



**Monday,
January 21,
7 pm and
9 pm**

**THE DREAM
IS GONE
(DER TRAUM
IST AUS)**

Germany, 2001, color, 92 min., in German with English subtitles.
Writer, director: Christoph Schuch. **Cinematographer:** Thomas Schuch. **Editor:** Christoph Schuch, Sven Ritzkowski. **Music:** Ton Steine Scherben, Element of Crime, Die Sterne, Tocotronic, Das Department, Nina Hagen, Rio Reiser, Dritte Wahl, Cen, Tilman Rossmay, Britta, Neues Glas, Best Before. **World sales:** Avanti-Film, Schlagenbad <http://www.avanti-film.com>

Called "the Rolling Stones of Germany" by one interviewee, Ton Steine Scherben (the moniker blends words meaning sound, stones and shards) was a popular leftist German rock band whose inspiring yet cautionary 40-year-plus saga is the subject of Christoph Schuch's illuminating new documentary. Beginning at the grave of lead singer Rio Reiser, who died in 1996, the film traces the rise of "the Scherben" from a young outfit advocating classless society ("everything changes if you change it," they sang) to influential yet vulnerable cultural icons. Former members are interviewed about the shifting state of the German music business and society, while new kids on the musical block speak of the group's influence on their own worldview while offering cover versions of Scherben tunes. The Dolby Stereo mix of numerous vintage clips is clear and muscular, giving the group's work a new immediacy for fan and newcomer alike: "I don't know any band today that has such power," someone says, perhaps wistful for the sheer idealism of Ton Steine Scherben.



**Tuesday, January
22, 7:15 pm
and 9:15 pm**

**IN THE MIDDLE OF
NOWHERE
(ENDSTATION:
TANKE)**

Germany, 2001, color, 80 min., in German with English subtitles.

Director, editor: Nathalie Steinbart. **Writers:** Nathalie Steinbart, Peter d'Ambrosio. **Cinematographer:** Carl F. Koschnick. **Music:** Martin Fekl, Kim Kiesling. **With:** Tamara Simunovic, Florian Panzner, Vadim Glowna, Oliver Bröcker, Horst-Günter Marx. **World sales:** Bavaria Film International, Geisalgasteig <http://www.bavaria-film-international.de>

After escaping from prison, petty thief Marek (Florian Panzner) steals the car and assumes the identity (as well as a hidden bankroll) of flashy conman Heinrich E. Hertz (Horst-Günter Marx). When a breakdown lands him in the same desolate East German town Herz just swindled in a fraudulent land deal, Marek is mistaken for the shyster and must hole up in the tiny service station run by the surly widower Neumann (Vadim Glowna) and his timid attendant Margot (Tamara Simunovic, who may also be seen in A GODDAMN JOB). Over the course of a long night, Marek and Margot (melancholy over a tragic traffic accident that's left her handicapped and diffident) fight off the hotheaded Kalle (Oliver Bröcker) and a group of drunken townspeople, falling in love—sort of—in the process. A laid-back neo-noir made with precision and assurance, IN THE MIDDLE OF NOWHERE marks the noteworthy feature film debut of director Nathalie Steinbart, whose German Film & Television Academy graduation project this is.

Wednesday, January 23, 7:15 and 9:15 pm

MOONLIGHT TARIFF (MONDSCHHEINTARIF)

Germany, 2001, color, 93 min., in German with English subtitles.
Director: Ralf Huettner. **Writers:** Silke Neumayer, Huettner, from the book by Ildikó von Kürthy. **Cinematographer:** Tommy Wildner. **Editor:** Horst Reiter. **Music:** Schallbau. **With:** Gruschenka Stevens, Tim Bergmann, Jasmin Tabatabai, Bettina Zimmermann, Rüdiger Klink. **World sales:** Senator Entertainment, Berlin <http://www.senatorfilm-ag.de>

"Let's be frank," confides lovelorn photographer Cora Hübsch (Gruschenka Stevens) shortly into the glossy romantic comedy MOONLIGHT TARIFF, "the worst female problem area by far is men." The object of her most recent desire—and Cora knows from desire, even keeping the St. John's Wort on her bedside table next to the Don DeLillo novel she mistakenly refers to as "Underwear"—is hunky doctor Daniel Hoffmann (Tim Bergmann), from whom she had to hide a bout of cystitis by faking a stiff neck on first meeting but is now the focus of her considerable amorous energies. Can Cora land her man? Adapted from the novel by Ildikó von Kürthy, MOONLIGHT TARIFF presents a contemporary heroine at once endearingly spunky and determinedly carnal, kind of a starry-eyed German cross between Bridget Jones and Amélie Poulain. And while Cora's fabulous destiny has been the stuff of chick flicks from time immemorial, guys can pick up a few valuable pointers along the way, making MOONLIGHT TARIFF a natural for couples of all ages.



of couples of all ages.

CLOSING NIGHT!

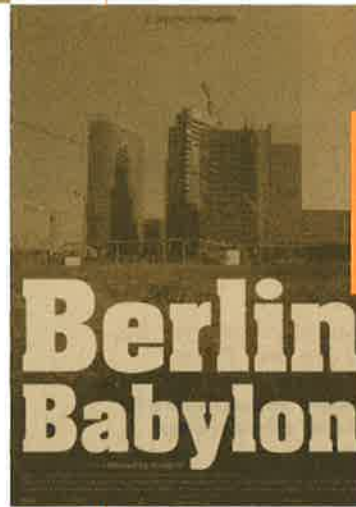
Thursday, January 24, 7:30 pm

Please join us after the screening for a discussion about rebuilding Berlin with architects, journalists, and scholars, including Stanley I. Hallet, professor of architecture and former dean, The Catholic University of America, and Roger K. Lewis, FAIA, professor of architecture, University of Maryland, and Washington Post columnist of "Shaping the City."

BERLIN BABYLON

Germany, 1996-2000, color, 88 min., in German and English with English subtitles.
Writer, director: Hubertus Siegert. **Cinematographers:** Ralf K. Dobrick, Thomas Plenert. **Editors:** Peter Przygodda, Anne Schnee. **Music:** Einstürzende Neubauten. **World sales:** Media Luna Entertainment, Cologne www.medialuna-entertainment.de

In the years since the fall of the Berlin Wall, the city has become the site of the largest and most extraordinary ongoing construction project in the world ("a hurricane would help," says one planner, perhaps only half in jest). Filmmaker Hubertus Siegert and a team of cameramen began recording the "spatial rearrangement and visual engineering" of Berlin in 1996, and the lyrical, breathtaking result of that effort is BERLIN BABYLON, a visual symphony of land, machine, steel, concrete scored to a mix of classical themes and, appropriately, industrial ensemble Einstürzende Neubauten. "The phenomenon that we call progress is this mighty storm," intones Angela Winkler as the voiceover Angel of History, and the movie glimpses prominent seraphim such as Sony Center architect Helmut Jahn engaged in a protracted dance of creation with laborers, developers, officials and history itself. Siegert doesn't identify any of the major players until the very end, testament to the team effort involved in building the new Berlin (and part of the fun).



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The German cinema continues to grow in strength and popularity, with total admissions up a healthy 2.4 per cent in 2000 (152.2 million tickets were sold, if you're keeping score at home). Unfortunately, the market share of domestic productions was down slightly—that is, more German moviegoers attended fewer German movies.

Leaving the whys and wherefores of this trend for another time, this year's roster of New Films from Germany reflects the logical reaction to those numbers, a renewed commerciality born of equal parts cultural mood and commercial necessity. Such frothy social concoctions as A GODDAMN JOB, MOONLIGHT TARIFF and even the latest reincarnation of Erich Kästner's beloved EMIL AND THE DETECTIVES continue a proven tendency toward comedic properties that goes back to the early 1990s, movies that have proved immensely popular at the domestic box office.

Yet seen as a whole, the German film industry remains impressively varied in its scope. Sweeping epics such as FAR AND BEYOND stir the soul, while finely-drawn, often personal dramas on the order of the sublime A FINE DAY, the genre exercise IN THE MIDDLE OF NOWHERE, the raucously energetic love story ENGEL & JOE, and the literary adaptation THE LONELINESS OF THE CROCODILES challenge the viewer to reflect on the complex rhythms of contemporary German society.

The same is true with the substantial number of provocative feature documentaries made each year. For 2002, the selection of non-fiction films includes an impressionistic update on the architectural transformation of Germany's new capital (BERLIN BABYLON), the sociopolitical tensions of recent decades that often flared into public violence (BLACK BOX GERMANY), and the joys and sorrows of recent German popular music (THE DREAM IS GONE).

Comedy, drama, adventure, politics, love affairs, documentaries and rock & roll: the 2002 edition of New Films from Germany, like the German cinema itself, offers something for everyone.—Eddie Cockrell

All film notes were written by Eddie Cockrell, a Maryland-based film critic and consulting programmer who reviews for Variety, Nitrate Online (<http://www.nitrateonline.com>), and indieWIRE (<http://www.indiewire.com>).



OPENING NIGHT!

**Thursday,
January 17, 7 pm
and Friday 18, 9 pm**

**FAR AND BEYOND
(aka AS FAR AS MY FEET
WILL CARRY ME)
(SO WEIT DIE FÜSSE
TRAGEN)**

Germany, 2001, color, 150 min., in German and Russian with English subtitles.
Director: Hardy Martins. **Writers:** Bernd Schwamm, Bastian Clevé, Hardy Martins, from the novel by Josef Martin Bauer. **Cinematographer:** Pavel Lebeshev. **Editor:** Andreas Marschall. **Music:** Edward Artemiev. **With:** Bernhard Bettermann, Anatoli Kotenyov, Michael Mendl, Irina Pantayeva, Iris Böhm. **World sales:** Cascadeur, Munich <http://www.cascadeur.com>

In August 1944, Clemens Forell (Bernhard Bettermann) leaves his Bavarian homeland to fight on the Russian front, promising his pregnant wife and small daughter he'll be home by Christmas. After the defeat he's sentenced by the Communists to 25 years hard labor at a Bering Strait lead mine. Three years later he finally escapes, embarking on an arduous journey across the Siberian tundra and into Central Asia. A beautiful Eskimo (Irina Pantayeva) helps him, and the ruthless labor camp commander Kamanev (Anatoli Kotenyov) proves a dogged nemesis. Yet he endures the spectacular yet unforgiving route, all in a determined, eight-year quest to follow through on his promise. Director Hardy Martins is unabashedly old-school in his approach to filmmaking, and the sheer physicality of Forell's odyssey reflects the director's work as a stunt man (most notably in Wim Wenders' FAR AWAY, SO CLOSE). Based on a popular book, FAR AND BEYOND has the sweeping scope and historical resonance of a David Lean epic.

Friday, Januar 18, 5:30 pm and 7:15 pm

A FINE DAY (DER SCHÖNE TAG)

Germany, 2000, color, 74 min., in German and Turkish with English subtitles.
Writer, director: Thomas Arslan. **Cinematographer:** Michael Wiesweg. **Editor:** Bettina Blickweide. **Music:** Selda Kaya, Morton Feldman, Saul Williams. **With:** Serpil Turhan, Bilge Bingül, Florian Stetter, Selda Kaya, Halize Üner, Hanns Zischler. **World sales:** Zero Film, Berlin <http://www.zerofilm.de>



Waking up one lovely Berlin summer's day in her boyfriend's Kreuzberg flat, 21-year-old aspiring actress Deniz (Serpil Turhan) decides that change is in order. After some voiceover work (she and a colleague are dubbing Eric Rohmer's A SUMMER TALE), she breaks up with the hapless Jan (Florian Stetter); discusses relationships with her Turkish mother (Halize Üner); auditions for an inquisitive director (Hanns Zischler); begins a hesitant flirtation with the mysterious Diego (Bilge Bingül); and meets her pregnant sister Leyla (Selda Kaya) for dinner, finally receiving some wisdom from a coffee shop philosopher (Elke Schmitter). Writer-director Thomas Arslan's third feature is a serene, incisive, precise inquiry into inarticulate restlessness. Refreshingly, these confrontations are not of the skin, but the heart. A FINE DAY is infused with an almost mystical air of anticipation by the urban beauty of the city and the regally focused intensity of Turhan as a woman who knows exactly what she doesn't want and will move forward with pride and determination until she gets it.

Saturday, January 19, 2 pm and 9:15 pm

A GODDAMN JOB (EIN GÖTTLICHER JOB)

Germany, 2001, color, 83 min., in German with English subtitles.
Writer, director: Thorsten Wettecke. **Cinematographer:** Martin Ruhe. **Editors:** Britta Paech, Camille Younan, Hansjörg Weißbrich. **Music:** Jule Maas, Nikolaus Sieveking, Peter Hinderthür. **With:** Oliver Koritke, Tamara Simunovic, Thierry van Werveke, Heike Makatsch, Andrea Sawatzki. **World sales:** Bavaria Film International, Geiseltasteig <http://www.bavaria-film-international.de>



On New Year's Eve 2000 in Hamburg, struggling comic artist Niklas (Oliver Koritke) becomes the focus of a search by disheveled, dope-smoking demi-god Jonathan (Thierry van Werveke), whose thousand-year term is about to expire without the replacement he's been tasked to arrange by Over-Goddess Yolanda (Andrea Sawatzki). As Niklas falls hard for Tess (Tamara Simunovic), who is herself on the run from some shady characters, he's protected by his blue-haired guardian angel Katinka

Sirena (Heike Makatsch) as the fireworks begin on both heaven and earth. From the production house responsible for last year's comic concoction IN JULY comes a kind of cosmic version of that already off-the-wall love story, complete with a cameo from director Fatih Akin. Perhaps the real star of Thorsten Wettecke's dogmatically cartoonish writing and directing debut is the brassy production design of Jürgen Schnell, who imagines a low-tech, prefab and agreeably cluttered heaven. Although roasted by the less-than-saintly German critics, A GODDAMN JOB is one gosh-darned different comic fantasy.



Saturday, January 19, 4 pm and 6:30 pm

Director Andres Veiel will be present at the screenings

BLACK BOX GERMANY (BLACK BOX BRD)

Germany, 2001, black & white and color, 107 min., in German with English subtitles.
Writer, director: Andres Veiel. **Cinematographer:** Jörg Jeshel. **Editor:** Katja Dringenberg. **Music:** Jan Tilman Schade. **World sales:** Zero Film, Berlin <http://www.zerofilm.de>

This is the story of the banker and the activist, and of the violent tensions between the German state and its most notorious underground rebel organization in the 1970s and 1980s. There's no evidence to suggest that Deutsche Bank head Alfred Herrhausen and Red Army Faction commando Wolfgang "Gaks" Grams knew each other, or that the latter had anything to do with the car-bombing death of the former three weeks after the 1989 fall of the Berlin Wall (Grams himself was killed by police in a suspicious 1993 shootout). Herrhausen was a child of privilege who brought new and innovative ideas, industriously pursued, to the world of high finance; Grams an idealistic young leftist who pursued militant strategies of protest from an extended sojourn underground. Writer-director Andres Veiel approaches his volatile subject matter with calm clarity in an effort to understand, dwelling deliberately on the cumulative mark made on German society by these two very different people and, by extension, the equally strong impact of their controversial and senseless deaths.



**Sunday, January 20,
2 pm and 7 pm**

Director Vanessa Jopp will be present at the screenings

ENGEL & JOE

Germany, 2001, color, 100 min., in German with English subtitles.
Director: Vanessa Jopp. **Writers:** Vanessa Jopp, Oliver Simon, Christoph von Zastrow, from the Stern article by Kai Hermann. **Cinematographer:** Judith Kaufmann. **Editor:** Martina Matuschewski. **Music:** Beckmann. **With:** Robert Stadlober, Jana Pallaske, Sabine Berg, Mirko Lang, Steffi Mülhan. **World sales:** Bavaria Film International, Geiseltasteig <http://www.bavaria-film-international.de>

It's virtually love at first sight for 15-year-old Johanna (Jana Pallaske) and Engel (Robert Stadlober), 17, a young punk who claims to have forgotten his first name. In the urban spaces of contemporary Cologne, their bittersweet story plays out among the highly stratified and unpredictably violent worlds of punks and skins. As Joe endures a difficult home life, Engel dreams of starting a 1970s-style anarchist's commune in the mountains—until fate intervenes. The story of ENGEL & JOE is adapted from a magazine article by Kai Hermann, whose work also inspired Uli Edel's cult 1981 film CHRISTIANE F. (the David Bowie soundtrack of which is now out on CD). Credit director Vanessa Jopp and dp Judith Kaufmann, working together again after the JULES AND JIM-inspired FORGET AMERICA, for creating sympathetic characters and an almost mystical environment in a concrete jungle full of directionless youth with little save instinctual dignity in their favor. Under Jopp's direction, Stadlober won the Best Actor prize at the 2001 Montreal World Film Festival.



**Sunday, January 20, 4:30 pm
and 9:30 pm**

THE LONELINESS OF THE CROCODILES (DIE EINSAMKEIT DER KROKODILE)

Germany, 2000, color, 95 min., in German with English subtitles.
Writer, director: Jobst Oetzmann, from the novel by Dirk Kurbjuweit. **Cinematographer:** Hanno Leniz. **Editor:** Christel Suckow. **Music:** Dieter Schliep. **With:** Janek Rieke, Thomas Schmauser, Rosemarie Fendel, Julia Jäger, Arndt Schwing-Sohnrey. **World sales:** Bavaria Film International, Geiseltasteig <http://www.bavaria-film-international.de>

"I always wanted to be a journalist," says Elias Welling (Janek Rieke), which is reason enough to travel from Hamburg to a rainy village in East Westphalia to discover the truth about the mysterious death of his eccentric cousin Günther (Thomas Schmauser) with an eye towards writing an article about these events. Not exactly conventional himself, Elias discovers an odd group of villagers indeed, from Günther's over-protective parents (the boy literally grew up watching them work in their butcher shop) to lonely landlady Heike (Julia Jäger). And the closer Elias gets to the details surrounding his cousin's death (much of it shown in illuminating flashback), the more fluid the concept of sanity becomes. Pitched somewhere between Bill Forsyth's LOCAL HERO and Percy Adlon's BAGHDAD CAFÉ, THE LONELINESS OF THE CROCODILES is a modest triumph for director Jobst Oetzmann, whose adaptation of the novel strikes a near-perfect tone of idiosyncratic rural comedy and moving, high-stakes personal struggle.



Monday, January 21, 2 pm and 4:30 pm

EMIL AND THE DETECTIVES (EMIL UND DIE DETEKTIVE)

Germany, 2001, color, 110 min., in German with English subtitles.
Writer, director: Franziska Buch, from the novel by Erich Kästner. **Cinematographer:** Hannes Hubach. **Editor:** Patricia Rommel. **Music:** Biber Gullatz, Eckes Malz. **With:** Tobias Retzlaff, Anja Somavilla, Jürgen Vogel, Maria Schrader, Kai Wiesinger. **World sales:** Bavaria Film International, Geiseltasteig <http://www.bavaria-film-international.de>

Following the special presentation of Caroline Link's ANNALUISE AND ANTON (PÜNKCHEN UND ANTON) at the 2000 edition of this annual round-up of the best in new German cinema comes another, equally sunny updating of a beloved Erich Kästner book—this one his most famous of all. Shortly after his 12th birthday, Emil (Tobias Retzlaff) is sent by his incapacitated father (Kai Wiesinger) from their Baltic coast town of Streiglitz to stay with his sister (Maria Schrader) in Berlin. Fleeced on the train by thief Max (Jürgen Vogel), Emil plots his revenge with the help of the worldly Pony (Anja Somavilla) and a lovable—and capable—gaggle of good-hearted street urchins. Writer-director Franziska Buch engineers a near-perfect modern spin on the story, complete with some action around the Brandenburg Gate and a climax during which seemingly every child in Berlin gangs up on the hapless Max. A few verboten swear words aside, this is triumphant entertainment for the whole family.