as it is today and enjoy filming it. It is a German film and not an East German film!"

MB



Special

Type of Project Feature Film Cinema **Genre** Comedy
Production Companies Hofmann & Voges Entertainment/Munich, Neue Bioskop Film/Munich, in co-production with Senator Film/Berlin, SevenPictures Film/Unterfoehring **With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), Medienboard Berlin-Brandenburg **Producers** Philip Voges, Mischa Hofmann **Director** Anno Saul **Screenplay** Cinco Paul, Ken Daurio, Bora Dagtekin, Ilja Haller **Director of Photography** Peter Nix **Editor** Tobias Haas **Music by** Marcel Barsotti **Production Design** Florian Lutz **Principal Cast** Til Schweiger, Juergen Vogel, Alexandra Maria Lara, Anja Kling, Christoph Maria Herbst **Casting** Das Besetzungsbuero, Emrah Ertem **Format** 35 mm, color, 1:1.85, Dolby Digital **Shooting Language** German **Shooting in** Berlin and surroundings, September - October 2005 **German Distributor** Senator Film Verleih/Berlin

World Sales

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While the proof of every pudding is in the eating, the ingredients assembled to make **Special** will have every comedy fan drooling. "Whoever likes films with Ben Stiller, Steve Carell or Jim Carey," says producer **Philip Voges**, "is going to love **Special**."

Special means being different, as in singled out, which is not always a good thing. There are those intellectually challenged kids in Special Ed. Every family has at least one 'special' member. And then there are the less fortunate, the handicapped, whom political correctness have deemed to be also worthy of the sobriquet.

In **Hofmann & Voges'** deliriously warped take, **Til Schweiger** plays Fred, a builder desperate to prove his love for Mara (**Anja Kling**) by fulfilling her annoying son's greatest wish, the basketball from the Alba-Berlin team that star player Mercurio Mueller throws into the seats reserved for the handicapped every times he beats his own record.

Together with his pal Alex (**Juergen Vogel**), he comes up with a sure-fire-can't-miss-what-can-go-wrong-foolproof plan: Fred pretends to be mute and wheelchair-bound! In a reckless move he actually makes the catch. What he doesn't know is that director Denise (**Alexandra Maria Lara**) is making a film about the handicapped-friendly club and wants him to be the centerpoint.

Fred is now forced to play the part until Mueller, Mara's son's favorite player, has signed the ball. That means seven days of avoiding the jealous Mara, fooling the guys on the building site and dodging Denise. To add to his woes, he and Denise begin to fall for each other. And then there's Ronnie (**Christoph Maria Herbst**), who is genuinely wheelchair-bound, Alba-Berlin's self-proclaimed greatest fan, believes the basketball is rightly his and is out to expose Fred.

"This is a high-concept comedy for the whole family," says Voges. "The audience gets to follow the really funny escalation, just as what would happen when a faker sits in a wheelchair."

If A-list Hollywood writers Cinco Paul and Ken Daurio have come up with a cracking script (it was originally optioned by a U.S. studio and their previous credits include *Santa Claus 2* with Tim Allen), **Anno Saul** has shown with his second feature, *Kebab Connection*, that there are some German directors who have a very prominent funny bone and don't need to apply the sledgehammer to make their point.

As for the cast, just take a look at it! Homegrown superstar **Til Schweiger**; the beauties **Anja Kling** and **Alexandra Maria Lara**; character actor stalwarts **Juergen Vogel** and **Christoph Maria Herbst**. Germany doesn't get much more A-list than this!

Hofmann & Voges Entertainment's film productions include *Erkan & Stefan* (1999) which won them the *Best Newcomer Producers Award* at the *Bavarian Film Awards* in 2001, *Die Nacht der lebenden Loser* (2004), and numerous TV movies and series.

SK



Chango Spasiuk
(photo: © fliegende-fische/Chris Doll)

Tanz am Ufer der Traeume

Type of Project Documentary Cinema **Genre** Music
Production Company fliegende-fische-filmproduktion/
 Ludwigsburg, in co-production with CP Medien/Ludwigsburg **With
 backing from** Filmfoerderungsanstalt (FFA), FilmFernsehFonds
 Bayern **Producers** Nina Klingen, Cosima Lange, Petra Opett
Director Cosima Lange **Screenplay** Cosima Lange **Director of
 Photography** Marcus Winterbauer **Editor** Inge Schneider
Music by Chango Spasiuk **Principal Cast** Chango Spasiuk,
 Monchito Merlo, Gicela Mendez Ribeiro, Alberto Bofill, Alejandro
 Mauriño **Format** HD, color, 16:9, blow-up to 35 mm, 1:1.85, Dolby
 Digital 5.1 **Shooting Language** Spanish with German/English sub-
 titles **Shooting in** Argentina (Northeastern provinces and Buenos
 Aires), September - November 2005

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Here's a question: Can you name an Argentine form of music and dance that is NOT Tango? How many of you said Chamamé? Never heard of it? That's something the documentary **Tanz am Ufer der Traeume** (translation: "Dancing at the Shore of Dreams") intends to put right once and for all.

Argentina's other musical form of expression is a combination of dance, music and poetry that originated more than two hundred years ago in the northeast of the country, as the cultures of the original inhabitants, the Guaraní, the Creoles and newly arrived European settlers commingled: the last-named bringing with them the main instrument, the accordion. Unlike the more elegant Tango, Chamamé is played and danced rather by the people of the countryside.

In the words of writer and poet **Alejandro Mauriño**, "Chamamé is passionate and mysterious, music that makes one cry, laugh and dance. It originated ... where the jungle, the drenching rains and the humidity not only define the colors of nature, but also the dispositions of the people who live there."

"I first heard the music at a friend's house," says director **Cosima Lange**. "It was brand new for me and was like magic: It moved me deeply. It has such a power to conjure up images. I couldn't get it out of my head, spent months researching and then went to Argentina to discover it first hand."

Tanz am Ufer der Traeume is a poetic-musical documentary that introduces the viewer to Mauriño and four very different musicians with their own styles: Gicela Mendez Ribiero, a rising young singer; Alberto Bofill, who plays a romantic-melancholic Chamamé; Monchito Merlo, who turned professional aged just thirteen, and Chango Spasiuk, the undisputed star of Chamamé who won the BBC's and Radio 3's *World Music Newcomer Award* 2005.

"This is a film about these five people and their lives," says Lange. "They couldn't be more different. It's a journey into their souls. What connects them all is Chamamé. It's their foundation in life."

In its long history, Chamamé has been influenced by different styles and is constantly being reinterpreted. It is, as Spasiuk says, "a tree with many twigs, branches and deep roots. It is an entire universe."

Thanks to **Tanz am Ufer der Traeume**, it is a universe the rest of the world will hopefully soon discover.

Cosima Lange founded **fliegende-fische-filmproduktion** together with producer **Nina Klingen** in 2004 and this is their first theatrical production under the new label. Also currently in development are the documentary *Unbekanntes Land* and the drama *Holy Sunday*.

SK



Scene from "Trip to Asia"
(photo courtesy of BOOMTOWNMEDIA)

Trip to Asia – Die Suche nach dem Einklang

Type of Project Documentary Cinema **Genre** Music, Road Movie, Art **Production Company** BOOMTOWNMEDIA/
 Berlin, in co-production with BBC/London, ZDF/Mainz **With
 backing from** Medienboard Berlin-Brandenburg, Film-
 foerderungsanstalt (FFA), BKM **Producers** Uwe Dierks, Thomas
 Grube **Director** Thomas Grube **Screenplay** Thomas Grube,
 Lukas Macher **Directors of Photography** Anthony Dod Mantle,
 Alberto Venzago, René Dame **Editor** Martin Hoffmann **Music by**
 Ludwig van Beethoven, Richard Strauss, Thomas Adès, Simon

Stockhausen with the Berlin Philharmonic and Sir Simon Rattle
Format HD, blow-up to 35 mm, color, 1:1.85, Dolby Digital
Shooting Language German/English **Shooting in** Berlin,
Beijing, Taipei, Seoul, Shanghai, Hong Kong and Tokyo, November -
December 2005 **German Distributor** Piffli Medien/Berlin

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Thomas Grube's successful collaboration with the Berlin Philharmonic and lead conductor Sir Simon Rattle on the multi-award-winning documentary *Rhythm Is It!* sowed the seeds for his latest film which focuses on the fascinating collection of diverse personalities which make up the microcosmos of the Philharmonic.

The idea was to accompany the orchestra in a "fly on the wall" manner on their every step during their Asian tour last November as they gave concerts in Beijing, Taipei, Seoul, Shanghai, Hong Kong and Tokyo.

Trip to Asia is intended to be a unique document in the history of the orchestra – which celebrates its 125th anniversary in 2007 – and will be the most ambitious film ever made with one of the world's top orchestras.

Grube describes his latest project as "a breathtaking tour film which also listens and plumbs the depths of the unique aura of possibly the world's best orchestra. A film which also looks for the human secret behind the orchestral harmony and thus also portrays a moving story of risks, challenges and rewards."

For him, the project will be "a unique chance to examine the artistic and human processes, and to understand the psychological and social mechanisms between the individual and community that are the focus of this group of people bound together for life."

As part of the 14-man team, Grube had sound designer/composer **Simon Stockhausen** collecting sounds from the different cities on the tour for the film's soundtrack. These could be heard on the website www.triptoasia.de with a selection of photographs taken by the photo-journalist **Alberto Venzago** who served as a third DoP along with **René Dame** (who had worked on two of Grube's previous films) and **Anthony Dod Mantle** of *Manderlay* fame.

"Each in himself is very much his own personality and all of them bring something of their own, something very individual – above all, a lot of experience of life," notes Grube about his three cinematographers and points out that none of them are used to working with a second, let alone a third DoP on a production. "It fits this film that each one is a soloist – but it is only in a joint effort that we can achieve something special. It is only together that we can perhaps succeed in conveying the energy that the 128 musicians ignite in the concert halls of Asia."

"At the very center of what we are is this idea of a group of people who are expressing feelings together," adds Sir Simon Rattle about the Berlin Philharmonic. "We have to do this very hard mysterious thing that no one can define: what makes a great orchestra?"

Grube's film may go some way to finding the answer.

MB

3° Kaelter

3° COLDER (NEW DIRECTOR'S CUT)



A day which is different from any other – a thunderstorm in the middle of winter: Steini moves in with his girlfriend Jenny; Olli dates Babette for the first time; and Marie, happily married to Frank, remembers Jan, who vanished from her life so unexpectedly five years ago. The following night Marie writes a letter to her old love Jan. But like in all these past years she cannot find the right words, and so she throws the letter away. When Frank discovers the letter in the rubbish bin, he is deeply moved by Marie's confession that she still loves Jan. Frank decides to send the letter to Jan without her knowledge. When Jan suddenly returns, Frank and Marie are not the only ones confronted with a challenging period in their relationship. Everyone in this circle of friends is in some way forced to contemplate the question, what is more important: to love or to be loved?

Genre Drama, Love Story **Category** Feature Film Cinema **Year of Production** 2005 **Director** Florian Hoffmeister **Screenplay** Mona Kino, Florian Hoffmeister **Director of Photography** Busso von Mueller **Editor** Susanne Hartmann **Music by** Paul Conboy, Adrian Corker **Production Design** Mona Kino **Producers** Corinna Mehner, Martin Husmann, Martin Cichy, Karsten Aurich **Production Companies** blue eyes Fiction/

Ismaning, sabotage films/Berlin, in co-production with BR/Munich **Principal Cast** Bibiana Beglau, Sebastian Blomberg, Johann von Buelow, Meret Becker, Alexander Beyer, Katharina Schuettler, Florian David Fitz, Brigitte Zeh **Length** 103 min, 2,845 m **Format** 35 mm, color, cs **Original Version** German **Subtitled Version** English **Sound Technology** Dolby Digital **Festival Screenings** Locarno 2005 (In Competition), Goteborg 2006 **Awards** *Silver Leopard* Locarno 2005 **With backing from** FilmFernsehFonds Bayern, Medienboard Berlin-Brandenburg, Kuratorium junger deutscher Film

Florian Hoffmeister was born in 1970 and studied at the German Film & Television Academy (dffB) in Berlin. His short **Stimmen der Welt** was nominated in 1999 for the *German Short Film Award*. In 2000 he debuted as a DoP for Hendrik Handloegten's award-winning *Paul is Dead*. Since then he has served as DoP on numerous features, including: Hannes Stoehr's *Berlin is in Germany* and *One Day in Europe*, Handloegten's *Learning to Lie*, and Antonia Bird's *Hamburg Cell*. **3° Colder (3° Kaelter)**, 2005) marks his feature film debut as both author and director.

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12 Tangos – Adios Buenos Aires



Scene from "12 Tangos" (photo © Fruitmarket Kultur und Medien)

12 Tangos – Adios Buenos Aires tells the story of several tangueros in crisis-ridden Buenos Aires.

When the tango was created, their grandparents, who had come from Italy and Spain, were among the millions of immigrants, stranded at the Rio de la Plata. Today, their grandchildren are heading in the opposite direction: back to Europe.

In **12 Tangos**, recorded live in the hottest tango hall in town and performed by some of Argentina's finest musicians, the film narrates the story of crisis and immigration – and connects the sentiments of its protagonists with the music, the lyrics and the dance steps of the tango.

Genre Art, Dance, Music **Category** Documentary Cinema
Year of Production 2005 **Director** Arne Birkenstock
Screenplay Arne Birkenstock **Director of Photography**
Volker Noack **Editor** Felix Bach **Music by** Luis Borda **Producers** Arne Birkenstock, Thomas Springer, Helmut G. Weber
Production Company Fruitmarket Kultur und Medien/
Cologne, Tradewind Pictures/Cologne, in co-production with
ZDF/Mainz, ARTE/Strasbourg **Principal Cast** Roberto Tonet,

Yolanda Zubieta, Fabiana Zubieta, Lidia Borda, José Libertella, Marcela Maiola, Mariana Zubieta **Length** 90 min, 2,496 m
Format 35 mm, color, 1:1.85 **Original Version** Spanish
Subtitled Version English **Sound Technology** Dolby Digital
Surround **With backing from** MEDIA

Arne Birkenstock was born in 1967. Since 1994 he has been working as a freelancer for several public television broadcasters in Germany. He has written and directed countless short films and several TV documentaries, including **Menschen Hautnah** for WDR and **Unter Deutschen Daechern** for ARD/Radio Bremen. A tango specialist, the first edition of his book on the subject was sold out within three weeks, selling more than 20,000 copies in Germany and the Netherlands. **12 Tangos – Adios Buenos Aires** is his first feature length documentary.

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89 Millimeter

89 MILLIMETRES



Scenes from "89 Millimetres" (photo © Kloos & Co. Medien)

In **89 Millimetres**, Sebastian Heinzl sets out on a journey to Belarus to find out how six young people of his own age live their lives and how free they really are in a young nation that is torn between stagnation, protest and emigration. He meets a political refugee, members of the Resistance, a house painter, a Go-Go-dancer, a journalist without any prospects, and a soldier devoted to his country.

The film is a stunning portrait of a generation that tries to find its own way after the breakdown of the Soviet Union. **89 Millimetres**, the distance that railways in Belarus are wider than those of its Western neighbors, also stands for the little difference between life in Belarus and in Western Europe. Not a big difference. But here, right on the border of the new European Union, opens the gate to a new world. Some say, to the last dictatorship in Europe.

Genre Society **Category** Documentary Cinema **Year of Production** 2005 **Director** Sebastian Heinzl **Screenplay** Sebastian Heinzl **Director of Photography** Eugen Schlegel **Editor** Lena Rem **Producer** Stefan Kloos **Production Company** Kloos & Co. Medien/Berlin **Length** 80 min (TV: 52 min) **Format** DigiBeta, color, 16:9 **Original Version** Russian/German/English **Subtitled Versions** English, German,

Greek, Czech **Sound Technology** Dolby SR **Festival Screenings** One World Prague & Bratislava 2005, Sehsuechte Potsdam 2005, Spectrum Junger Film Cologne 2005, Anonimul St. Gheorghe/Romania 2005, Dokufest Prizren/Kosovo 2005, Dokument Glasgow 2005, EU XXL Vienna & Krems 2005, Rencontres Internationales du Documentaire Montreal 2005, Big Sky Missoula 2006 **Awards** Best Editing Potsdam 2005, Best Camera Prizren 2005 **German Distributor** Kloos & Co. Medien/Berlin

Sebastian Heinzl was born in Kassel in 1979. After school and alternative national service in the USA, he took up studies in Theater, Film and Television Science – which quickly convinced him to start shooting films himself instead of only talking about them. He is currently studying Documentary Film Directing at the Film Academy Baden-Wuerttemberg in Ludwigsburg. **89 Millimetres** (**89 Millimeter**, 2005) is his first feature length documentary and was completed before he enrolled in Ludwigsburg. His other films include: the award-winning documentaries **b24 – 24 Hours Berlin** (2003) and **Samagon (Moonshine, 2004)**, and the experimental documentary **Free Man Need Nothing** (2005).

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After Effect



Scene from "After Effect" (photo courtesy of bbooksz av filmproduktion)

Carl Celler (CC) Culture Institute specializes in selling art projects to big companies: Carl Celler, the dynamic boss with an inherent melancholic drift towards failure, feels that his first project proves to be a difficult one. For the project, he invited a young elite group of artists, curators, and projectioneers to Berlin to realize a project: videos, photos, campaigns, and art objects about a specific topic, namely brand logos and animals. The invited artists are furnished with a sufficient budget and insight into Berlin's arts milieu. Furthermore there are two male (anti-)models, Kai and Jork, arbitrarily chosen, non-styled, people from the street.

Kai is over 30 and he confronts this world with non-chalance. He feels his late juvenile attitude is in danger and the ambition he encounters in CC takes him by surprise. Rena Yazka, one of the invited artists, catches his attention. Their little flirt is the background for Kai's experience to become an object, to be regarded as a body. Is he in love – or only eroticized in this dazzling experience? Is he exploited and abused by the creative industry?

The mood of this bizarre, tightened coolness gives way slowly to an existential problem. What kind of life are they working for, or, if they live for their work, what kind of life is that?

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Genre Drama **Category** Feature Film Cinema **Year of Production** 2006 **Director** Stephan Geene **Screenplay** Stephan Geene **Director of Photography** Volker Sattel **Editors** Bettina Blickwede, Claude Grass **Production Design** Regina Dold, Katia Fouquet, Florian Gass **Producers** Stephan Geene, Esther Buss **Production Company** bbooksz av filmproduktion/Berlin **Principal Cast** Sabine Timoteo, Aljoscha Weskott, Annika Blendel, Esther Buss, Mario Mentrup, Tamer Yigit, Lennie Burmeister, Michael Sideris, Lars Eidinger, Bastian Trost, Susanne Sachsse, Andreas Koess, Laura Tonke, Penelope Georgiou, Sophie Huber **Casting** Ulrike Mueller **Special Effects** William Wheeler **Length** 98 min **Format** Video, color, 16:9 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby **With backing from** Medienboard Berlin-Brandenburg

Stephan Geene was born in 1961. In the 1980s, he was active in the theater group "Minimal Club" in Munich. In 1996, he founded bbooksz, a multi-functional publishing house, book store, event center and film production company in Berlin. His films include: **Le Ping Pong d'Amour** (1998), **Bartleby** (short, 2002) and **Bei mir zu Dir** (short, 2003, both in co-direction with Judith Hopf), and **After Effect** (2006).

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Blackout



scene from "Blackout" (photo © dffb)

Blackout is the story of a fatal lack of bonds. Throughout the film, guitarist Tom Schulze is the Dr. Jekyll and Mr. Hyde of Berlin's night scene. When the sensitive musician is intoxicated he turns into a brutal thug who ruins relationships and lives – including his own.

Maximilian Erlenwein was born in Berlin in 1975. Before enrolling at the German Film and Television Academy (dffb) in 1999, he worked as a freelance camera assistant and cameraman. His films include: **John Lee and Me** (2002) and **Blackout** (2005).

Genre Drama **Category** Short **Year of Production** 2005
Director Maximilian Erlenwein **Screenplay** Maximilian Erlenwein **Director of Photography** Ngo The Chau **Editor** Uwe Zimmer **Music by** Hans Fahling **Producers** Maximilian Erlenwein, Valeska Bochow **Production Company** Deutsche Film- und Fernsehakademie (dffb)/Berlin **Principal Cast** Fabian Hinrichs, Carsten Ludwig, Julia Brendler **Length** 30 min, 800 m
Format 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR
Festival Screenings Berlin 2005 (Perspectives German Cinema), International Student Film Fest Munich 2005, Karlovy Vary 2005, Foyle 2005, FILMZ Mainz 2005, Interfilm Berlin 2005, Clermont-Ferrand 2006 **Awards** *Best German Short Film* Interfilm Berlin 2005 **German Distributor** Deutsche Film- und Fernsehakademie (dffb)/Berlin

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Buonanotte Topolino

BYE BYE BERLUSCONI!



Filed incognito in Winter 2004 in Genoa, the film material was then taken to Berlin and edited. And in Berlin is where the film is first shown, in February 2006, just two months before elections in Italy. In **Bye Bye Berlusconi!**, four Italians kidnap the Prime Minister to bring him into court – the whole world witnesses via internet how Silvio Berlusconi runs his power and policy and how he tries to bribe judges and change the laws to protect himself.

Bye Bye Berlusconi! is certainly a “political bombshell” – a cheeky satire about the fictional kidnapping of Silvio Berlusconi.

Genre Comedy, Satire **Category** Feature Film Cinema **Year of Production** 2005 **Director** Jan Henrik Stahlberg **Screenplay** Jan Henrik Stahlberg, Lucia Chiarla **Director of Photography** Nicolas Joray **Editor** Nicola Undritz **Music by** Phirefones, Rainer Oleak **Production Design** Yasmin Khalifa, Carola Gauster **Producer** Martin Lehwald **Production Company** Schiwago Film/Berlin **Principal Cast** Maurizio Antonini, Lucia Chiarla, Pietro Bontempo, Fabio Bezzi **Length** 90 min, 2,531 m **Format** DV **Blow-up** 35 mm, color, 1:1.85 **Original Version** Italian **Dubbed Version** German **Subtitled Versions** English,

German **Sound Technology** Dolby SRD **Festival Screenings** Berlin 2006 (Panorama) **With backing from** BKM **German Distributor** Jetfilm Verleih/Berlin

Jan Henrik Stahlberg studied at the Institut des Art de Diffusion acting school in Brussels. Also active as an actor in numerous television and film productions (including *Quiet As A Mouse/Muxmaeuschenstill*) and on the stage, **Bye Bye Berlusconi!** (**Buonanotte Topolino**, 2005) marks his directorial debut.

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Con Game



Scene from "Con Game" (photo © Epix Media AG)

Drug dealer Snowy D. White gets into an ambush during a handover. Only his wife can save him by shooting the courier. She is about to kill Snowy as well, but he survives and manages to flee to an isolated farm in the middle of nowhere. The assumed rescue emerges as a severe mistake as the two dwellers, Josef and his daughter Maria, will not let him go anymore. Snowy has to work hard; he is detained, humiliated, tormented and even accused of murder when finding his wife's corpse. Without knowing it, Snowy becomes the center of a sophisticated game of unexpected proportions.

Genre Thriller **Category** Feature Film Cinema **Year of Production** 2005 **Director** Wolf Wolff **Screenplay** Wolf Wolff **Director of Photography** Heiko Rahnenfuehrer **Editors** Racam, Hilko Wolff **Music by** Max Wuerden **Production Design** Uwe Nummer, Andrea Baumhoff **Producers** Wolf Wolff, Marc Lammers, Wolf Jahnke **Production Company** Stromfilm/Berlin, in co-production with Epix Media/Berlin **Principal Cast** Toni De Bruin, Viola Kunze, Axel Neumann, Helmut Ruehl, Peter Silbereisen **Casting** Oliver

Darenberg **Special Effects** Holger Veh **Length** 105 min **Format** Super 16 mm, color, 1:1.85 **Original Version** English **Dubbed Version** German **Subtitled Version** German **Sound Technology** Dolby 5.1

Wolf Wolff's films include: **Der lange Marsch** (1990), **Ich weiss, was du brauchst** (1992), **Eigenleben** (1993), **Sins** (1994), **Digital Ghost** (1998), **Con Game** (2005), **Ludgers Fall** (2006), and over 250 music videos, one of which – **Lords of the Boards** for the Guano Apes – won the *Echo Award* 1999.

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Drawn in Blood



Scene from "Drawn in Blood" (photo: G. Bort)

30-year-old manager Marian travels from New York to Berlin in order to perform a sad task: Her brother Michael has committed suicide and she has to sort his things out. Doing this, Marian and her Berlin friend Susann discover unnerving photographs in Michael's apartment. Little by little, she gets to know the neighbors who seem to be just as mysterious: Bergen, the eerie old man who often appears abruptly and unexpectedly; and Eric, the self-confident comic-strip artist whose sexual encounters with different women Marian can witness from Michael's window. When the assassinations of these very women start to accumulate, Michael's death suddenly appears in a different light. Marian does not believe in suicide anymore and suddenly, she is in danger herself ...

Genre Horror, Thriller **Category** Feature Film Cinema **Year of Production** 2005 **Director** Péter Palátsik **Screenplay** Derek Meister, Bennett Owen **Director of Photography** Isabelle Arnold **Editor** Martin Bomke **Music by** Moritz Denis, Eike Hosenfeld **Production Design** Johanna Sasse **Producers** Helmar Baum, Udo Bomnueter, Marc Lammers, Erik Stappenbeck **Production Company** Valerian Film/Berlin, in co-production with Epix Media/Berlin, Moonfilm/Berlin **Principal Cast** Anna

Fin, Tim Williams, Tomas S. Spencer, Luise Baehr, Helmut Ruhl, Sabine Vitua, Dan van Husen, Patrick Dewayne, Cornell Adams **Casting** Udo Bomnueter **Length** 93 min **Format** 16 mm, color, 1:1.85 **Original Version** English **Sound Technology** Dolby 5.1

Péter Palátsik received a Master of Fine Arts in Direction from the Hungarian Academy of Film and Television in Budapest. His films include: **Living and Learning** (short, 1992), **Ez Nem Sacramento** (short, 1997), **Meeting Elvis** (short, 1998), **Irgendwas ist immer** (short, 2001) as well as a TV movie of the same name, **Drawn in Blood** (2005), and **The Sugar Gag** (short, 2005).

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Elementarteilchen

ELEMENTARY PARTICLES



(photo © Constantin Film Production)

Michael and Bruno are two half-brothers who could scarcely be more different. Their mother Jane led a carefree life in the jet set – while her sons grew up separately with their respective grandmothers. While the introverted molecular biologist Michael devotes his main attention to genetic research rather than women, Bruno's "contacts" with the opposite sex have been expressed more in his mind or in brothels.

Finally, however, each one of them meets the love of his life: Michael re-encounters his former school friend Annabelle, with whom he has shared a shy affection since his early childhood. In contrast, Bruno gets to know Christiane at an esoteric holiday camp; here is someone with whom he can finally live out his sexual obsessions. But their happiness appears short-lived – both women become seriously ill. Bruno and Michael face the ultimate decision: do they return to their former, familiar loneliness or accept a new kind of togetherness?

Genre Drama, Love Story **Category** Feature Film Cinema **Year of Production** 2006 **Director** Oskar Roehler **Screenplay** Oskar Roehler, based on the novel of the same name by Michel Houellebecq **Director of Photography** Carl-Friedrich Koschnick **Editor** Peter R. Adam **Music by** Martin Todsharow **Production Design** Ingrid Henn **Producers** Bernd Eichinger, Oliver Berben **Production Company** Constantin Film

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Production/Munich, in co-production with MOOVIE-the art of entertainment/Berlin **Principal Cast** Moritz Bleibtreu, Martina Gedeck, Christian Ulmen, Franka Potente, Nina Hoss, Uwe Ochsenknecht, Corinna Harfouch, Jasmin Tabatabai, Tom Schilling **Casting** An Dorthe Braker **Length** 105 min, 2,873 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR/SRD **Festival Screenings** Berlin 2006 (In Competition) **With backing from** Filmstiftung NRW, Mitteldeutsche Medienförderung, Medienboard Berlin-Brandenburg, Filmförderungsanstalt (FFA) **German Distributor** Constantin Film Verleih/Munich

Oskar Roehler was born in 1959 and grew up in London, Rome and Nuremberg. He made his first short film **She LA** in 1994. He had his feature debut in 1995 with **Gentleman**, which was shown at the Munich Filmfest the same year. He followed this two years later with **Silvester Countdown** which won the *Hypo-Bank Young Director's Award* ex aequo with Martin Walz's *Liebe Luegen* in Munich. Roehler has been a scriptwriter since 1990 with *Ex* (1995) and *Terror 2000* (1992), and he is also the author of the novel *Das Abschnappuniversum*. He has lived in Berlin since the early 1980s and also works as a freelance journalist and author. For **No Place To Go** (*Die Unberuehrbare*, 2000) he received the *German Film Award* in 2000. His other films include: **Greedy** (*Gierig*, 1998), **Suck My Dick** (2000), **Angst** (*Der alte Affe Angst*, 2003), **Agnes and His Brothers** (*Agnes und seine Brueder*, 2004), and **Elementary Particles** (*Elementarteilchen*, 2006), among others.

Feuer

FIRE



Esther Schweins, Ercan Durmaz (photo © schneider + groos filmproduktion)

A few days before Christmas, Toma returns to Berlin. His relationship with Marie has completely broken down. Then he is injured in an assault and it seems that the two grow closer again. They decide to give their love another try and take a trip to visit two of Toma's oldest friends in the Italian countryside.

Soon after arriving, Toma happens upon a strange ritual taking place in the cemetery chapel – and to his surprise, he finds both his friends among the participants. The two people he sees are not the Paula and Jo he used to know. Ilka and Janosch, Paula and Joe's new friends, treat the visiting couple with blatant animosity. While Toma tries to come to terms with the situation despite the strange dreams that haunt him, Marie starts unravelling the obscure web of relationships. What was meant to be a romantic journey turns into a psychotrip.

Genre Melodrama, Psycho Thriller **Category** Feature Film Cinema **Year of Production** 2005 **Director** Hardi Sturm **Screenplay** Hardi Sturm **Director of Photography** Andreas Koefer **Editor** Achim Seidel **Music by** Duerbeck & Dohmen **Producers** Ute Schneider, Christof Groos, Hardi Sturm, Clelia Sarto, Aleksandar Jovanovic **Production Company** schneider + groos filmproduktion/Cologne **Principal Cast** Clelia Sarto, Esther Schweins, Aleksandar Jovanovic, Ercan Durmaz **Length** 95 min **Format** Digital Video, color, 16:9 **Original Version** German **Sound Technology** Stereo **Festival Screenings** Hof 2005

Hardi Sturm has been acting since 1985 in over 60 film and television productions. Also active as an author, he was nominated for the *German Screenplay Award* for *Die Taetowierung* and the *Weitblick Screenplay Award* for *Up! Up! To the Sky*. His films include: **Valentinstag** (2003), **Fire (Feuer, 2005)** and **Nachtasyll** (2005).

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Der freie Wille

THE FREE WILL



Juergen Vogel in "The Free Will" (photo © Colonia Media 2005)

Theo, a rapist, has just been released from psychiatric detention. His fear of women and the profound, unfulfilled longing that goes with it turn his life within "normal" society into a nearly unbearable ordeal. Nettie, meanwhile, at the age of 27 finally succeeds in breaking away from her father, who psychologically abused her for as long as she can remember. Theo and Nettie meet and begin to fall in love. Together, they embark on a journey to the limits of free will.

"The film concerns topics one might consider as monstrous or abnormal. We shot chronologically, and when I looked through the camera and saw what Theo was doing to the woman in the opening sequence, I had serious doubts as to whether I would be able to handle this all the way to the end. But since I wanted to make a tender film about the terror of loneliness, I showed everything that my camera recorded with the same sympathy – no matter what it was, whether brutal or hesitantly hopeful.

The Free Will is not a film about a specific theme, which, in this case, could be rape, both physical and psychological. It is not a "problem" film, but a kind of journey on which we accompany two people all the way to the inexorable end, whether good or bad." (Matthias Glasner)

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Matthias Glasner **Screenplay** Matthias Glasner, Juergen Vogel, Judith Angerbauer **Directors of Photography** Matthias Glasner, Ingo Scheel **Editors** Mona Braeuer, Julia Wiedwald **Production Design** Tom Hornig, Conni Kotte **Producers** Frank Doehmann, Matthias Glasner, Christian Granderath, Juergen Vogel **Production Companies** Colonia Media Filmproduktion - Label 131/Cologne, Schwarzweiss Filmproduktion/Berlin, WDR/Cologne, ARTE/Strasbourg **Principal Cast** Juergen Vogel, Sabine Timoteo, Manfred Zapatka, André Hennicke **Casting** Simone Baer **Length** 163 min, 2,641 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SRD **Festival Screenings** Berlin 2006 (In Competition) **With backing from** Filmstiftung NRW, Medienboard Berlin-Brandenburg

Matthias Glasner was born in 1965. In 1993, he founded Jack Film & Music Productions with Bernd Medek and produced *Die Mediocren* in 1995. He then founded Schwarzweiss Film Productions with Juergen Vogel for future projects. His films include: **Sexy Sadie** (1996), **Fandango** (1999), and **The Free Will (Der freie Wille)**, 2005), among others.

World Sales

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A Full Circle



Scene from "A Full Circle" (photo © Seaside Pictures)

Valerian saves Sunny, Julie and Anna from committing suicide. He wins their trust and starts to bring their will back to life. The three women fall in love with him – all of them at the same time and everyone of them believes that she is the only one.

What they don't know is that Valerian is only trying to forget and overcome his past. A painful, depressing past. Only Marie could give him salvation, but she doesn't want to talk to him. She has been damaged by their common past as well.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2006 **Director** Dirk Grau **Screenplay** Dirk Grau, Jason R. Patrick, Floyd Michaels **Director of Photography** Oscar Hillary **Editor** Dirk Grau **Music by** Frank Helfer **Producers** Carmen Baudi, Dirk Grau **Production Company** Seaside Pictures/Berlin, in co-production with All-In-One-Films/Berlin, Circle Entertainment/Berlin **Principal Cast** Michael Pink, Carmen Baudi, Lilian Klebow, Laila Maria, Maud Piquoin **Length** 95 min **Format** DV Cam/Super 16 mm **Blow-up** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Stereo DTS

Dirk Grau was born in 1963 in Burscheid. He began his career as a film editor and writer in 1987. As an editor he has been recognized for his work on many films, such as *Sexy Sadie*, *Break Even*, *Friends* and the highly-acclaimed *Rhythm Is It!* for which he received the *German Film Award* in 2005. He also worked with director Detlev Buck on his newest film *Knallhart*. Together with Carmen Baudi he formed the Seaside Pictures Film Company which will also produce his newest feature film **Caccaville**, currently in preparation. As a director he has made several short films, including **With Fish Just White Wine** (1998), **The Letter** (1999), and his feature debut **Timeout** (2001). **A Full Circle** (2006) is his second feature film.

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Gisela



Anne Weinknecht in "Gisela" (photo © TAG/TRAUM, Sibylle Anneck)

A triangle love story. It's Midsummer. Somewhere in a suburb lives Gisela, a young married woman. Georg and Paul, two old friends with anarchist behavior, enjoy their slack lives. Getting the local girls in the sack is never much of a problem for them. Gisela, however, is not so easy to get, and never was: "Back then I would have done her, but now she's just fat, old and ugly. Besides, she's still not letting anybody have it," says Georg. But Paul becomes Gisela's lover. Georg is dead set against it, and gives free reign to his destructive energies.

Three people project their desires onto each other. Even though the chances for their fulfillments do not look well-situated, the development seems to offer solutions for everybody.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Isabelle Stever **Screenplay** Anke Stelling, Isabelle Stever **Director of Photography** James Carman **Editor** Christian Kraemer **Music by** YoYo Roehm, Jochen Arbeit **Producer** Gerd Haag **Production Company** Tag/Traum Filmproduktion/Cologne, in co-production with WDR/Cologne **Principal Cast** Anne Weinknecht, Carlo Ljubek, Stefan Rudolf, Anna Loos **Casting** Bernhard Karl **Length** 87 min,

2,628 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR **Festival Screenings** Locarno 2005, Montreal New 2005, London 2005, Goteborg 2006, Berlin 2006 (German Cinema) **With backing from** Filmstiftung NRW

Isabelle Stever was born in 1963 in Munich. After studying Mathematics, she enrolled in the Direction program at the German Academy of Film & Television (dff) in Berlin and worked as an assistant director, script editor and casting director. Her films include: the shorts **Requiem for Something Which is Very Small (Requiem fuer etwas, das sehr klein ist, 1997)**, **A Touch of Heaven (1998)**, **Beach Bikini Party (1999)**, her award-winning graduation feature **Portrait of a Married Couple (Erste Ehe, 2002)**, and **Gisela (2005)**.

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Grbavica – Esmas Geheimnis

GRBAVICA



Scene from "Grbavica" (photo © coop99/Deblokada/Noirfilm/Jardian Film)

Esma's daughter Sara (12) is going on a class-trip. Believing her father to be a martyr, Sara is urging her mother to bring the certificate, so that she can get a discount for the class-trip. But Esma does not have the certificate. She is trying to protect her daughter and herself, by not telling the truth about the war in Sarajevo, and Sara's birth.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Jasmila Zbanich **Screenplay** Jasmila Zbanich **Director of Photography** Christine A. Maier **Editor** Niki Mossboeck **Production Design** Kemal Hrustanovic **Producers** Barbara Albert, Damir Ibrahimovic, Bruno Wagner **Co-Producers** Boris Michalski, Damir Richtaric **Production Companies** Coop99/Vienna, Deblokada/Sarajevo, in co-production with Noirfilm/Karlsruhe, Jadran Film/Zagreb, ZDF Das kleine Fernsehspiel/Mainz **Principal Cast** Mirjana Karanovic, Luna Mijovic, Leon Lucev, Kenan Catic, Jasna Ornela Berry **Casting** Oriana Kuncic **Length** 90 min, 2,680 m **Format** 35 mm, color, 1:1.85 **Original Version** Serbo-Croatian **Dubbed**

Version German **Subtitled Version** English **Sound Technology** Dolby SRD **Festival Screenings** Berlin 2006 (In Competition) **With backing from** Oesterreichisches Filminstitut, Eurimages, Federal Ministry of Culture and Sport Bosnia & Herzegovina, Foundation of Cinematography Sarajevo, MFG Baden-Wuerttemberg, Filmfonds Wien, Ministry of Culture Croatia, Hubert Bals Fund, Balkan Script Development Fund

Jasmila Zbanich was born in 1974 in Sarajevo. A selection of her films includes: **Autobiography** (1995), **After, After** (1997), **Love is ...** (1998), **We Light the Night** (1998), **On the Occasion of Mrs. Vildana's Return** (1999), **Red Rubber Boots** (2000), **To & Fro** (2002), **Images from the Corner** (2003), **Do You Remember Sarajevo** (2003), **Birthday** (2004) from the cycle of shorts *Lost and Found: 6 Glances at a Generation* (2005) and **Grbavica** (2005).

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The House Is Burning



Scene from "The House Is Burning" (photo © Reverse Angle International)

The House Is Burning documents one day in the life of five teenagers. During the course of the day they will each face a personal crisis. One attempts to break free from his abusive father even though he is ill equipped to live on his own. Another looks to the army as a means of escaping a town with few employment options. A third pursues the lure of easy money through selling drugs. Another merely opts to escape her situation by numbing herself with pills. The last, in fear of being left behind, seeks solace in sex. Before the night is through, each character will make a life altering decision. Not all will make the right one; most are faced with only unappealing choices.

In exploring each character's struggle, Holger Ernst confronts the viewer with a society that has neglected its children. The characters' lack of options only demonstrates more clearly the impact this neglect has had. The film leaves the audience questioning who is at fault and realizing that if conditions don't change, it is the young, the innocent that will suffer the most.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2006 **Director** Holger Ernst **Screenplay** Holger Ernst **Director of Photography** Stefan Grandinetti **Camera** Mathias Schoeningh **Editors** Silke Botsch, Mathias Schoeningh **Production Design** Amanda Ford **Producers** Alex Gibney,

Peter Schwartzkopff **Production Company** Reverse Angle International/Berlin **Principal Cast** Joe Petrilla, Robin Taylor, Nicole Vicius, Julianne Michelle, Harley Adams, John Diehl, Melissa Leo **Casting** Caroline Sinclair **Special Effects** Drew Jiritano, Neil Ruddy **Length** 97 min, 2,654 m **Format** HD **Blow-up** 35 mm, color, 1:1.85 **Original Version** English **Dubbed Version** German **Subtitled Version** German **Sound Technology** Dolby **With backing from** Medienboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA) **German Distributor** Reverse Angle Pictures/Berlin

Holger Ernst was born in 1972 and studied Visual Communication at the Academy of Art Kassel, specializing in Screenwriting and Directing. He won the *Hessen Prize* for Best Screenplay 2000 for his script **Das Leben geht weiter (Life Goes On)**. His other award-winning films include: **Argus** (short, 1997), **Der blaue Engel oder das Leben der Martha S.** (documentary short, 1998), **Kleistronik** (short, 1999), **Little Fish (Kleine Fische)**, short, 2000), **Do You Love Me? (Liebst Du Mich?)**, short, 2001), **Natur Pur** (short, 2003), **Rain Is Falling** (short, 2004), and his feature debut **The House Is Burning** (2006).

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Komm Naehher

HAPPY AS ONE



Scene from "Happy As One" (photo © K5 Film GmbH)

It's the unexpected smile on a stranger's face ... The warmth of a voice on the phone ... The tingle of fingers brushing against each other ... Little things that awaken desires and stir longings ... and that trace the paths of several parallel journeys towards happiness, one winter, in Berlin.

A hardened yet fragile young woman meets a man whose gentleness she cannot fathom... A wife, mother and career woman unintentionally forces her husband into a passivity that he must escape to survive ... A mother and her teenage daughter both fall for the same middle-aged, overweight, unassuming man ...

Subtle, penetrating stories of men and women who come together in strange ways, encounters full of humor and drama among people who, perhaps for only a brief moment, meld into a little community of individuals happy as one ...

An episodic drama painted with gentle brushstrokes and vibrant lightness by director Vanessa Jopp, who leapt into the public eye with her first feature film *Forget America*, winner of several German and international awards.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Vanessa Jopp **Screenplay** Adrienne Bortoli, Stefan Schneider **Director of Photography** Rainer Klausmann **Editor** Brigitta Tauchner **Production Design** Thomas Stark **Producer** Oliver Simon **Production Company** K5 Film/Munich, in co-production with Cine Plus/Berlin, in cooperation with Radio Bremen, WDR/Cologne, ARTE/Strasbourg **Principal Cast** Meret Becker, Hinnerk Schoenemann, Heidrun Bartholomaeus, Stefanie Stappenbeck, Marek Harloff, Fritz Roth, Jana Pallaske **Length** 97 min, 2,734 m **Format** DV **Blow-up** 35 mm, color, 1:1.85 **Original Version** German **Subtitled** **Version** English **Sound Technology** Dolby SR **Festival Screenings** Berlin 2006 (Panorama) **German Distributor** Piffel Medien/Berlin

For her third feature film, **Vanessa Jopp** entered new territory. After her award-winning successes **Forget America** (2000) and **Engel + Joe** (2001), this former student of the Munich film school dared to approach an improvised film for the first time, inspired by the work of British filmmaker Mike Leigh. With her rare gift of telling great feelings in small and subtle gestures and without resorting to kitsch, she managed to create yet another extraordinarily atmospheric and emotional film.

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Die Konspirantinnen

WOMEN CONSPIRATORS



Scene from "Women Conspirators" (photo © Icon Film/Paul Meyer)

12th April 1945: in Emmen in East Holland, ten Polish soldiers abandon their troop without leave; they have heard rumors that there is a German-controlled camp of Polish women nearby. After a short, wild drive across the marshes they actually come across a camp, which they "liberate". Here they encounter 1,726 women who fought in the Warsaw Uprising and have been held there since the end of 1944. The fact that the survivors of the camp still celebrate the day of their liberation today indicates the lastingly significant role in their memories played by that shared experience as prisoners of war.

Under the relatively liberal Germans running the camp, they succeeded in realizing a model of self-administration that they had copied from one of the greatest conspiratorial undertakings of world history – the Polish underground state. Their camp life centered on the process of coming to terms with everyday life in the Polish underground and their horrific experiences during the repressed Warsaw Uprising in 1944. They should really have been allies for Hitler's enemies, but instead they were abandoned to their fate. For that reason, many of the women felt betrayed, losing their sense of home; they did not want to return to Poland, where a Soviet regime had power, but had no wish to stay in one of the western Yalta countries, either. Paradoxically, it seems as if the camp had come to be their only home.

At locations in Warsaw, London and the Emsland, Paul Meyer met up with numerous former camp inmates and witnesses of that period. Concentrated interview montages alternating with carefully researched archive material give an impressive picture of the events of those years, reflecting life in the camp and the experiences of the Warsaw Uprising.

Genre History **Category** Documentary Cinema **Year of Production** 2006 **Director** Paul Meyer **Screenplay** Paul Meyer **Director of Photography** Uli Fischer **Editors** Dagmar Kamlah, Barbara Toennieshen **Music** by Martin Schwarz, Chopin **Producers** Herbert Schwering **Co-Producer** Paul Meyer **Production Company** Icon Film/Cologne, in co-production with Paul Meyer Filmproduktion/Freiburg, NDR/Hamburg, ARTE/Strasbourg **Length** 90 min, 2,565 m **Format** DigiBeta **Blow-up** 35 mm, color/b&w, 1:1.66 **Original Version** Polish/English/German **Subtitled Versions** English, German **Sound Technology** Dolby Digital **With backing from** Filmstiftung NRW, MFG Baden-Wuerttemberg, Nordmedia

Paul Meyer was born in 1945 and grew up in Emsland. After studying Economics, Sociology, Philosophy and History, he worked as an instructor at the Institute for Sociology at the University of Freiburg. Since 1983 he has been working as a freelance author. His films include **Der Hauptmann von Muffrika** (1996) – which won an *Adolf Grimme Award* in 1998, and **Women Conspirators (Die Konspirantinnen, 2006)**.

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Das Leben der Anderen

THE LIVES OF OTHERS



Scene from "The Lives of Others" (photo © Wiedemann & Berg)

East Berlin, November 1984. Five years before its downfall, the former East-German government ensured its claim to power with a ruthless system of control and surveillance. Party-loyalist Captain Gerd Wiesler hopes to boost his career when given the job of collecting evidence against the playwright Georg Dreyman and his girlfriend, the celebrated theater actress Christa-Maria Sieland. After all, the "operation" is backed by the highest political circles. What he didn't anticipate, however, was that submerging oneself into the world of the target also changes the surveillance agent. The immersion in **The Lives of Others** – in love, literature, free thinking and speech – makes Wiesler acutely aware of the meagerness of his own existence and opens to him a completely new way of life which he has ever more trouble resisting. But the system, once started, cannot be stopped. A dangerous game has begun ...

In contrast to light-hearted films about East Germany, **The Lives of Others** ventures off the beaten track and tells its story without compromise and with great inner truthfulness. A story from the heart of the East-German regime, it is an intensely gripping thriller and moving love story.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Florian Henckel von Donnersmarck **Screenplay** Florian Henckel von Donnersmarck **Director of Photography** Hagen Bogdanski **Editor** Patricia Rommel **Music**

World Sales

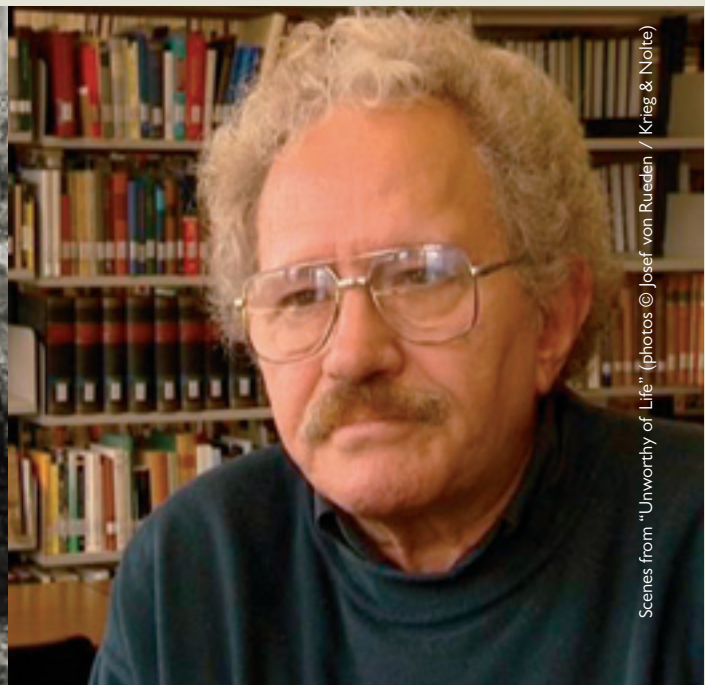
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by Gabriel Yared, Stéphan Moucha **Production Design** Silke Buhr **Producers** Quirin Berg, Max Wiedemann **Production Company** Wiedemann & Berg Film/Munich, in co-production with BR/Munich, ARTE/Strasbourg, Creado Film/Constance **Principal Cast** Martina Gedeck, Ulrich Muehe, Sebastian Koch, Ulrich Tukur **Casting** Simone Baer **Length** 137 min, 3,754 m **Format** 35 mm, color, cs **Original Version** German **Sub-titled Version** English **Sound Technology** Dolby Digital **Awards** 3 Bavarian Film Awards 2005 **With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), Medienboard Berlin-Brandenburg **German Distributor** Buena Vista International (Germany)/Munich

Florian Henckel von Donnersmarck was born in Cologne in 1973 and grew up in New York, Berlin, Frankfurt and Brussels, where he passed his final secondary-school examinations in 1991. Following the completion of his Russian studies at the National IS Institute in Leningrad (now St. Petersburg), he studied Political Science, Philosophy and Economics at Oxford University. In 1996, he completed a period of practical study of direction with Richard Attenborough (production *In Love and War*). He has been studying directing at the Academy of Television and Film in Munich since 1997. He began work on **The Lives of Others** in 2000, and in 2001 he received a script subsidy for this project from the German Federal Film Board in Berlin. A selection of his other films includes the award-winning **Dobermann** (short, 1999), **Les Mythes Urbains** (short, 2001) and **Der Templer** (short, 2002).

Lebensunwert

UNWORTHY OF LIFE



Scenes from "Unworthy of Life" (photos © Josef von Rueden / Krieg & Nolte)

Shame never silenced Paul Brune. One of hundreds of thousands declared 'unworthy of living' under Nazi racial laws, he is one of the very few to publicly fight for rehabilitation. For psychiatrist Dr. Heinrich Stolze, the fact that Paul's mother was declared a 'mentally ill epileptic' was enough to conclude: "Because of markedly anti-social behavior, it is not possible for him to remain in the school and the orphanage." Stolze 'selected' the afflicted and was responsible for the transports to the extermination camps of the Euthanasia Campaign. Paul Brune survived.

By focusing on Paul Brune's story, the film reveals a dark chapter in German psychiatry, which didn't exactly end in 1945. Paul Brune was permanently committed to a detention hospital. But there he found someone who helped him. A Catholic priest, convicted of child abuse, taught him to write letters – also to the guardianship court. This, as last, yielded results. Brune was released and placed into family care. But the discharge diagnosis was still 'psychopathy'. Not until 1957 did he succeed in having the guardianship order revoked.

Paul Brune studied German and Philosophy in order to become a grammar school teacher, however he was never employed as a teacher. Decades later, the consequences of once being condemned 'unworthy of life' have caught up with him again.

Genre Education, History **Category** Documentary TV **Year of Production** 2005 **Director** Robert Krieg **Screenplay** Robert Krieg, Monika Nolte **Director of Photography** Peter Petrides **Editors** Robert Krieg, Monika Nolte **Music by** Michael Goetz **Producers** Robert Krieg, Monika Nolte **Production Company** World TV Krieg & Nolte/Cologne, in co-production with WDR/Cologne, Landschaftsverband Westfalen-Lippe **Length** 45 min **Format** MPEG IMX, color, 16:9 **Original Version** German **Subtitled Version** English **Sound Technology** Mono **Festival Screenings** Human Rights Festival Nuremberg 2005, FIPATEL Biarritz 2006 **With backing from** Filmstiftung NRW **German Distributor** World TV Krieg & Nolte/Cologne

Robert Krieg was born in 1949 in Bad Ems. After studying Sociology, Journalism and Ethnology, he began teaching at the Dortmund Polytechnic and the universities in Osnabrueck and Bielefeld. From 1977-1982, he was involved in social research on the topics of Marginalisation and Migration. In 1983, he started writing and directing documentaries and television reports and in 1997 co-founded World TV with Monika Nolte. A selection of his films includes: **Intifada** (1989), **Besetzter Traum** (1991), **Carta de Cuba** (1992), **Ich kam nach Palastina** (1998), **Adiós General** (1999), **Europa war so nah – Novi Sad nach den Nato-Bomben** (2000), **Weisses Gold – Das Salz der Wueste** (2001), **Die Provinz, die Revolte und das Leben danach** (2004), and **Lebensunwert** (2005), among others.

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Der Lebensversicherer

RUNNING ON EMPTY



Scene from "Running on Empty" (photo © Razor Film)

Insurance agent Burkhard Wagner has a dream: not to return home until he has closed enough deals to dig his family out of misery. Burkhard embarks on a year-long odyssey on the Autobahn, becoming more and more desperate to close the deals at any cost whatsoever. Finally, he decides to rest in a motel at least instead of sleeping in his car. The hapless landlady tries to open his eyes to reality, but Burkhard is afraid of waking up and takes severe measures.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2006 **Director** Buelent Akinci **Screenplay** Buelent Akinci **Director of Photography** Henner Besuch **Editors** Inge Schneider, Tina Baz **Music by** Wim Mertens **Production Design** Benedikt Lange **Producers** Roman Paul, Gerhard Meixner **Production Company** Razor Film/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz, dffb/Berlin **Principal Cast** Jens Harzer, Marina Galic, Anna Maria Muehe, Mehdi Nebbou, Hussi Kutlucan, Tom Jahn, Eva Mannschott, Oliver Marlo, Patrizia Moresco, Christian Bluemel, Irina Potapenko **Casting** Tina Boeckenhauer **Length** 95 min, 2,708 m **Format**

35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby Digital **Festival Screenings** Berlin 2006 (Perspectives German Cinema) **With backing from** Medienboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA)

Buelent Akinci was born in Ankara/Turkey in 1968. Since 1970, he has been living in Berlin. After working as a musician, security guard and insurance salesman, he began to study Philosophy, Art History, Theater, Film and Music Studies at the Free University in Berlin. Since 1996 he has been enrolled at the German Film and Television Academy Berlin (dffb). His films include the prize-winning shorts **The Last Pictures (Die letzten Bilder, 1999)** and **A Little Tale (Eine kleine Geschichte, 2001)**. **Running on Empty (Der Lebensversicherer, 2006)** is his first feature length film.

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Der letzte Zug

LAST TRAIN



Sibel Kekilli, Brigitte Grothum, Hans-Juergen Silbermann (photo © CCC-Filmkunst)

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

Last Train tells the story of a handful of those people on this torturous final journey to certain death, during which more than half died of hunger or thirst.

Genre Holocaust Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Joseph Vilsmaier **Screenplay** Stephen Glantz **Director of Photography** Helmfried Kober **Editor** Uli Schoen **Music by** Chris Heyne **Production Design** Jaromir Svarc **Producer** Artur Brauner **Production Company** CCC-Filmkunst/Berlin, in co-production with Diamant Films/Prague **Principal Cast** Gedeon Burkhard, Lale Yavas, Sibel Kekilli, Brigitte Grothum, Lena Beyerling, Roman Roth, Hans-Juergen Silbermann, Sharon Brauner **Casting** Miroslava Hyzikova **Length** 120 min, 2,200 m **Format** 35 mm, color, 1:1.66 **Original Version** German **Sound Technology** Dolby **With backing from** Filmfoerderungsanstalt (FFA)

Joseph Vilsmaier was born in 1939 and grew up in Munich and Pfarrkirchen. He undertook an apprenticeship at Arnold & Richter (ARRI) from 1953 to 1961 and studied Music at the Munich Conservatory. In 1961, he became a camera assistant at Bavaria and has been a director of photography since 1972. He made his directorial debut in 1988 with **Autumn Milk (Herbstmilch)**, followed by **Rama Dama** (1990), **Stalingrad** (1992), **Charlie & Louise** (1993), **Brother of Sleep (Schlafes Bruder)**, 1995), **Comedian Harmonists** (1997), **Marlene** (1999), **Leo & Claire** (2001), **Rock Crystal (Bergkristall)**, 2004), and **Last Train (Der letzte Zug)**, 2005).

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Liebes Spiel

LOVE GAME



Scene from "Love Game" (photo © Schmidt Katze Filmkollektiv)

Morten prepares for his studies the way his parents want him to. One day he gets to know the beautiful Theresa and falls in love with her. But he wonders about Theresa's strange behavior. Sometimes she disappears for days and then she comes over to see him late at night. Morten notices that Theresa is lying. He follows her secretly to a casino. There he finds out that Theresa is a gambling addict. Later he even witnesses Theresa going to a hotel with a stranger who paid for her debts in the casino.

Morten and Theresa argue and separate. But only a day later Theresa comes back and asks him for help. She promises to stop gambling. While Morten changes his own life and emancipates himself from his parents, it seems that Theresa never will be able to overcome her addiction.

Genre Coming-of-Age Story, Drama **Category** Feature Film
Cinema Year of Production 2005 **Director** Britta Sauer
Screenplay Maggie Peren **Director of Photography** Konstantin Kroening **Editor** Martin Menzel **Music by** Franco Tortora, Tom Batoy **Production Design** Stefan Hauck
Producers Leander Carell, Patrick Knippel, Steffen Reuter, Ulrike Hauff **Production Company** Schmidt Katze Filmkollektiv/Berlin & Halle, in co-production with Medien und Television Muenchen/Munich, MDR/Leipzig **Principal Cast**

Maggie Peren, Florian Stetter, Henning Peker, Bruno F. Apitz
Casting Uwe Buenker **Length** 86 min, 2,451 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR **Festival Screenings** Festival des Deutschen Films im Rhein-Neckar-Dreieck 2005 **With backing from** Mitteldeutsche Medienfoerderung **German Distributor** Atlas Intermedia Film + Medien/Weimar

Britta Sauer studied Theater, New German Literature and Psychology in Munich, during which time she directed plays at the university theater. She then went on to study Direction at the Munich Academy of Television and Film and participated in numerous film workshops in the US and Germany. Also active as a writer, her films include: **Der Irrlaeufer** (1993), **Kleine Fische** (short, 1994), **Rosas Café** (short, 1995), four episodes of **Emmeran** (1995-1997), the trailer and show **Talk nach vier** (1996), **Die Gebrueder Skladanowsky** (short, 1996) under the supervision of Wim Wenders, **Ohne Gewaehr** (1998), **Cineon** (documentary short, 2000), **Mzimu Makusi** (documentary, 2001), **Kurze Begegnung** (short, 2001), **55 Minuten** (2004), and **Love Game (Liebes Spiel)**, 2005).

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Maria an Callas

MARIA TO CALLAS



Scene from "Maria to Callas" (photo © Moonfilm 2006)

After the death of his beloved wife Maria, the successful product designer Jost discovers that she had been corresponding with an email friend. She did not admit to her illness in letters to this friend, but pretended that Jost's life as a much-demanded designer was her own. Jost is in deep mourning and cannot bring himself to tell the email friend about his wife's death. Instead, he continues the correspondence by adopting the role of his wife. When he falls in love with the unknown woman and sets out to find her, he realizes that she did not describe her life with complete honesty, either.

The "Ritz Palace" which Anni described as a luxury, cosmopolitan hotel at the coast is actually an isolated seaside inn, where Anni lives with her sister-in-law Jennie. Anni has an uncomplicated, purely sexual relationship with the married fishmonger Axel. Jost is not troubled by the fact that the "Ritz Palace" is really not the "Ritz Palace"; he still takes a room there. He is anxious to get to know this woman from the Internet ...

Genre Love Story **Category** Feature Film Cinema **Year of Production** 2006 **Director** Petra Katharina Wagner **Screenplay** Petra Katharina Wagner **Director of Photography** Peter Polsak **Editor** Erik Stappenbeck **Music by** Helmut Zerlett **Production Design** Frauke Menzinger **Producers** Erik Stappenbeck, Joerg Wagner, Petra Katharina Wagner, Peter Polsak

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Production Company Moonfilm/Berlin, in co-production with BB Film/Cologne, NDR/Hamburg, Distant Dreams/Berlin
Principal Cast Goetz George, Claudia Michelsen, Monica Bleibtreu, Inga Busch, Ingo Naujoks, Tayfun Bademsoy, Esther Schweins, Eva Padberg, Anna Thalbach **Casting** Petra Katharina Wagner **Length** 95 min, 2,779 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Sound Technology** Dolby SR 5.1 Mix **With backing from** Filmfoerderungsanstalt (FFA), Filmstiftung NRW, MSH Schleswig-Holstein, Medienboard Berlin-Brandenburg **German Distributor** Stardust Filmverleih/Munich

Petra Katharina Wagner has worked as a scriptwriter and director for several short films and features since 1980. She realizes her projects with the production company Moonfilm, where she is a shareholding partner. In 1990, she made her first long film, **Staub vor der Sonne**, which was commissioned by ZDF's Das kleine Fernsehspiel; this was followed in 1992 by her second full-length feature, **Blauer Mohn**, also for ZDF. In 1998, she made the love story **Oskar und Leni**, which was screened at various international film festivals, received a *Special Mention* at the *European Television Award Prix Europa*, was nominated for the *Adolf Grimme Award*, and won the prize in the category *Best Screenplay* at Reims. Her work includes the short films **Hungry Hearts** (1995) and **Sublights** (2002), and the full-length feature **Zoe's Arkadas** (2004). At present, she is in preparation for the fantasy film **Wakantanka** and **Ein paar Tage mit Elvis**.

Das Mass der Dinge

THE MEASURE OF THINGS



Scene from "The Measure of Things" (photo © Thomas Moeller)

Don, a young chef is addicted to his job. His holy grail is to perfect his speciality "La Zoupa", the mere taste of which can move people to tears. One day his boss Santano injures himself and Don has to take charge of the kitchen. When a restaurant-critic appears, the young chef is given the chance of a lifetime. The only problem is that he had promised to cook a special birthday meal for his girlfriend that night. Will he be able to run the kitchen, impress the critic and keep his girlfriend happy? A film about art, love and the best soup in the world.

Genre Comedy **Category** Short **Year of Production** 2005
Director Sven Bohse **Screenplay** Sven Bohse **Director of Photography** Michael Schreitell **Editor** Sven Bohse **Music by** Tim Nowak **Production Design** Silke Willrett, Mark Weeger
Producers Gian-Piero Ringel, Felix Eisele **Production Company** dogpool pictures/Berlin, in co-production with Filmakademie Baden-Wuerttemberg/Ludwigsburg, Liberté Film/Ludwigsburg
Principal Cast Antonio Wannek, Mario Ramos, Elisa Seydel, Saskia Fischer **Casting** Sven Bohse, Juliane Weininger **Special Effects** Daniel Holzwarth **Length** 36 min, 1,026 m **Format**

Super 16 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR
Festival Screenings Hof 2005, Ophuels Festival Saarbruecken 2006, Triest 2006 (In Competition)

Sven Bohse was born in Tuebingen in 1977. After studies in Philosophy and Literature, he went on to study Directing at the Film Academy Baden-Wuerttemberg from 2000-2005. His films include: **Gott vs Freud** (2000), **Krawall.de** (2001), **Dem Gast zuerst** (2002), **Nachts werden wir erwachsen** (2003), and **The Measure of Things (Das Mass der Dinge)**, 2005).

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Montag kommen die Fenster

WINDOWS ON MONDAY



Scene from "Windows on Monday" (photo © Oe Filmproduktion GmbH)

A new city, a new house, it could be a happy moment in the life of this small family. The doctor Nina has taken a few days holiday. Stay-home husband Frieder is laying tiles. Daughter Charlotte is playing in her new room. But Nina feels estranged in the half-empty rooms and leaves her family behind.

Nina wants to leave. Charlotte wants a dog. Frieder is laying tiles. The windows come on Monday.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2006 **Director** Ulrich Koehler **Screenplay** Ulrich Koehler **Director of Photography** Patrick Orth **Editor** Kathrine Granlund **Production Design** Silke Fischer **Producer** Katrin Schloesser **Production Company** Oe Film/Berlin, in co-production with ZDF Das kleine Fernsehspiel/Mainz **Principal Cast** Isabelle Menke, Hans-Jochen Wagner, Amber Bongard, Trystan Wyn Puetter, Elisa Seydel, Ilie Nastase, Ursula Renneke **Casting** Nina Haun **Length** 88 min, 2,462 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SRD **Festival Screenings**

Berlin 2006 (Forum) **With backing from** Medienboard Berlin-Brandenburg, BKM, Kulturelle Filmfoerderung des Landes Hessen, Hessische Rundfunk Filmfoerderung, Kuratorium junger deutscher Film, FilmFoerderung Hamburg, Filmfoerderungsanstalt (FFA) **German Distributor** Alamode Film/Munich

Ulrich Koehler was born in 1969 in Marburg. After studying Art in France from 1989-1991, he studied Philosophy and Visual Communication. His films include: the shorts **Epoxy** (1996, in co-direction with Nina Koennemann), **Maria Tokyo** (1997), **Starsky** (1997), **Palue** (1998, in co-direction with Jochen Dehn), and **Rakete** (1998), followed by his highly-acclaimed feature debut **Bungalow** (2002), and **Windows on Monday (Montag kommen die Fenster, 2006)**.

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Morgenschwarm

MORNING FLIRT



Scene from "Morning Flirt"
(photo © Thomas Froehlich)

An office worker's daily drag to work is lightened up by the sudden appearance of a lovely woman. From this day on he looks forward to meeting her at the streetcar stop, until one morning she...

Genre Tragicomedy **Category** Short **Year of Production** 2004 **Director** Thomas Froehlich **Screenplay** Thomas Froehlich **Director of Photography** Bernd Fischer **Editor** Kevin Steiner **Music by** Hueseyin Koeroglu **Producer** Thomas Froehlich **Production Company** Thomas Froehlich Film/Berlin, in co-production with Les Nouvelles Editions de Film/Paris **Principal Cast** Rainer Reiners, Dana Golombek, Tabea Heyning, Hannibal Stolberg **Length** 9 min, 272 m **Format** DV Cam **Blow-up** 35 mm, color, 1:1.66 **Original Version** no dialog **Sound Technology** Dolby A **Festival Screenings** Sopot/Poland 2005 (In Competition), Lubuskie Lato/Poland 2005, No Words Opere/Italy 2005 (In Competition), Dresden 2005 (In Competition), Emden 2005 **Awards** Best Film Dresden 2005 **German Distributor** Constantin Film Verleih/Munich

Thomas Froehlich was a student of the Film Program at the New School University in New York. In 1999 he returned to Germany and now lives and works in Berlin. His films include: **Quiet Village** (1996), **I'll Never Fall in Love Again** (1998), and **Morning Flirt (Morgenschwarm, 2004)**.

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Musik nur wenn sie laut ist

MUSIC ONLY IF IT'S LOUD



Scene from "Music Only If It's Loud" (photo © Toni Bujok)

Else Klopsch has very recently moved into a retirement home, bundled off by her son. She feels shunted and very lonely and for the first time thinks of dying. She doesn't want to meet the other 'inmates' but only wants to be left in peace. What's worse, she can't even indulge in her great passion: listening to music. Because even with her hearing aid, Else Klopsch is pretty hard of hearing, and to appreciate her beloved music in all its glory, it has to be played very loud. And that's impossible in her new surroundings. Everything seems hopeless, until Lucie Bremer, her neighbor, appears on the scene ...

Genre Drama **Category** Short **Year of Production** 2005
Director Marie Reich **Screenplay** Marie Reich **Director of Photography** Stephan Vorbrugg **Editor** Marie Reich
Production Design Sabine Lauscher **Producers** Martin Blankemeyer, Tobias A. Seiffert **Production Company** Muenchner Filmwerkstatt/Munich, in co-production with Solaris Film/Munich, Hochschule fuer Fernsehen und Film Muenchen (HFF/M)/Munich **Principal Cast** Renate Grosser, Luise Deschauer, Tom Lass, Peter Bamler **Length** 15 min, 416 m
Format Super 16 mm **Blow-up** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SRD **Festival Screenings** Hof 2005
German Distributor Constantin Film Verleih/Munich

Marie Reich was born in Munich in 1979. A student at the Munich Academy of Television and Film, her films include: **Paul** (short, 2000), **Das K-Projekt 12/14 – eine moderne Oper entsteht** (documentary, 2002), **Der Einsatz der Motion Control beim Dreh von Compositing-Einstellungen am Beispiel von Bibi Blocksberg und das Geheimnis der blauen Eulen** (documentary, 2003), and **Music Only If It's Loud** (**Musik nur wenn sie laut ist**, 2005).

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Olga Benario – Ein Leben fuer die Revolution

OLGA BENARIO – A LIFE FOR THE REVOLUTION



Scene from "Olga Benario" (photo © elias Film)

Olga Benario – A Life for the Revolution tells the story of Olga Benario, born in 1908 in Munich as the second child of a Jewish family. At the age of 15 she joins the Communist Youth organization and begins a life dedicated to promoting "red" ideology. After being arrested in Berlin for "preparations for high treason", she is released and flees to Moscow where she learns to shoot, ride, parachute and even fly airplanes. Her talent noticed by the higher Communist officials, she is ordered to accompany the Brazilian captain Luis Carlos Prestes to Brasil to start the revolution there. Disguised as a rich Portuguese couple on honeymoon, Olga and Prestes drive across Europe and make their way to Brasil via New York. Once in Rio, the two have become lovers. Olga initiates Prestes, a man who so far only had experience on the battlefield, into the art of love.

After preparing underground for more than two years, the revolt in Brasil is smashed and Olga and Prestes are arrested. Pregnant, Olga is then extradited to Nazi-Germany, where she gives birth to a daughter, Anita Leocadia Prestes, while in prison. Soon after, Olga is transferred to a concentration camp and is murdered in the gas chambers of Bernburg in 1942.

Genre Educational **Category** Semi Fictional Documentary **Year of Production** 2004 **Director** Galip Iyitanir **Screenplay** Galip Iyitanir **Director of Photography** Ralf Kaechele **Editor** Barbara Hoffmann **Music by** Phirefones **Production Design** Martina Carl, Natali Weber **Producers** Claus Ruegner, Boris Kaimakow, Martin Pieper, Tanja Haller **Production Company** elias Film/Cologne **Principal Cast** Margrit Sartorius, Michael Putschli, Oliver Betke **Length** 92 min, 2,512 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR **Festival Screenings** Rio 2004, Sao Paulo 2004 **With backing from** Kuratorium junger deutscher Film, FilmFernsehFonds Bayern, Filmstiftung NRW, Filmbuero NW **German Distributor** Neue Visionen Filmverleih/Berlin

Galip Iyitanir was born in Ankara/Turkey in 1950. After studying Electrical Engineering, he moved to Berlin in 1973 and took up studies in German Philology. After twenty years experience as an editor, among others for the OSCAR-winning film *Journey of Hope*, **Olga Benario** marks his debut as a director and producer (2004).

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Quietsch

SQUEAK



Scene from "Squeak" (photo © Cine Plus Media)

Squeak is a kind of musical, one with noises, creaking beds and three unruly kids.

Genre Experimental **Category** Short **Year of Production** 2005 **Director** Baran Bo Odar **Screenplay** Baran Bo Odar **Director of Photography** Philip Hauke **Editor** Mike Marzuk **Music by** girls girls girls **Producer** Joerg Schulze **Production Company** Cine Plus Media/Berlin **Principal Cast** Isabelle Tran, Adrian Hofmann, Nikolai Schill **Length** 7 min, 190 m **Format** 35 mm, color, cs **Original Version** no dialog **Sound Technology** Dolby SR **Festival Screenings** Berlin 2005, Schwerin 2005, Festroia 2005, Zlin 2005, Hamburg 2005, Goyang/South Korea 2005, Braunschweig 2005, Clermont-Ferrand 2006 **Awards** First Prize Zlin 2005, Special Mention Schwerin & Braunschweig 2005 **German Distributor** Cine Plus Media/Berlin

Baran Bo Odar is a student at the Munich Academy of Film and Television and participated in the 2003 Berlinale Talent Campus. He is currently in the Masterclass of Commercial and Image Films. His other films include: **216** (1998), **Und wir suchen nach dem Glueck** (2002), **Kill Your Stereo** (2003), **Unter der Sonne** (2005), and **Squeak (Quietsch)**, 2005).

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Der Raeuber Hotzenplotz

THE ROBBER HOTZENPLOTZ



Scene from "The Robber Hotzenplotz"
(photo © Constantin Film/Rolf von der Heydt)

The Robber Hotzenplotz is based on the first two millionfold best-selling books of the Hotzenplotz trilogy: *The Robber Hotzenplotz* and *Further Adventures of Robber Hotzenplotz*.

"I steal what takes my fancy, that's why folks all know me," boasts Hotzenplotz – in his opinion, he is the most important robber for miles around. And if he hadn't chosen to steal Grandmother's treasured coffee grinder of all things, then ... well, then Kasperl and Seppel would not have set out in a dangerous hunt for the villain and swapped their caps on the way. And perhaps constable Dimpfelmoser and the fortune-teller Frau Schlotterbeck and Wasti the croco-dog (a dog that has been turned into a crocodile) would not have met. And the beautiful fairy Amaryliss would have had to languish as a revolting toad in the dungeons of the wicked wizard for ever and ever. But in the end, every one receives his just deserts: fairy-weed, potatoes, a miniature castle, a golden cart loaded with sand – and grandmother gets her coffee grinder back.

Genre Family **Category** Feature Film Cinema **Year of Production** 2005 **Director** Gernot Roll **Screenplay** Ulrich Limmer, Claus P. Hant **Director of Photography** Gernot Roll **Editor** Horst Reiter **Music by** Nicola Piovani **Production Design** Frank Polosek **Producer** Ulrich Limmer **Production Company** Collina Film/Munich, in co-production with Constantin

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Film/Munich, Kinowelt Filmproduktion/Munich **Principal Cast** Armin Rohde, Martin Stuehrk, Manuel Steitz, Rufus Beck, Katharina Thalbach, Piet Klocke, Barbara Schoeneberger, Christiane Hoerbiger **Special Effects** Harald Ruediger, Jan Singh **Length** 93 min, 2,550 m **Format** 35 mm, color, cs **Original Version** German **Sound Technology** Dolby Digital **Festival Screenings** Berlin 2006 (Kinderfilmfest) **With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA), BKM, Bayerischer Bankenfonds **German Distributor** Constantin Film Verleih/Munich

Gernot Roll was born in Dresden in 1939 and trained at the DEFA studios in Babelsberg. In 1960, he became an operator at the Bavaria Film studios and worked there as a director of photography from 1964-1976. His credits as one of Germany's leading cameramen include Edgar Reitz's *Stunde Null* (1976) and *Heimat* (1982), Axel Corti's *Welcome to Vienna* (1985), Soenke Wortmann's *Der bewegte Mann* (1994) and Helmut Dietl's *Rossini* (1996). He made his (co-)directorial debut on Corti's **Radetzky** (1994) and followed this with **Ballermann 6** (1997), **A Favorable Opportunity (Ne guenstige Gelegenheit)**, (1999), **Tach, Herr Dokter** (1999), and **Pura Vida Ibiza** (2003). Roll has received numerous prizes and distinctions for his work, including *Adolf Grimme Awards* in Gold (for *Heimat* and *Radetzky*), *German Film Awards* (for *Wildfeuer* and *Meine Tochter gehoert mir*) and *Bavarian Film & Television Awards* (for *Wildfeuer* and *Das Maedchen Rosemarie*).

Requiem



Scene from "Requiem" (photo © 23/5 Filmproduktion GmbH)

A small town in the 1970s in southern Germany. Michaela, 21, has grown up in a deeply religious family, with a kind but weak father and a cold-hearted, distant mother. Despite her years-long battle with epilepsy, Michaela burns to leave home and study at the university. There, her first taste of freedom, her budding love for Stefan and her friendship with Hanna crack open the shell of faith and family within which she had always felt secure and protected. The result is a breakdown. Not a normal epileptic attack, but a frightening onrush of grotesque faces and voices. Afraid of being sent back home to her family, Michaela seeks help from a priest who reinforces her conviction that she is possessed. Though Stefan and Hanna entreat her to seek psychiatric help, they are unable to break through the dense religious and moral ties binding Michaela to her family, and leave her to her fate ...

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Hans-Christian Schmid **Screenplay** Bernd Lange **Director of Photography** Bogumil Godfrejow **Editors** Hansjoerg Weissbrich, Bernd Schlegel **Production Design** Christian M. Goldbeck **Producer** Hans-Christian Schmid **Executive Producer** Uli Putz **Production Company** 23/5 Filmproduktion/Berlin, in co-production with SWR/Baden-Baden, ARTE/Strasbourg, WDR/Cologne, BR/Munich **Principal Cast**

Sandra Hueller, Burghart Klausner, Imogen Kogge, Anna Blomeier, Nicholas Reinke, Jens Harzer, Walter Schmidinger, Friederike Adolph **Casting** Simone Baer **Length** 92 min, 2,641 m **Format** Super 16 mm **Blow-up** 35 mm, color, cs **Original Version** German **Subtitled Version** English **Sound Technology** Dolby Digital **Festival Screenings** Berlin 2006 (In Competition) **Awards** Bavarian Film Award 2005 (Best Newcomer Actress: Sandra Hueller) **With backing from** MFG Baden-Wuerttemberg, Medienboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA), BKM **German Distributor** X Verleih/Berlin

Hans-Christian Schmid was born in Altoetting in 1965 and studied at the Academy of Television & Film in Munich (HFF/M). He made his directorial debut in 1989 with the documentary **Sekt oder Selters** and followed this with the short **Das lachende Gewitter**, the documentary **Die Mechanik des Wunders** and the TV film **Himmel und Hoelle**. His breakthrough came in 1995 with his feature debut **It's A Jungle Out There (Nach fuenf im Urwald)** which was his first script collaboration with Michael Gutmann. His other films include **23** (1998, *German Film Award in Gold - Best Actor*), **Crazy** (2000, *German Film Award in Silver*), **Distant Lights (Lichter)**, 2003, *FIPRESCI Award Berlin 2003*, *German Film Award in Silver 2003*), and **Requiem** (2005).

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Der Rote Kakadu

THE RED COCKATOO



Scene from "The Red Cockatoo" (photo © 2005 X Filme Creative Pool)

In spring 1961, 20-year-old Siggie comes to Dresden to work as a scenery painter at the theater. There he falls head over heels in love with the young poet Luise, who makes him acquainted not only with the notorious dance club "Der Rote Kakadu," but also with the boisterous, impulsive Wolle, her husband. While Siggie discovers an entirely new and fascinating world in "The Red Cockatoo", he also soon finds himself struggling with his growing feelings for Luise. The clique is thirsting for freedom and self-fulfillment and Siggie decides to master his own fate and takes a decisive step ...

The Red Cockatoo is a dramatic love story set in the spring of 1961, the year in which the Berlin Wall went up. A craving for life, rebellion, rock 'n' roll and, above all, the legendary Dresden dance club "Roter Kakadu" are the focus of this film, an authentic and passionate depiction of youthful protest in the former East Germany.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Dominik Graf **Screenplay** Michael Klier, Karin Astroem, adapted by Guenter Schuetter **Director of Photography** Benedict Neuenfels **Editor** Christel Suckow **Production Design** Claus-Juergen Pfeiffer **Producer** Manuela Stehr **Production Company** X Filme Creative Pool/Berlin, in co-production with GFP German Film Production/Berlin, SevenPictures/Munich, in cooperation with

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SAT.1/Berlin **Principal Cast** Max Riemelt, Jessica Schwarz, Ronald Zehrfeld, Ingeborg Westphal, Tanja Schleiff, Volker Zack Michalowski, Klaus Manchen, Heiko Senst, Nadja Petri, Lutz Teschner **Casting** An Dorthe Braker **Length** 128 min, 3,502 m **Format** 35 mm, color, cs **Original Version** German **Subtitled Version** English **Sound Technology** Dolby Digital **Festival Screenings** Berlin 2006 (Panorama) **With backing from** Mitteldeutsche Medienfoerderung, Medienboard Berlin-Brandenburg, Filmfoerderungsanstalt (FFA) **German Distributor** Warner Bros./Hamburg

Dominik Graf was born in 1952 in Munich. He studied German and Musical Sciences, and transferred to the Academy of Television & Film in Munich in 1974. He received the *Bavarian Film Award* for his graduation film **Der kostbare Gast** (1979). He has played a decisive role in developing the profile of the TV series *Der Fahnder* and has alternated regularly between film and TV productions. In 1988, he received a *German Film Award* for his thriller **Die Katze**. His film **Spieler** (1990) was shown at Venice in 1990. His other films include: **Tiger, Loewe, Panther** (1989), **Die Sieger** (1994), the *Tatort*-episode **Frau Bu lacht** (1995), **Der Skorpion** (1996), **Doktor Knock** (1996), **Deine besten Jahre** (TV, 1998), **Bittere Unschuld** (1999) **Sperling und der brennende Arm** (TV, 1999), **Muenchen – Geheimnisse einer Stadt** (documentary, 2000), **Der Felsen** (2001) – which screened in Berlin (In Competition) in 2002, **Die Freunde der Freunde** (TV, 2002), **Hotte im Paradies** (2002), **Der Rote Kakadu** (2005), and many more.

Tears of Kali

TEARS OF KALI – THE DARK SIDE OF NEW AGE



Scene from "Tears of Kali" (photo © Cut and Run Prod./Wolfgang Borris)

At the end of the 70s, Poonja in India was one of the harbors for those looking for inspiration. In the early 80s, several communes and self-experience groups were established. In their own ways they started to offer therapy for what they considered the "sicknesses of the western world". One of those groups was the (in-)famous Taylor-Eriksson group. Although no one knew exactly who Taylor and Eriksson were, where they came from and what they had in mind, they had a great following. There were strange rumors about this group, about extreme experiments and about the disappearance of some of its participants. At the end of 1983, the group suddenly disintegrated. **Tears of Kali** tells eerie stories set around the Taylor-Eriksson group and their members in three episodes. This group tried to re-define the limits of self-exploration, sex and violence. Starting as a psychological cat-and-mouse-game, the story soon turns into pure terror.

Genre Fantasy, Horror, Psycho Thriller **Category** Feature Film Cinema **Year of Production** 2004 **Director** Andreas Marschall **Screenplay** Andreas Marschall **Directors of Photography** Heiko Merten, Michael M. Schuff **Music by** John Panama, India Barthi **Production Design** Tim Luna, Stefan Rohde **Producer** Heiner Thimm **Production Company** Cut and Run Prod./Berlin, in co-production with Sterling Screen Entertainment/Munich, Studio Kitsune/Berlin, Mainland Media/Berlin, Lopta Film/Berlin, Reduta/Berlin, Anolis Entertainment/Haibach

World Sales

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Principal Cast Matthieu Carrière, Peter Martell, Adrian Topol, Cora Chilcott, Magdalena Fernandez Ritter, Anja Gebel, Michael Balaun, Marcel Trunsch, Vronie Kiefer, Irena-Heliana Jandris, Nuran Celik, Ulrich Lenk, Thomas Otto **Casting** Michael Cholewa **Special Effects** Marcel Caspers & Ariane Kohlheim, Nikolaj Espinoza y Bach, Denis Becker **Studio Shooting** Studio Kitsune/Berlin **Length** 106 min **Format** DV 25p **Blow-up** 35 mm, color/b&w, 1:1.85 **Original Version** German **Dubbed Versions** English, Italian **Subtitled Versions** English, French, Italian, Spanish **Sound Technology** Dolby Digital 5.1 **Festival Screenings** Brussels Fantastic Films 2004, Cinenygm Luxembourg 2004, Fantasy Film Amsterdam 2004, Horror Film Festival Manchester 2004, Leeds 2004, Nightmare Ravenna 2004, Edmonton Int. Filmfestival USA 2004, Semana de Cine Fantástico San Sebastian 2004, Screamfest LA 2004, Fantasporto 2005, Cine Fantastico Malaga 2005, Buenos Aires Cine Independiente 2005, New York Independent 2005, Macabro Festival Mexico City 2005, Baja California Festival Tijuana 2005, among others **Awards Special Mention** Brussels 2005, *Silver Meliés* Luxembourg 2004, *Anello d'Oro* Ravenna 2004, *Best Horror Film* New York 2005, *Best Art Direction & Best Editing* Tijuana 2005 **German Distributor** Anolis Entertainment/Haibach

Andreas Marschall started his career as a comic-artist for Heavy Metal and U-Comix, among others. He designed film posters, book illustrations and more than 120 LP covers. In the early 90s he then shot his first music videos. Since then he has made more than 60 video clips. In 1990, he directed **Hallucinative Comas**, the first German horror-music movie with the rock group Kreator. At the end of the 90s he started to work as an editor on films like *Track*, *Soweit die Fuesse tragen*, and several TV series. **Tears of Kali** (2004) marks his feature directorial debut.

To Tulsa and Back – On Tour with J.J. Cale



Scene from "To Tulsa and Back" (photo © Kick Film)

"The trouble with success is that you don't get time to go fishing" – a typical statement from J.J. Cale. Because he has always evaded too much public attention, he can still walk the streets undisturbed. Still, his sound is universally known, if only because Cale was an example for musicians like Mark Knopfler, Bryan Ferry, Neil Young and Eric Clapton. Clapton makes no secret of the fact that he admires J.J. Cale. Together with his idol, he gives a concert in Dallas.

In *To Tulsa and Back*, the now 65-year-old singer-songwriter, who enriched pop music with songs like *After Midnight*, *Cocaine* and *Call Me the Breeze*, does not shun the camera. Cale goes back to the origins of the so-called "Tulsa Sound", of which he is considered the founding father. The film makes clear that the laid-back guitar sound and restrained singing is in line with Cale's personality: an unusually relaxed rock musician, averse to bragging. He tells about his childhood in Tulsa, Oklahoma, his wild years in psychedelic California, and his life in the studio, on stage and on the road. All this is interlaced with archival footage, impressions of a recent concert tour and awe-inspiring images of American landscapes.

Genre Music **Category** Documentary Cinema **Year of Production** 2005 **Director** Joerg Buntschuh **Screenplay** Joerg Buntschuh **Director of Photography** Roland Wagner **Editor** Carmen Kirchweger **Music by** J.J. Cale **Producer** Joerg Buntschuh **Production Company** Kick Film/Munich **Principal Cast** J.J. Cale, Eric Clapton **Length** 87 min (TV: 52 min) **Format** HD Cam, color, 1:1.66 **Original Version** English **Dubbed Version** German **Sound Technology** Dolby Surround **Festival Screenings** IDFA Amsterdam 2005, Hof 2005, IDFA Flies T(r)opics Festival Suriname 2005, Cracow 2006 **With backing from** MEDIA **German Distributor** Kick Film/Munich

Joerg Buntschuh was born in Heidelberg in 1953 and studied Philosophy, Literature and Economics in Heidelberg, Munich and New York. He has been working as an author, director and producer of more than 150 films. A selection of his many award-winning feature films and documentaries are: **Villa Air Bel** (1987, Hugo Award Chicago), **Bavaria Blue** (1989), **John Lee Hooker – That's My Story** (2000), and **To Tulsa and Back – On Tour with J.J. Cale** (2005), among others.

World Sales

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Und wenn sie nicht gestorben sind ...

IF THEY HAVEN'T PASSED AWAY ... THE CHILDREN OF GOLZOW



Scene from "If They Haven't Passed Away ... The Children of Golzow" (photo © Junge/Pudszuweit)

When the chronology of the *Children of Golzow* began, the school in the Oderbruch provided ten-year schooling. In the meantime, there are not enough children, and the building will only be used as an elementary school in the future. In those classrooms that have become empty there is now a small museum housing a permanent film exhibition about the *Children of Golzow*. In their new work, Barbara and Winfried Junge relate the lives of five people from Golzow: Ilona and Winfried, who were so politically committed, and Juergen, Petra and Christian, with whom the filmmakers lost contact for a while. Leaps in time, gaps in the individual biographies – the portraits of the two women Petra and Ilona even end during the GDR era. The film is characterized by the courage to present fragments; it represents a stimulating challenge to the audience to pose questions and speculate.

Genre Biopic, History **Category** Documentary Cinema **Year of Production** 2006 **Directors** Winfried & Barbara Junge **Screenplay** Winfried & Barbara Junge **Directors of Photography** Hans-Eberhard Leupold, Harald Klix **Editor** Barbara Junge **Music by** Gerhard Rosenfeld **Producer** Klaus-Dieter Schmutzzer **Production Company** à jour Film/Berlin, in co-production with RBB/Potsdam-Babelsberg **Length** 280 min, 7,615 mm (2 parts) **Format** 35 mm, color/b&w, 1.1:37 **Original Version** German **Subtitled Version** English **Sound Technology** Mono **Festival Screenings** Berlin 2006 (Forum) **With back-**

ing from Kulturstiftung des Bundes, Medienboard Berlin-Brandenburg, Ostdeutsche Sparkassenstiftung Brandenburg, Sparkasse Maerkisch-Oderland **German Distributor** Progress Film-Verleih/Berlin

Winfried Junge was born in 1935 in Berlin. After studies in German at the Humboldt University in Berlin, he transferred to the German Film Academy in Potsdam-Babelsberg in 1954. Graduating in 1958, he began work at the DEFA studios. A selection of his other films includes: **Wenn ich erst zur Schule geh'** (1961), **Nach einem Jahr** (1962), **Elf Jahre alt** (1966), **Anmut sparet nicht noch Muehe** (1979), **Lebenslaeufer** (1981), **Diese Golzower – Umstandsbestimmung eines Ortes** (1984), **Drehbuch: Die Zeiten** (1992), **Das Leben des Juergen von Golzow** (1994), **Die Geschichte des Onkel Willy aus Golzow** (1995), **Was geht euch mein Leben an. Elke** (1996), **Da habt ihr mein Leben, Marieluise** (1997), **Brigitte & Marcel** (1998), **Ein Mensch wie Dieter – Golzower** (1999), **Jochen – A Golzower from Philadelphia** (2001), and **Eigentlich wollte ich Foerster werden – Bernd aus Golzow** (2003).

Barbara Junge was born in 1943 in Neunhofen and graduated from Karl-Marx-University in Leipzig as an English and Russian translator. From 1969 she worked at the DEFA studio for documentary film in charge of foreign language versions. Since 1978 she has been the archivist of the Golzow-project, has edited all of Winfried Junge's films since 1983 and since 1993 has also co-directed.

World Sales

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Vineta – The Secret Project



Scene from "Vineta – The Secret Project" (photo © Marco Dresen)

Vineta – The Secret Project tells the story of Sebastian Faerber, a leading architect, workaholic and neglectful father with a heart condition, who is summoned to a secret project in a remote villa. There, 6 men meet for a workshop, led by the secretive Dr. Leonhard and his assistant Nina, to supposedly design the perfect futuristic city. But it is not long until Faerber starts to suspect that Dr. Leonhard is leaving him and the others in the dark as to his true intentions.

Genre Drama, Thriller **Category** Feature Film Cinema **Year of Production** 2005 **Director** Franziska Stuenkel **Screenplay** Franziska Stuenkel **Director of Photography** Carsten Thiele **Editor** Sarah Clara Weber **Music by** Ingo Frenzel **Production Design** Bader El Hindi **Producers** Ulrich Stiehm, Frank Kaminski, Dirk Hamm **Production Company** Kaminski.Stiehm.Film/Berlin, in co-production with Jumping Horse Film/Hanover, Creado Film/Kreuzlingen, NDR/Hamburg **Principal Cast** Peter Lohmeyer, Ulrich Matthes, Susanne Wolff, Matthias Brandt, Justus von Dohnányi **Length** 93 min, 2,545 m **Format** 35 mm, color, cs **Original Version** German **Subtitled Version** English **Sound Technology** Dolby Digital **With backing from** Nordmedia,

Medienboard Berlin-Brandenburg, FilmFoerderung Hamburg, Filmfoerderungsanstalt (FFA)

Franziska Stuenkel was born in 1973 in Goettingen. She took film classes at the Hanover Polytechnic and did further training with Wojciech Marczewski and Mogens Rukov ("Script 2000" and "Talents 2003" organized by the Nordmedia script & development lab). In 1998 Cita-Filmproduktion was founded which led to her short films participating in over 80 festivals in 21 countries and winning international festival awards. She has received numerous scholarships for up-and-coming young filmmakers, including the VGF scholarship awarded by the Bavarian Film Center and the Film Promotion scholarship awarded by the State of Lower Saxony. Her work includes **Make a Wish** (short, 2001), **Small World** (short, 2002), and her feature debut **Vineta – The Secret Project** (2005).

World Sales

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Vorletzter Abschied

BEFORE I GO



Scene from "Before I Go" (photo © Barbara Bauriedl)

Walter is packing. The days of living with his wife Martha shall end in a few hours. Martha is disoriented; confused and far from being the woman Walter married. She does not recognize him, thinks he's someone else, and acts aggressively. The changes in Martha's nature have forced Walter to come to a decision – he no longer wants to live with his wife. Walter has already chosen a nursing home for Martha.

The day of goodbye has arrived. In a few hours, Martha will leave for her new home. Now Walter has to make her understand his actions.

Genre Drama **Category** Short **Year of Production** 2004
Director Heiko Hahn **Screenplay** Heiko Hahn **Director of Photography** Helmfried Kober **Editor** Uli Schoen **Music by** Stefan Melbinger **Production Design** Beatrice Papiri, Sebastian Nagel **Producer** Heiko Hahn **Production Company** Heiko Hahn Filmproduktion/Munich **Principal Cast** Horst Sachtleben, Heidy Forster **Length** 22 min, 633 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR **Festival Screenings** Max Ophuels Festival Saarbruecken 2005, Dresden 2005, Worldfest Houston 2005, Jena 2005, Worldwide Short Film Festival Toronto 2005, Cinema Jove Valencia 2005, Tahoe/Reno 2005, Alpine

2005, L.A. Short Film Festival 2005, European Short Film Biennale 2005, Big Bear Lake 2005, Harlem 2005, International Short Film Festival Drama/Greece 2005, International Family Festival Valencia/USA 2005, Flensburg 2005, International Short Film Festival Munich 2005, Golden Lion Manzini/Africa 2005, Arpa L.A. 2005, Berkeley Video & Film 2005, Queens 2005, Festival Tous Courts Aix-en-Provence 2005, Tirana 2005, KaraFilm Karachi 2005, Anchorage 2005, Leuven 2005 **Awards** German Short Film Award in Gold 2005, Gold Special Jury Award Houston 2005, First Prize Jena 2005, Best Live Action Short Toronto 2005, Audience Award Big Bear Lake 2005, Best Foreign Short Drama Valencia/USA 2005, Audience Award Munich 2005, Best of Festival Berkeley 2005, Best Film Tirana 2005, Best Live Action Short Karachi 2005 **With backing from** FilmFernsehFonds Bayern

Heiko Hahn was born in Bayreuth in 1974. After studies in Civil Engineering at the University of Karlsruhe, he started working as a script supervisor in 2000. **Before I Go (Vorletzter Abschied, 2004)** marks his directorial debut.

World Sales

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Wholetrain



Scene from "Wholetrain" (photo © Goldkind)

Wholetrain tells the story of four young graffiti artists, fighting for fame and respect at any price. They are always looking for the next big thing and defending their status. When another crew injures their honor it leads to a heated creative conflict. The KSB-crew sets off to spray an entire commuter train, a "Wholetrain", unleashing a chain of events that will change their lives forever.

Genre Drama **Category** Feature Film Cinema **Year of Production** 2005 **Director** Florian Gaag **Screenplay** Florian Gaag **Director of Photography** Christian Rein **Editor** Kai Schroeter **Music by** Florian Gaag **Production Design** Heike Lange **Producers** Christoph Mueller, Sven Burgemeister **Executive Producer** Silke Bacher **Production Company** Goldkind Film/Munich, in co-production with Megahertz Film & Fernsehen/Munich **Principal Cast** Mike Adler, Florian Renner, Elyas M'Barek, Jacob Matschenz **Casting** Rita Serra-Roll, CAT Casting, Weldy & Seibicke Casting Directors, Sandra Stein, Lore Bloessl **Length** 80 min, 2,370 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby **Festival Screenings** Berlin 2006 (Perspectives German Cinema) **With backing from** FilmFernsehFonds Bayern, Filmfoerderungsanstalt (FFA) **German Distributor** Movienet Film/Munich

Florian Gaag was born in 1971 in Waldsassen/Bavaria and studied Film at the Tisch School of Arts/New York University. He has worked on numerous productions as a director's assistant and production manager and established the production company Aerodynamic Films in 1998. A selection of his films includes: the shorts **As You Bike It** (1995), **Fuckin' Neighbors** (1996), **Walt Hitler** (1997), **Little America** (1998), **Jack and Sterling** (1999), **Prelude** (2000), and his feature debut **Wholetrain** (2005).

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Die Wilden Huehner

WILD CHICKS



Scene from "Wild Chicks" (photo © Constantin Film)

Every girl needs a best girlfriend. And Sprotte has no less than three! Together, they're the "Wild Chicks," the coolest girl gang of the pre-teen set. Though they're as different as can be, they're inseparable when the going gets tough. Melanie raves about Robbie Williams, Trude loves Italian food, Frieda is socially mega-committed and Sprotte herself secretly finds her teacher Frau Rose really cool. And then there's Wilma, who still has to prove herself before being inducted into the gang. The biggest problem facing the girls is the rival boy gang, the "Pygmies." Next to its leader Fred, there's the insatiable Torte, fortune-teller Steve and the aggressive Willi. Then something incredible happens: Sprotte sounds the fox alarm! Grandma Slaetberg wants to slaughter her hens – even though Daphne, Kokoschka and the other feathered damsels are the gang's mascots. Only the Pygmies can help now ...

Genre Comedy, Family **Category** Feature Film Cinema **Year of Production** 2005 **Director** Vivian Naefe **Screenplay** Guezin Kar, Uschi Reich, based on the novel by Cornelia Funke **Director of Photography** Peter Doettling **Editor** Hansjoerg Weissbrich **Music by** Annette Focks **Production Design** Susann Bieling **Producers** Uschi Reich, Peter Zenk **Production Company** Bavaria Filmverleih- & Produktion/Munich, in co-production with Lunarix Film/Munich, Odeon Film/Geiselgasteig, Constantin Film Production/Munich, ZDF/Mainz **Principal Cast** Michelle von

Treuberg, Lucie Hollmann, Paula Riemann, Zsa Zsa Inci Buerkle, Benno Fuermann, Jette Hering, Franziska Juenger, Veronica Ferres, Doris Schade, Jessica Schwarz, Axel Prahl **Casting** Jacqueline Rietz, An Dorthe Braker **Length** 108 min, 2,955 m **Format** 35 mm, color, 1:1.85 **Original Version** German **Subtitled Version** English **Sound Technology** Dolby SR **With backing from** Filmstiftung NRW, Filmfoerderungsanstalt (FFA), FilmFernsehFonds Bayern **German Distributor** Constantin Film Verleih/Munich

Vivian Naefe studied at the Academy of Television & Film (HFF/M) in Munich from 1978-1982. Her films include: **Schwarzer Bube** (1984), **Ticket nach Rom** (1985), **Der Boss aus dem Westen** (1987), **Pizza-Express** (1988), **Mauritius-Los** (1989), **Fuer immer jung** (1990), **Mit allen Mitteln** (aka **Meine Tochter gehoert mir**, 1991), **Todesreigen** (TV, 1992), **Toedliches Netz** (TV, 1993), **Mann sucht Frau** (TV, 1994), **Zaubergirl** (TV, 1994), **Ich liebe den Mann meiner Tochter** (TV, 1995), the *Tatort* episode **Blutiger Asphalt** (TV, 1995), **Lautlose Jagd** (TV, 1996), **2 Men, 2 Women, 4 Problems** (**2 Maenner, 2 Frauen, 4 Probleme**, 1997), **Rache fuer mein totes Kind** (TV, 1998), **Einer geht noch** (TV, 2000), the *Tatort* episode **Kleine Diebe** (TV, 2000), **Frauen luegen besser** (TV, 2000), **Bobby** (TV, 2001), **Die Schoenheit von Bitterfeld** (TV, 2002), **So schnell Du kannst** (TV, 2002), **Waves (Wellen)**, (TV, 2004), and **Wild Chicks (Die Wilden Huehner)**, (2005).

World Sales

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Die Wolke

THE CLOUD



Scene from "The Cloud" (photo © TMG)

A breakdown at a nuclear power plant southeast of Frankfurt shocks the country. A huge radioactive cloud leaks out and drifts toward the small town of Schlitz. Every one living in the vicinity of the plant has been exposed to radiation; within a short time 38,000 people are dead. Everyone living further away tries to flee, including 16-year-old Hannah and her great love Elmar. Elmar manages to escape, but Hannah gets contaminated. She has been marked, and probably forever. But their young love, just as great as it is in despair, brings the two back together, despite all rationality. Elmar visits Hannah in the high-security section of a sanatorium and discovers that he too was contaminated while trying to escape. As hopeless as their situation seems, their love helps them to overcome all obstacles. While they have no dreams of living forever, they still fight for a little bit of hope in their presumably short lives. In the end, they are certain that a short but fulfilled life and true love is more than most people ever experience ...

Genre Coming-of-Age Story, Drama, Literature **Category** Feature Film Cinema **Year of Production** 2006 **Director** Gregor Schnitzler **Screenplay** Marco Kreuzpaintner, based on the novel by Gudrun Pausewang **Director of Photography** Michael Mieke **Editor** Alexander Dittner **Music by** Stefan

Hansen **Production Design** Patrick Mueller **Producer** Markus Zimmer **Production Company** Clasart Film/Munich **Principal Cast** Paula Kalenberg, Franz Dinda, Hans-Laurin Beyerling, Carina Wiese, Tom Wlaschiha, Richy Mueller **Casting** Simone Baer **Special Effects** Joachim Grueninger, Alex Lemke **Length** 105 min, 2,873 m **Format** 35 mm, color, cs **Original Version** German **Sound Technology** Dolby Digital **With backing from** FilmFernsehFonds Bayern, Hessen-Invest Film, Filmfoerderungsanstalt (FFA) **German Distributor** Concorde Filmverleih/Munich

Gregor Schnitzler was born in 1964 in Berlin. During his studies of Communication Design, he worked as a set photographer. Together with Eleni Ampelakiotou, he directed the shorts **Das Fenster** (1991) and **Sonntage** (1992) and the feature **Finnlandia** (1999). His other films include: the episodes **Unternehmen Feuertaufe** and **Toedlicher Wind** from the *T.E.A.M. Berlin* series, **Gefahrliche Vaterschaft** from the *Balko* series, and the features **What To Do In Case of Fire? (Was tun, wenn's brennt?)**, 2001), **Solo Album (Soloalbum)**, 2003), and **The Cloud (Die Wolke)**, 2006), as well as over 65 music videos and commercials.

World Sales

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KEEPING THE MEMORY ALIVE

German film history represents a store of great wealth. Since the invention of cinema in 1895, many fine, significant and interesting films have been made in this country. They provide us with information about ideas and sentiments, customs and traditions, design and fashion, architecture and art, and life and death during the German Empire (until 1918), the Weimar Republic (1918-1933), National Socialism (1933-1945), the post-war years (1945-1949), the GDR (1949-1990), the old Federal Republic (1949-1990) and in our present, reunified Germany (since 1990). Films are witnesses to their times, evidence that no other field of art offers in such vivid and concrete form.

In 1995, to mark the 100th anniversary of the cinema, the **German Cinematic Association** (Kinematheksverbund) launched an initiative to assess the opinions of specialists in the Federal Republic and abroad regarding the **100 Most Significant German Films**. In recent years, almost all these films have been presented in *German Films Quarterly* together with pictures, texts and filmographic information. Suitable screening copies of most of the films also exist. Thanks to the work of archives and the rights holders, the availability of these works is being improved still more by means of reconstruction and restoration. In this context, special thanks are due to the Friedrich Wilhelm Murnau Foundation and the DEFA Foundation, the Federal State Archives/Film Archives, and to the other cooperating institutions within the Cinematic Association. It is in the interest of any institution working for the preservation, protection and mediation of film culture that our German cinematic heritage remains available all over the world. The Goethe-Institutes also see this as one of their tasks.

Access to the past of German cinema may also be facilitated for representatives of younger generations – for whom it is an almost exotic experience to watch a silent film or an old black and white film – if the gaps are bridged by offering introductory information and accompanying events. There are now numerous aids available for this in corresponding specialist literature, or in the person of specialists themselves, who are familiar with the history of German film. In this context, particular attention should be paid to the relationship between film and politics. In order to understand films from the period of National Socialism in particular, it is important to be aware of the background and to take into account the influence on film production deliberately exercised by the state. In the context of our advertising for the *100 Most Significant German Films*, we had good reasons for avoiding the presentation of two films from the NS period: **Triumph des Willens** (1934/35) by Leni Riefenstahl and **Jud Suess** (1940) by Veit Harlan. These are propaganda films, which were important for their era, but they cannot be screened – even now – without elaborating on the relevant background. Quite the contrary; it is essential to comment on them, since the refinement of their means and the pull of their aesthetics may still have an effect

today. With regard to Leni Riefenstahl – who enjoyed an international reputation as a great documentary filmmaker and adopted an impressive approach with her two **Olympia** films –, there is no justification for the glorification of National Socialism in her work, although the avant-garde quality of her pictorial language may also be pointed out. The anti-Semitic tendency of Veit Harlan's **Jud Suess** remains an unforgivable kowtow before the film's commissioners, in particular the National Socialist propaganda minister Joseph Goebbels.

Great directors from Germany have contributed to the importance of world cinema: **Ernst Lubitsch, Fritz Lang, Friedrich Wilhelm Murnau** and **Georg Wilhelm Pabst, Josef von Sternberg, Max Ophuels** and **Robert Siodmak, Wolfgang Staudte** and **Helmut Kaetner, Konrad Wolf** and **Frank Beyer, Rainer Werner Fassbinder, Volker Schlöndorff** and **Wim Wenders**, to name but a few. They have all made works among the 100 most significant films in German history. If we were to organize a similar questionnaire today to the one twelve years ago, the outcome would not be very different. Of course, many new, no less relevant films have been made in the meantime; *German Films Quarterly* reports on these on a regular basis. The annual presentation of the *German Film Award* also continues to single out particularly outstanding examples. But it is worth every effort to keep alive the memory of the German films of the past – just as every effort should be put into the production of new, significant German films demonstrating creative imagination.

Hans Helmut Prinzler
German Cinematic Association/
Filmmuseum Berlin

The 100 Most Significant German Films

- 1: **M – Eine Stadt sucht einen Moerder** by Fritz Lang
 2: **Das Cabinet des Dr. Caligari** by Robert Wiene
 3: **Berlin. Die Sinfonie der Grosstadt**
 by Walther Ruttmann
 4: **Nosferatu** by F.W. Murnau
 5: **Menschen am Sonntag** by Robert Siodmak
 6: **Die Moerder sind unter uns** by Wolfgang Staudte
 7: **Der blaue Engel** by Josef von Sternberg
 8: **Metropolis** by Fritz Lang
 9: **Die freudlose Gasse** by G.W. Pabst
 10: **Der Untertan** by Wolfgang Staudte
 11: **Kuhle Wampe oder Wem gehoert die Welt?**
 by Slatan Dudow
 12: **Der Student von Prag** by Stellan Rye
 13: **Die Bruecke** by Bernhard Wicki
 14: **Abschied von gestern** by Alexander Kluge
 15: **Mutter Krausens Fahrt ins Glueck** by Piel Jutzi
 16: **Der Golem, wie er in die Welt kam**
 by Paul Wegener
 17: **Dr. Mabuse, der Spieler** by Fritz Lang
 18: **Unter den Bruecken** by Helmut Kaetner
 19: **Die Nibelungen** by Fritz Lang
 20: **Der letzte Mann** by F.W. Murnau
 21: **Der muede Tod** by Fritz Lang
 22: **Liebelei** by Max Ophuels
 23: **Spur der Steine** by Frank Beyer
 24: **Wintergartenprogramm** by Max Skladanowsky
 25: **Lola Montez** by Max Ophuels
 26: **Faust** by F.W. Murnau
 27: **Heimat** (11 Parts) by Edgar Reitz
 28: **Deutschland im Herbst**
 by Alexander Kluge, Edgar Reitz, Beate Mainka-Jellinghaus,
 Volker Schloendorff, Alf Brustellin, Bernhard Sinkel,
 Rainer Werner Fassbinder, Maximiliane Mainka,
 Peter Schubert, Hans Peter Cloos, Katja Rupé
 29: **Madame Dubarry** by Ernst Lubitsch
 30: **Berlin – Alexanderplatz** by Piel Jutzi
 31: **Die Ehe der Maria Braun**
 by Rainer Werner Fassbinder
 32: **Muenchhausen** by Josef von Baky
 33: **Die Buechse der Pandora** by G.W. Pabst
 34: **Die Blechtrommel** by Volker Schloendorff
 35: **Das Testament des Dr. Mabuse** by Fritz Lang
 36: **Im Lauf der Zeit** by Wim Wenders
 37: **Triumph des Willens** by Leni Riefenstahl
 38: **Der junge Toerless** by Volker Schloendorff
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 79: **Berlin – Ecke Schoenhauser** by Gerhard Klein
 80: **Berlin Alexanderplatz** (14 Parts)
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 83: **Die Artisten in der Zirkuskuppel: ratlos**
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 97: **Lebenslaeufer** by Winfried & Barbara Junge
 98: **Berliner Ballade** by R. A. Stemmlé
 99: **Mephisto** by István Szabó
 100: **Die Zweite Heimat** (13 Parts) by Edgar Reitz &
 Robert Busch

Source: CD-ROM "Die deutschen Filme: Deutsche Filmografie 1895-1998 und Die Top 100"

Mephisto



Scene from "Mephisto" (photo courtesy of Filmmuseum Berlin/Stiftung Deutsche Kinemathek)

An ambitious and talented actor on the verge of success marries the daughter of a respected professor in pre-World War II Germany. As the Nazi influence grows, he must decide whether to follow his wife and her family as they flee in exile or to use his popularity to further his own career. He returns to Berlin and uses his new connections to become the head of the National Theater, while tailoring his art to the fascist beliefs of his patrons. But he soon realizes that there is a price for his success.

Genre Drama **Category** Feature Film Cinema **Year of Production** 1981 **Director** István Szabó **Screenplay** István Szabó, Péter Dobai, based on the novel with the same title by Klaus Mann **Director of Photography** Lajos Koltai **Editor** Zsuzsa Csákány **Music by** Zdenko Tamássy **Production Design** Eva Marton **Producer** Lajos Ovári **Production Company** Mafilm - Studio Objektív/Budapest, in co-production with Manfred Durniok Film/Berlin, ORF/Vienna, HR/Frankfurt **Principal Cast** Klaus Maria Brandauer, Ildikó Bánsági, Krystyna Janda, Rolf Hoppe, Gyoergy Cserhalmi, Péter Andorai, Karin Boyd, Christine Harbort **Length** 145 min, 3,957 m **Format** 35 mm, color, 1:1.66 **Original Version** German **Sound Technology** Optical Sound **Festival Screenings** Cannes 1981 **Awards** *Silver Palm* for Best

Screenplay & *FIPRESCI* Award Cannes 1981, *OSCAR* 1981 for Best Foreign Language Film (Hungary), *David di Donatello* Award 1982, *Silver Ribbon* 1982 from the Italian National Syndicate of Film Journalists, *Jussi* Award 1982, *ALFS* Award from the London Critics Circle, *NBR* Award 1982 from the National Board of Review U.S.A., *German Guild Film Award* 1983 **German Distributor** Progress Film-Verleih/Berlin

István Szabó was born in Budapest in 1938. Active internationally as a writer, producer, actor and director, a selection of some of his most well-known German films and co-productions includes: **Mephisto** (1981), **Oberst Redl** (1985), **Offenbachs Geheimnis** (TV, 1996), **Meeting Venus** (1998), **Taking Sides** (2001), a segment of the film **Ten Minutes Older: Ten Minutes After** (2002), and **Being Julia** (2004).

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Die Zweite Heimat

HEIMAT II



Scene from "Heimat II" (photo courtesy of Filmmuseum Berlin/
Stiftung Deutsche Kinemathek)

Hermann Simon, the main character, was born in Schabbach in 1940. Before he leaves his village he swears three oaths: first, never to return to his provincial backyard; second, to devote his whole life to music; third, never to fall in love again, for if love exists, it only happens once in a lifetime. And it happens to him when he is 16! Will Hermann be able to keep to his agenda? He makes friends, he finds those who, like himself, do not want to end their days in the place they were born. "All of them are still like children, like trusting little lambs with woolly coats, but already every second gone by decides on success or failure."

Genre Drama **Category** TV Movie **Year of Production** 1992 **Director** Edgar Reitz, in co-direction with Robert Busch **Screenplay** Edgar Reitz **Directors of Photography** Gernot Roll, Gerard Vandenberg, Christian Reitz **Editor** Susanne Hartmann **Music by** Nikos Mamangakis **Producer** Edgar Reitz **Production Company** Edgar Reitz Film/Munich **Principal Cast** Henry Arnold, Salome Kammer, Anke Sevenich, Daniel Smith, Gisela Mueller, Noemi Steuer, Michael Schoenborn, Hannelore Hoger, László I. Kish, Peter Weiss, Frank Roeth, Lena Lessing, Armin Fuchs, Martin Maria Blau, Franziska Traub **Casting** Robert Busch **Length** 1,532 min, 45,906 m **Format** 35 mm, color/b&w, 1:1.66 **Original Version** German **Subtitled Versions** Dutch, English, French, Italian, Spanish **Sound Technology** Dolby

Festival Screenings Venice 1992, London 1992, Rotterdam 1993, Goteborg 1993, Natfilm Copenhagen 1993, Dublin 1993, Mannheim 2004 **Awards** *Special Anniversary Award: Golden Lion* Venice 1992, *Honorary Cultural Award of the City of Munich* 1992, *David di Donatello Award* 1993, *Lucchino Visconti Prize* 1993, *Telesar* 1993, *Adolf Grimme Award* 1993, *Baden-Baden Television Award* 1993, *Golden Gate Award* 1994, *Europe d'Honneur* 1994 **With backing from** Filmfoerderung Brandenburg **German Distributor** ARRI Media Worldsales/Munich

Edgar Reitz was born in 1932 in Morbach and earned degrees in Theater and Art History. He was a member of the so-called Oberhausen Group in 1962 and, together with filmmaker Alexander Kluge, co-founder of the Institute for Film in 1963 at the Ulm Academy of Design. A selection of his numerous films includes: **Mahlzeiten** (1966), **Die Reise nach Wien** (1973), **Die Stunde Null** (1976), **Der Schneider von Ulm** (1978), **Heimat** (1982-1984), **Die Zweite Heimat** (1985-1992), **Die Nacht der Regisseure** (1994), and **Heimat 3** (2004), among others.

Robert Busch is also active as a producer (Edgar Reitz's *Die Nacht der Regisseure*, 1994, and *Heimat 3*, 2004) and production manager (Wolfgang Petersen's *Die Konsequenz*, 1977, Rainer Werner Fassbinder's *Die Ehe der Maria Braun*, 1979).

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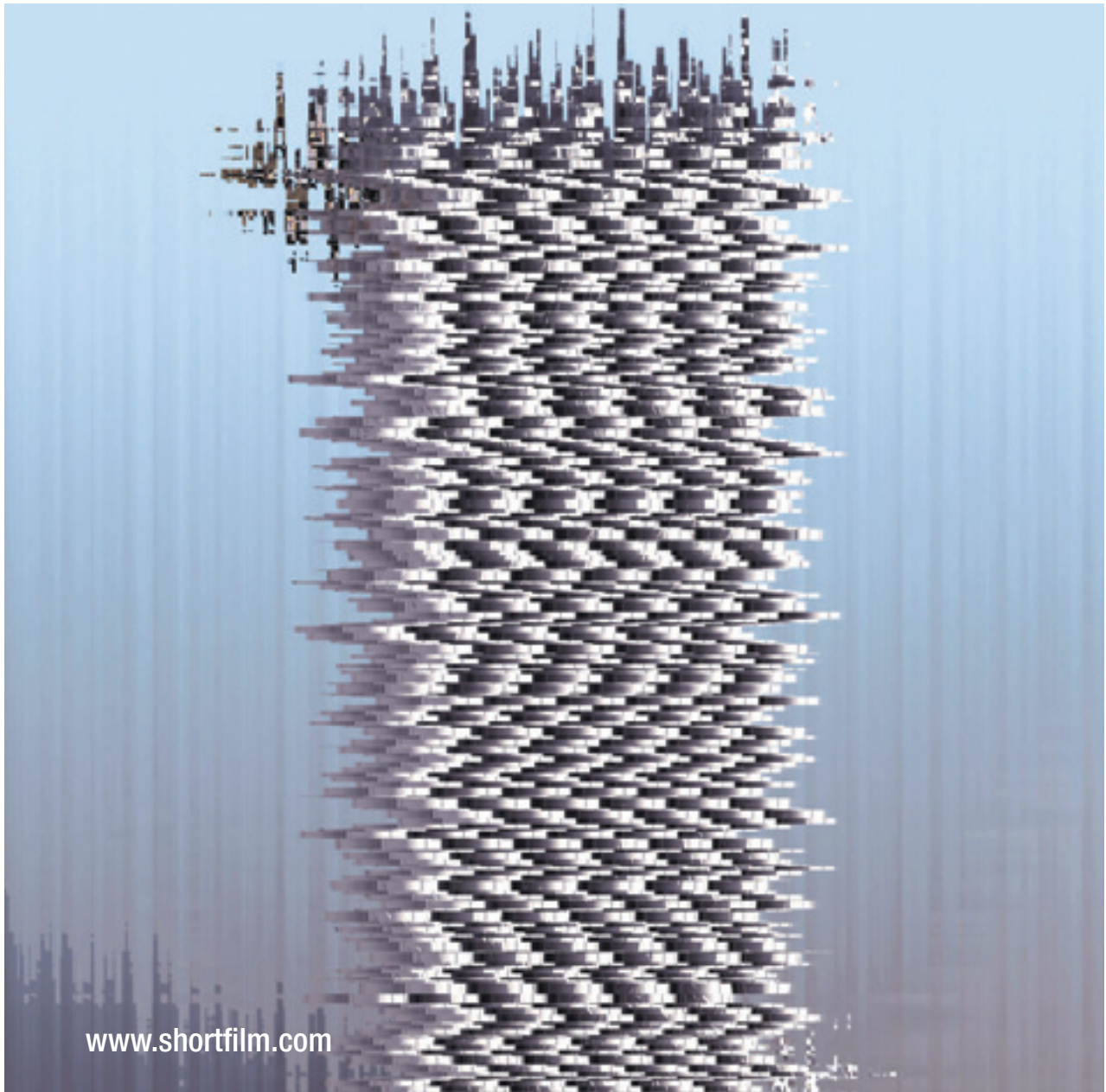
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GERMAN FILMS: A PROFILE

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 its 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 Huermer (chairman), Peter Dinges, Antonio Exacoustos, Dr. Hermann Scharnhoop, Michael Schmid-Ospach, and Michael Weber.

German Films itself has 13 **permanent 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
Christine Harrasser, assistant to the managing director
Angela Hawkins, publications & website editor
Barbara Hirth, accounts
Nicole Kaufmann, project coordinator
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) also 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 national film agencies in 25 European countries (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, and Turin, among others
- Organization of umbrella stands for German sales companies and producers at international television and film markets
- Staging of "Festivals of German Films" worldwide (Rome, Madrid, Paris, London, Los Angeles, New York, Sydney, Melbourne, Buenos Aires, Budapest, Moscow, Scandinavia, Tokyo)
- 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 "German 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.

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